

Tr.
1. Thou man of griefs, remember me, Who never canst thyself for-get Thy last mysterious a-go-ny, Thy fainting pangs, and bloody sweat,
2. When wrestling in the strength of prayer Thy spirit sunk beneath its load, Thy feeble flesh abhorred to bear The wrath of an Al-migh-ty God.

C.
3. A taste of thy tor-men-ting fears If now thou dost to me impart, Give the full virtue of thy tears, The cries which pierced thy Father's heart;
4. U-nite my sorrows to thine own, And let me to my God complain, Who melted by thy Spirit's groan, Can save me from that endless pain.

T.
5. Fa-ther, if I may call thee so, Re-gard my fearful heart's desire, Remove this load of guilty woe, Nor let me in my sins ex-pire:
6. I tremble, lest the wrath divine Which bruises now my wretched soul, Should bruise this wretched soul of mine, Long as e-ter-nal ages roll.

B.
7. To thee my last dis-tress I bring: The heightened fear of death I find; The tyrant brandishing his sting Ap-pears, and hell is close behind!
8. I de-pre-cate that death alone, That endless banishment from thee: O save, and give me to thy Son, Who trembled, wept, and bled for me.

The version shown above is of Ananias Danisson's *Garland* from 1817, with Charles Wesley's original words from 1762.

The tune was first published by Amos Pilsbury for four parts in his *United States Sacred Harmony*, 1799, without attribution. Arranged by Elkanah Dare for three parts in 1813; then by Ananias Davisson for four parts in 1816 and again in 1817, the latter as *Garland* (with different words by Isaac Watts, "How pleasant, how divinely fair"). It was arranged again by Alexander Johnson for four parts in 1818; this arrangement became the basis for the three-part versions in *Southern Harmony*, 1835 (p. 3) and *The Sacred Harp*, 1844 (p. 48). The complex history of this tune is discussed at length by David Music (1995); he concludes that Pilsbury arranged a folk tune obtained orally or from an unattributed manuscript.

The words Pilsbury (1799) used are the first stanza of Hymn 686 by Charles Wesley, 1762, altered; they were further altered by William Walker (1835), so that the line reads

Thou man of grief, remember me;
Thou never canst thyself forget
Thy last expiring agony,
Thy fainting pangs, and bloody sweat.

Since these alterations changed the meaning of Wesley's hymn, the words shown above are Wesley's original words.

A folk hymn, derived from one or several folk songs (Jackson 1953b, No. 57).