

PART VIII  
FOR MISSION SERVICES

GLORIA. (76. 86. 86. 86.)

567

*In moderate time* ♩ = 96.

R. L. DE PEARSALL, 1795-1856.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 2/4 time. The music begins with a treble clef and a key signature of two flats. The melody in the upper staff starts on a G4 note and moves through various intervals, while the bass line provides a steady accompaniment with eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves. The notation follows the same key signature and time signature as the first system. The melody in the upper staff continues with similar rhythmic patterns, and the bass line maintains its accompaniment role.

The third system of musical notation continues the piece with two staves. The notation follows the same key signature and time signature as the first system. The melody in the upper staff continues with similar rhythmic patterns, and the bass line maintains its accompaniment role.

The fourth system of musical notation continues the piece with two staves. The notation follows the same key signature and time signature as the first system. The melody in the upper staff continues with similar rhythmic patterns, and the bass line maintains its accompaniment role.

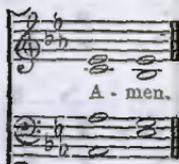
NOTE.—Another tune to this hymn will be found in the Appendix.

# MISSION SERVICES

*Elizabeth C. Clephant, 1830-69.*

**B**ENEATH the Cross of Jesus  
I fain would take my stand—  
The shadow of a mighty Rock  
Within a weary land;  
A home within a wilderness,  
A rest upon the way,  
From the burning of the noontide heat  
And the burden of the day.

- 2 O safe and happy shelter!  
O refuge tried and sweet!  
O trusting-place where heaven's love  
And heaven's justice meet!  
As to the exiled patriarch  
That wondrous dream was given,  
So seems my Saviour's Cross to me  
A ladder up to heaven.
- 3 There lies beneath its shadow,  
But on the further side,  
The darkness of an open grave  
That gapes both deep and wide;  
And there between us stands the Cross,  
Two arms outstretched to save,  
Like a watchman set to guard the way  
From that eternal grave.
- 4 Upon that Cross of Jesus  
Mine eye at times can see  
The very dying form of One,  
Who suffered there for me.  
And from my stricken heart, with tears,  
Two wonders I confess,—  
The wonders of redeeming love,  
And my own worthlessness.
5. I take, O Cross, thy shadow,  
For my abiding-place;  
I ask no other sunshine than  
The sunshine of his face:  
Content to let the world go by,  
To know no gain nor loss,—  
My sinful self my only shame,  
My glory all—the Cross.





## MISSION SERVICES

*S. Baring-Gould, 1884-1924.*

**D**AILY, daily sing the praises  
Of the City God hath made;  
In the beauteous fields of Eden  
Its foundation-stones are laid :

*O, that I had wings of Angels  
Here to spread and heavenward fly;  
I would seek the gates of Sion,  
Far beyond the starry sky!*

2 All the walls of that dear City  
Are of bright and burnished gold;  
It is matchless in its beauty,  
And its treasures are untold :

3 In the midst of that dear City  
Christ is reigning on his seat,  
And the Angels swing their censers  
In a ring about his feet :

4 From the throne a river issues,  
Clear as crystal, passing bright,  
And it traverses the City  
Like a beam of living light :

5 There the meadows green and dewy  
Shine with lilies wondrous fair;  
Thousand, thousand are the colours  
Of the waving flowers there :

6 There the forests ever blossom,  
Like our orchards here in May;  
There the gardens never wither,  
But eternally are gay :

7 There the wind is sweetly fragrant,  
And is laden with the song  
Of the Seraphs, and the Elders,  
And the great redeemed throng

8. O I would my ears were open  
Here to catch that happy strain!  
O I would my eyes some vision  
Of that Eden could attain!



# MISSION SERVICES

EVENING HYMN. (87.87.87.87.106.) **569**  
*In moderate time* ♩ = 92.

CAROLINE MAUDE.  
(Viscountess Hawarden)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a final cadence on a whole note G4 in the upper staff and a whole note G3 in the lower staff.

