

# Come, Lord, from above, the mountain remove

William Marsh

STEYNING. P.M. Hy: 558 Wesley.

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Text: Charles Wesley

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Come, Lord, from a - bove, The moun-tain re - move, O-ver-turn all that hin - ders the course of thy  
I lan-guish and pine For the com-fort di - vine; O when shall I say, my Be - lo - ved is  
For this my heart sighs, No-thing else can suf - fice; How, Lord, can I pur-chase the pearl of great  
But I hear a voice say, With-out mo - ney ye may Re - ceive it, who - ev - er have no-thing to

6 7 6 7 9 8 6 6 6 6 6 5

4 4 4 3 2 4 4 4 4

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mine! I have chos'n the good part; My por - tion thou art, O Love, let me  
price? It can - not be bought, And thou know'st I have nought, Not an ac - tion, a  
pay: Who on Je - sus re - lies, With-out mo - ney or price, The pearl of for -

6 5 4 6 6 4 6

4 3 2 6 6 3 6

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soul in the flames of de - sire, and wrap my whole soul in the flames of de - sire.  
 find thee, O God, in my heart, O Love, let me find thee, O God, in my heart.  
 word, or a tru - ly good thought, not an ac - tion, a word, or a tru - ly good thought.  
 give-ness and ho - li - ness buys, the pearl of for - give-ness and ho - li - ness buys.

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6 6 8 7 6 5 6 4 3 6 4 6 4 2 6 6 6 5  
 6 4 6 5 4 3 6 3 4 2 6 6 4 3

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The blessing is free:  
 So, Lord, let it be;  
 I yield that thy love should be given to me.  
 I freely receive  
 What thou freely dost give,  
 And consent in thy love, in thy Eden, to live.

The gift I embrace;  
 The Giver I praise;  
 And ascribe my salvation to Jesus's grace:  
 It comes from above;  
 The foretaste I prove;  
 And I soon shall receive all the fulness of love.

Notes:

The original order of parts is Tenor - [Alto] - Air - [Bass]. The Alto and Tenor parts are printed in the source in the treble clef, an octave above sounding pitch. Only the first verse of the text is given in the source: subsequent verses have been added editorially. The text of the first verse given here is as printed in the source, with 'mountain' rather than the more widespread 'mountains'.

The notes given here as pairs of quavers joined with dotted slurs should be sung either as pairs of quavers or as crotchets, as necessary to accommodate the irregularities of the text. In the source, where these notes appear on beats 3 of bars 0, 2, 8, 10, 12, and 16 (i.e where they would be sung as crotchets in the first verse) they are printed as crotchets, except where there is a change of pitch between the two notes (e.g, in the bass part in bar 16), where they appear as slurred pairs of quavers.