

Consolation



1. Come on, my part-ners in dis-tress, My com-rades through the wil-der-ness, Who still you bo-dies feel: A while for-get your
2. Be-yond the bounds of time and space, Look for-ward to that hap-py place, The saints' se-cre a-bode: On faith's strong ea-gle
3. See where the Lamb in glo-ry stands, En-cir-cled with his ra-diant bands, And join th'an-ge-lic powers. For all that height of
4. Who suf-fer for our Mas-ter here, We shall be-fore his face ap-pear, And by his side sit down. To pa-tient faith the
5. That great my-ster-ious de-i-ty We soon with o-pen face shall see: The be-a-ti-fic sight Shall fill the heav-en-ly
6. In hope of that ec-sta-tic pause, Je-sus, we now sus-tain thy cross, And at thy foot-stool fall: Till thou our hid-den
7. griefs and fears, And look be-yond the vale of tears To that ce-les-tial hill, To that ce-les-tial hill. A
8. pi-nions rise, And force your pas-sage to the skies, And scale the mount of God, And scale the mount of God. On
9. glo-rious bliss Our ev-er-las-ting por-tion is, And all that heaven is ours, And all that heaven is ours. For
10. prize is sure, And all that to the end en-dure The cross, shall wear the crown, The cross, shall wear the crown. To
11. courts with praise, And wide dif-fuse the gol-den blaze Of ev-er-las-ting light, Of ev-er-las-ting light. Shall
12. life re-veal, Till thou our ra-vished spi-rits fill, And God is all in all, And God is all in all. Till

A folk hymn (Jackson 1953b, no. 131, Lowens 1964).

First published in *Wyeth's Repository of Sacred Music, Part Second* (1813) for two voices (Tenor-Bass). Arranged by Ananias Davisson in his *Supplement to the Kentucky Harmony* (1825), adding a Treble part as above. Later arranged by William Walker, titled *Consolation New*, in *Southern Harmony* (1835), mostly rewriting the Treble part. Walker's arrangement appeared in *The Sacred Harp*, p. 206, from 1844 to 1911.