The second system of musical notation continues the piece. The upper staff features a melodic line with eighth and quarter notes, including a trill on the final note. The bass line provides a steady accompaniment with quarter and eighth notes. The system ends with a whole note G4 in the upper staff and a whole note G3 in the lower staff.

The third system of musical notation continues the piece. The upper staff features a melodic line with eighth and quarter notes, including a trill on the final note. The bass line provides a steady accompaniment with quarter and eighth notes. The system ends with a whole note G4 in the upper staff and a whole note G3 in the lower staff.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with eighth and quarter notes, including a trill on the final note. The bass line provides a steady accompaniment with quarter and eighth notes. The system ends with a whole note G4 in the upper staff and a whole note G3 in the lower staff.

The fifth system of musical notation concludes the piece. The upper staff features a melodic line with eighth and quarter notes, including a trill on the final note. The bass line provides a steady accompaniment with quarter and eighth notes. The system ends with a whole note G4 in the upper staff and a whole note G3 in the lower staff.

# MISSION SERVICES

569 (continued)



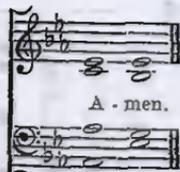
J. Purchas †, 1823-72.

**E**VENSONG is hushed in silence,  
 And the hour of rest is nigh;  
 Strengthen us for work to-morrow,  
 Son of Mary—God most high!  
 Thou who in the village workshop,  
 Fashioning the yoke and plough,  
 Didst eat bread by daily labour,  
 Succeed them that labour now.

*We are weary of life-long toil,  
 Of sorrow, and pain, and sin;  
 But there is a City with streets of gold,  
 And all its peace within.*

2 How are we to reach that City,  
 Whose delights no tongue may tell?  
 By the faith that looks to Jesus,  
 By a life of doing well.  
 Sinful men and sinful women,  
 He will wash our sins away;  
 He will take us to the sheepfold  
 Whence no sheep can ever stray.

3. There the dear ones who have left us  
 We shall some day meet again;  
 There will be no bitter partings,  
 No more sorrow, death, or pain.  
 Evensong has closed in silence,  
 And the hour of rest is nigh;  
 Lighten thou our darkness, Jesu,  
 Son of Mary—God most high!



## MISSION SERVICES

HOLD THE FORT. (\$5. 85. D.)

570

Brightly ♩ = 108.

P. P. BLISS, 1838-76.

[From 'Sacred Songs and Solos.']

P. P. Bliss, 1838-76.

**H**O! my comrades, see the signal  
Waving in the sky!  
Reinforcements now appearing,  
Victory is nigh!

*'Hold the fort, for I am coming,'  
Jesus signals still;  
Wave the answer back to heaven,  
'By thy grace we will.'*

2 See the mighty host advancing,  
Satan leading on;  
Mighty men around us falling,  
Courage almost gone!

3 See the glorious banner waving!  
Hear the trumpet blow!  
In our Leader's name we'll triumph  
Over every foe.

4. Fierce and long the battle rages,  
But our help is near;  
Onward comes our great Commander,  
Cheer, my comrades, cheer!

BOSSINEY. (107. 97. 97. 97. and refrain.)

571

In moderate time ♩ = 92.

G. HOLST.

# MISSION SERVICES

571 (continued)

Fine.



D.C.

F. W. Faber, 1814-63.

**H**OLY Ghost, come down upon thy children,

Give us grace and make us thine;  
Thy tender fires within us kindle,  
Blessed Spirit, Dove divine.

2 For all within us good and holy  
Is from thee, thy precious gift;  
In all our joys, in all our sorrows,  
Wistful hearts to thee we lift.

*Holy Ghost, come down, &c.*

3 For thou to us art more than father,  
More than sister, in thy love;  
So gentle, patient, and forbearing,  
Holy Spirit, heavenly Dove.

*Holy Ghost, come down, &c.*

4 O we have grieved thee, gracious Spirit!  
Wayward, wanton, cold are we;  
And still our sins, new every morning,  
Never yet have wearied thee.

*Holy Ghost, come down, &c.*

5 Ah! sweet Consoler, though we cannot  
Love thee as thou lovest us,  
Yet if thou deign'st our hearts to kindle  
They will not be always thus.

*Holy Ghost, come down, &c.*

6. With hearts so vile how dare we venture,  
King of kings, to love thee so?  
And how canst thou, with such compassion,  
Bear so long with things so low?

*Holy Ghost, come down, &c.*



## MISSION SERVICES

572

GOSTERWOOD. (76. 76. D.)

*In moderate time* ♩ = 100.*English Traditional Melody.**Francis R. Havergal, 1836-79.*

**I** COULD not do without thee,  
 O Saviour of the lost,  
 Whose precious Blood redeemed me  
 At such tremendous cost;  
 Thy righteousness, thy pardon,  
 Thy precious Blood must be  
 My only hope and comfort,  
 My glory and my plea.

**2** I could not do without thee,  
 I cannot stand alone,  
 I have no strength or goodness,  
 No wisdom of my own;

**4.** I could not do without thee,  
 For years are fleeting fast,  
 And soon in solemn loneliness  
 The river must be passed;  
 But thou wilt never leave me,  
 And though the waves roll high,  
 I know thou wilt be near me,  
 And whisper, 'It is I.'

But thou, beloved Saviour,  
 Art all in all to me,  
 And weakness will be power  
 If leaning hard on thee.

**3** I could not do without thee,  
 O Jesus, Saviour dear;  
 E'en when my eyes are holden  
 I know that thou art near;  
 How dreary and how lonely  
 This changeful life would be  
 Without the sweet communion,  
 The secret rest with thee.



# MISSION SERVICES

1 HEAR THY WELCOME  
VOICE. (66, 86, 55, 76.)

## 573

Moderately slow ♩ = 80.

L. HARTSOUGH.



[From 'Sacred Songs and Solos.']

**I** HEAR thy welcome voice,  
That calls me, Lord, to thee,  
For cleansing in thy precious Blood  
That flowed on Calvary.

*I am coming, Lord!  
Coming now to thee!  
Wash me, cleanse me, in the Blood  
That flowed on Calvary.*

2 Though coming weak and vile,  
Thou dost my strength assure;  
Thou dost my vileness fully cleanse,  
Till spotless all and pure.

3 'Tis Jesus calls me on  
To perfect faith and love,  
To perfect hope, and peace, and trust  
For earth and heaven above.

4 'Tis Jesus who confirms  
The blessed work within,  
By adding grace to welcomed grace,  
Where reigned the power of sin.

5. All hail, atoning Blood!  
All hail, redeeming grace!  
All hail, the gift of Christ our Lord,  
Our Strength and Righteousness!

L. Hartsough.



# MISSION SERVICES

## 574

KINGSFOLD. (D. C. M.)

In moderate time  $\text{♩} = 80$ .

From an English Traditional Melody.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of common time (C). The music is written in a moderate tempo, with a quarter note equal to 80 beats per minute. The melody is primarily composed of eighth and sixteenth notes, often beamed together in pairs. The accompaniment features a steady pattern of chords and single notes, providing a harmonic foundation for the melody.

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs. The key signature remains one sharp (F#). The melody continues with similar rhythmic patterns, including some sixteenth-note runs. The accompaniment provides consistent harmonic support.

The third system of musical notation continues the piece. The two-staff structure and key signature are consistent. The melody and accompaniment patterns are maintained, with some variation in the rhythmic grouping of notes.

The fourth system of musical notation concludes the piece. It features the same two-staff structure and key signature. The melody and accompaniment patterns are consistent with the previous systems. The system ends with a double bar line and repeat dots. The word "Org." is written below the bass staff, indicating the organ part.

# MISSION SERVICES

H. Bonar, 1808-89.

**I** HEARD the voice of Jesus say,  
'Come unto me and rest;  
Lay down, thou weary one, lay down  
Thy head upon my breast':  
I came to Jesus as I was,  
Weary, and worn, and sad;  
I found in him a resting-place,  
And he has made me glad.

2 I heard the voice of Jesus say,  
'Behold, I freely give  
The living water, thirsty one;  
Stoop down, and drink, and live':  
I came to Jesus, and I drank  
Of that life-giving stream;  
My thirst was quenched, my soul revived,  
And now I live in him.

3. I heard the voice of Jesus say,  
'I am this dark world's Light;  
Look unto me, thy morn shall rise,  
And all thy day be bright':  
I looked to Jesus, and I found  
In him my Star, my Sun;  
And in that light of life I'll walk  
Till travelling days are done.



*In verses 2 and 3 lines 5 and 6 run thus :*

I came to Je - sus and I drank of that life - giv - ing stream.

# MISSION SERVICES

## 575, 576

PRYSGOL. (76. 76. D.)

*In moderate time* ♩ = 98.

W. OWEN, 1814-93.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody of eighth and sixteenth notes, often beamed together, with some notes marked with a colon. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical notation from the first system, maintaining the same two-staff structure and melodic/harmonic patterns.

The third system continues the musical notation, showing further development of the melody and accompaniment.

The fourth system concludes the musical notation for this hymn, ending with a final cadence on both staves.

NOTE.—These hymns may also be sung to GOSTERWOOD (No. 572) or  
MISSIONARY HYMN (No. 577).

# MISSION SERVICES

## 575

*H. Bonar, 1808-89.*

**I** LAY my sins on Jesus,  
The spotless Lamb of God;  
He bears them all, and frees us  
From the accursed load.  
I bring my guilt to Jesus,  
To wash my crimson stains  
White in his Blood most precious,  
Till not a spot remains.

2 I lay my wants on Jesus—  
All fullness dwells in him;  
He heals all my diseases,  
He doth my soul redeem.

I lay my griefs on Jesus,  
My burdens and my cares;  
He from them all releases.  
He all my sorrows shares.

3 I rest my soul on Jesus,  
This weary soul of mine;  
His right hand me embraces,  
I on his breast recline.  
I love the name of Jesus—  
Immanuel, Christ, the Lord;  
Like fragrance on the breezes  
His name abroad is poured.

4. I long to be like Jesus,  
Meek, loving, lowly, mild;  
I long to be like Jesus,  
The Father's holy Child.  
I long to be with Jesus,  
Amid the heavenly throng,  
To sing with Saints his praises,  
To learn the Angels' song.



## 576

*F. Whitfield †, 1827-1904.*

**I** NEED thee, precious Jesu,  
For I am full of sin;  
My soul is dark and guilty,  
My heart is dead within.  
I need the cleansing fountain  
Where I can always flee,  
The Blood of Christ most precious,  
The sinner's perfect plea.

2 I need thee, precious Jesu,  
For I am very poor;  
A stranger and a pilgrim,  
I have no earthly store.

I need the love of Jesus  
To cheer me on my way,  
To guide my doubting footsteps,  
To be my strength and stay.

3 I need thee, precious Jesu:  
I need a friend like thee,  
A friend to soothe and pity,  
A friend to care for me.  
I need the heart of Jesus  
To feel each anxious care,  
To tell my every trouble,  
And all my sorrow share.

4. I need thee, precious Jesu,  
And hope to see thee soon,  
Encircled with the rainbow,  
And seated on thy throne;  
There, with thy blood-bought children,  
My joy shall ever be,  
To sing thy praises, Jesu.  
To gaze, my Lord, on thee.



# MISSION SERVICES

MISSIONARY HYMN. (76.76.D.)

577

In moderate time ♩ = 96.

Melody by LOWELL MASON, 1792-1872.

NOTE.—This hymn may also be sung to PRYSGOL (No. 575).

J. E. Bode, 1816-74.

- O** JESUS, I have promised  
 To serve thee to the end;  
 Be thou for ever near me,  
 My Master and my Friend;  
 I shall not fear the battle  
 If thou art by my side,  
 Nor wander from the pathway  
 If thou wilt be my Guide.
- 2 O let me feel thee near me:  
 The world is ever near;  
 I see the sights that dazzle,  
 The tempting sounds I hear;  
 My foes are ever near me,  
 Around me and within;  
 But, Jesus, draw thou nearer,  
 And shield my soul from sin.
- 3 O let me hear thee speaking  
 In accents clear and still,  
 Above the storms of passion,  
 The murmurs of self-will;

- O speak to reassure me,  
 To hasten or control;  
 O speak, and make me listen,  
 Thou Guardian of my soul.
- 4 O Jesus, thou hast promised  
 To all who follow thee,  
 That where thou art in glory  
 There shall thy servant be;  
 And, Jesus, I have promised  
 To serve thee to the end;  
 O give me grace to follow,  
 My Master and my Friend.
- 5 O let me see thy footmarks,  
 And in them plant mine own;  
 My hope to follow duly  
 Is in thy strength alone;  
 O guide me, call me, draw me,  
 Uphold me to the end;  
 And then in heaven receive me,  
 My Saviour and my Friend.

# MISSION SERVICES

## 578

ST. CATHERINE, (76. 76. D.)

In moderate time ♩ = 92.

R. F. DALE.

The musical score consists of three systems, each with a treble clef staff on top and a bass clef staff on the bottom. The music is written in a moderate tempo. The first system has a key signature of one sharp (F#). The second system has a key signature of two sharps (F# and C#). The third system has a key signature of three sharps (F#, C#, and G#). The score includes various musical notations such as notes, rests, and bar lines.

NOTE.—This hymn may also be sung to LLANGLOFFAN (No. 207).

*Bishop W. W. How, 1823-97.*

**O** JESU, thou art standing  
 Outside the fast-closed door,  
 In lowly patience waiting  
 To pass the threshold o'er:  
 Shame on us, Christian brothers,  
 His name and sign who bear,  
 O shame, thrice shame upon us  
 To keep him standing there!

**2** O Jesu, thou art knocking:  
 And lo! that hand is scarred,  
 And thorns thy brow encircle,  
 And tears thy face have marred:  
 O love that passeth knowledge  
 So patiently to wait!  
 O sin that hath no equal  
 So fast to bar the gate!

**3.** O Jesu, thou art pleading  
 In accents meek and low,  
 'I died for you, my children,  
 And will ye treat me so?'  
 O Lord, with shame and sorrow  
 We open now the door:  
 Dear Saviour, enter, enter,  
 And leave us nevermore.

A small musical notation for the 'A-men' ending, consisting of a treble clef staff and a bass clef staff with a few notes.

## MISSION SERVICES

581

MORNING LIGHT. (76. 78. D.)

*Brightly* ♩ = 108.

G. J. WEBB, 1803-57.

The image shows a musical score for the hymn 'Morning Light'. It consists of three systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, hymn-like style with a mix of eighth and quarter notes. The third system ends with the instruction 'A-men.' written below the bass staff.

G. Deffield, 1818-58.

- S**TAND up!—stand up for Jesus!  
 Ye soldiers of the Cross;  
 Lift high his royal banner,  
 It must not suffer loss.  
 From victory unto victory  
 His army he shall lead,  
 Till every foe is vanquished,  
 And Christ is Lord indeed.
- 2 Stand up!—stand up for Jesus!  
 The solemn watchword hear,  
 If while ye sleep he suffers,  
 Away with shame and fear;  
 Where'er ye meet with evil,  
 Within you or without,  
 Charge for the God of battles,  
 And put the foe to rout.
- 3 Stand up!—stand up for Jesus!  
 The trumpet call obey,  
 Forth to the mighty conflict  
 In this his glorious day.

Ye that are men now serve him  
 Against unnumbered foes;  
 Let courage rise with danger,  
 And strength to strength oppose.

- 4 Stand up!—stand up for Jesus!  
 Stand in his strength alone;  
 The arm of flesh will fail you,  
 Ye dare not trust your own.  
 Put on the Gospel armour,  
 Each piece put on with prayer;  
 Where duty calls or danger,  
 Be never wanting there!
5. Stand up!—stand up for Jesus!  
 The strife will not be long;  
 This day the noise of battle,  
 The next the victor's song.  
 To him that overcometh  
 A crown of life shall be;  
 He with the King of Glory  
 Shall reign eternally.

# MISSION SERVICES

IVES. (77. 77. D.)

Brightly ♩ = 100.

## 582

Melody from  
'Plymouth Collection' (U.S.A.), 1855.

A-men.

Frances R. Havergal, 1836-79.

**T**AKE my life, and let it be  
 Consecrated, Lord, to thee;  
 Take my moments and my days,  
 Let them flow in ceaseless praise.  
 Take my hands, and let them move  
 At the impulse of thy love.  
 Take my feet, and let them be  
 Swift and beautiful for thee.

2 Take my voice, and let me sing  
 Always, only, for my King;  
 Take my lips, and let them be  
 Filled with messages from thee.

Take my silver and my gold;  
 Not a mite would I withhold.  
 Take my intellect, and use  
 Every power as thou shalt choose.

3. Take my will, and make it thine:  
 It shall be no longer mine.  
 Take my heart; it is thine own:  
 It shall be thy royal throne.  
 Take my love; my Lord, I pour  
 At thy feet its treasure-store.  
 Take myself, and I will be  
 Ever, only, all for thee.

# MISSION SERVICES

TELL ME THE OLD, OLD STORY.

(76. 76. D. and Refrain.)

583

In moderate time ♩ = 96.

W. H. DOANE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a melody in the upper staff with accompaniment in the lower staff. The key signature has one sharp (F#).

The second system of musical notation continues the piece with two staves. It includes a fermata over the final note of the upper staff.

The third system of musical notation continues the piece with two staves. It includes a fermata over the final note of the upper staff.

The fourth system of musical notation continues the piece with two staves. It includes a fermata over the final note of the upper staff.

## REFRAIN.

The musical notation for the Refrain consists of two staves. The lyrics are written below the upper staff: "Tell me the old, old sto - ry, Tell me the old, old sto - ry,". The music is in 2/4 time and features a melody in the upper staff with accompaniment in the lower staff.

# MISSION SERVICES

583 (continued)

Musical score for the hymn. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The lyrics are written below the vocal line.

Tell me the old, old sto - ry, Of Je - sus and his love.

[From 'Sacred Songs and Solos.']

K. Hankey.

**T**ELL me the old, old story,  
Of unseen things above,  
Of Jesus and his glory,  
Of Jesus and his love.  
Tell me the story simply,  
As to a little child,  
For I am weak and weary,  
And helpless and defiled.

*Tell me the old, old story,  
Of Jesus and his love.*

2 Tell me the story slowly,  
That I may take it in—  
That wonderful redemption,  
God's remedy for sin.  
Tell me the story often,  
For I forget so soon;  
The early dew of morning  
Has passed away at noon.

3 Tell me the story softly,  
With earnest tones and grave;  
Remember, I'm the sinner  
Whom Jesus came to save.  
Tell me that story always,  
If you would really be,  
In any time of trouble,  
A comforter to me.

4. Tell me the same old story,  
When you have cause to fear  
That this world's empty glory  
Is costing me too dear.  
Yes, and when that world's glory  
Shall dawn upon my soul,  
Tell me the old, old story,  
'Christ Jesus makes thee whole.'

Musical notation for the word 'A - men.' It consists of two staves: a treble clef staff and a bass clef staff. The notes are simple, with the treble staff having a half note 'A' and the bass staff having a half note 'men.'

A - men.

# MISSION SERVICES

THE NINETY AND NINE. (97.97.99.) **584**

*Moderately fast* ♩ = 176 (♩. = 59).

I. D. SANKEY.

[From 'Sacred Songs and Solos,' by special permission of Messrs. Morgan & Scott.]

# MISSION SERVICES

*Elisabeth C. Clephane, 1830-69.*

- T**HERE were ninety and nine that safely lay  
In the shelter of the fold,  
And one was out on the hills away,  
Far off from the gates of gold;  
Away on the mountains wild and bare,  
Away from the tender Shepherd's care.
- 2 'Lord, thou hast here thy ninety and nine;  
Are they not enough for thee?'  
But the Shepherd made answer: 'This of mine  
Has wandered away from me;  
And although the road be rough and steep,  
I go to the desert to find my sheep.'
- 3 But none of the ransomed ever knew  
How deep were the waters crossed;  
Nor how dark the night that the Lord passed through  
Ere he found his sheep that was lost.  
Out in the desert he heard its cry—  
Sick and hopeless, and ready to die.
- 4 'Lord, whence are those blood-drops all the way,  
That mark out the mountain's track?'  
'They were shed for one that had gone astray  
Ere the Shepherd could bring him back.'  
'Lord, whence are thy hands so rent and torn?'  
'They are pierced to-night by many a thorn.'
5. And all through the mountains, thunder-riven,  
And up from the rocky steep,  
There rose a cry to the gates of heaven,  
'Rejoice! I have found my sheep!'  
And the Angels echoed around the throne,  
'Rejoice, for the Lord brings back his own!'



# MISSION SERVICES

## 585

MARGARET. (Irreg.)

*In moderate time* ♩ = 80.

T. R. MATTHEWS.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a moderate, irregular time signature. The melody in the upper staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass line starts with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. The piece concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece. The upper staff features a melodic line with quarter notes D4, E4, F#4, G4, A4, B4, C5, and D5, followed by a half note D5. The bass line consists of quarter notes D3, E3, F#3, G3, A3, B3, C4, and D4. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece. The upper staff has a melodic line with quarter notes D4, E4, F#4, G4, A4, B4, C5, and D5, followed by a half note D5. The bass line consists of quarter notes D3, E3, F#3, G3, A3, B3, C4, and D4. The system ends with a double bar line and repeat dots.

The fourth system of musical notation concludes the piece. The upper staff has a melodic line with quarter notes D4, E4, F#4, G4, A4, B4, C5, and D5, followed by a half note D5. The bass line consists of quarter notes D3, E3, F#3, G3, A3, B3, C4, and D4. The system ends with a double bar line and repeat dots.

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# MISSION SERVICES

Emily B. S. Elliott, 1835-97.

**T**HOU didst leave thy throne and thy kingly crown  
When thou camest to earth for me;  
But in Bethlehem's home was there found no room  
For thy holy nativity.

*O come to my heart, Lord Jesus;  
There is room in my heart for thee.*

2 Heaven's arches rang when the Angels sang,  
Proclaiming thy royal degree;  
But in lowly birth didst thou come to earth,  
And in great humility.

3 The foxes found rest, and the birds had their nest  
In the shade of the cedar tree;  
But thy couch was the sod, O thou Son of God,  
In the deserts of Galilee.

4 Thou camest, O Lord, with the living word  
That should set thy people free;  
But with mocking scorn, and with crown of thorn  
They bore thee to Calvary.

5. When heaven's arches shall ring, and her choirs shall sing  
At thy coming to victory,  
Let thy voice call me home, saying, Yet there is room,  
There is room at my side for thee.



*See also the List of Simple Hymns at the end of this book.*

*In the edition 'For Young and Old' the simpler hymns are marked  
with an asterisk.*