

# Jesu, thy blood and righteousness

John Eagleton

This edition by Edmund Gooch  
released into the public domain,  
July 2011.

Text: John Wesley

Justification. L.M.

Moderato maestoso

Je - su, thy blood and right - eous - ness My beau - ty are, my glo - rious dress:  
 Bold shall I stand in thy great day; For who aught to my charge shall lay?  
 Ah! give to all thy ser - vants, Lord, With pow'r to speak thy gra - cious word;  
 Thou God of pow'r, thou God of love, Let the whole world thy mer - cy prove!

Je - su, thy blood and right - eous - ness My beau - ty are, my glo - rious dress:  
 Bold shall I stand in thy great day; For who aught to my charge shall lay?  
 Ah! give to all thy ser - vants, Lord, With pow'r to speak thy gra - cious word;  
 Thou God of pow'r, thou God of love, Let the whole world thy mer - cy prove!

Je - su, thy blood and right - eous - ness My beau - ty are, my glo - rious dress:  
 Bold shall I stand in thy great day; For who aught to my charge shall lay?  
 Ah! give to all thy ser - vants, Lord, With pow'r to speak thy gra - cious word;  
 Thou God of pow'r, thou God of love, Let the whole world thy mer - cy prove!

4 6 4 6 6 6 #  
3 3

Je - su, thy blood and right - eous - ness My beau - ty are, my glo - rious dress:  
 Bold shall I stand in thy great day; For who aught to my charge shall lay?  
 Ah! give to all thy ser - vants, Lord, With pow'r to speak thy gra - cious word;  
 Thou God of pow'r, thou God of love, Let the whole world thy mer - cy prove!

9

Midst flam - ing worlds, in these ar - rayed, With joy shall I lift  
 Ful - ly ab solved through these I am, From sin and fear, from  
 That all who to thy wounds will flee May find e - ter - nal  
 Now let thy word o'er all pre - vail; Now take the spoils of

Midst flam - ing worlds, in these ar - rayed, With joy shall I lift  
 Ful - ly ab solved through these I am, From sin and fear, from  
 That all who to thy wounds will flee May find e - ter - nal  
 Now let thy word o'er all pre - vail; Now take the spoils of

Midst flam - ing worlds, in these ar - rayed, With joy shall I lift  
 Ful - ly ab solved through these I am, From sin and fear, from  
 That all who to thy wounds will flee May find e - ter - nal  
 Now let thy word o'er all pre - vail; Now take the spoils of

4 6 8 7 6 5 6 6 6 4 6  
3 6 5 4 # 3

Midst flam - ing worlds, in these ar - rayed, With joy shall I lift  
 Ful - ly ab solved through these I am, From sin and fear, from  
 That all who to thy wounds will flee May find e - ter - nal  
 Now let thy word o'er all pre - vail; Now take the spoils of

## Jesu, thy blood and righteousness - Justification (John Eagleton)

15

up my head, with joy shall I lift up my head.  
 guilt and shame, from sin and fear, from guilt and shame.  
 life in thee, may find e - ter - nal life in thee.  
 death and hell, now take the spoils of death and hell.

up my head, with joy shall I lift up my head.  
 guilt and shame, from sin and fear, from guilt and shame.  
 life in thee, may find e - ter - nal life in thee.  
 death and hell, now take the spoils of death and hell.

With joy shall I lift up my head.  
 From sin and fear, from guilt and shame.  
 May find e - ter - nal life in thee.  
 Now take the spoils of death and hell.

5 6 6 4 3 6 5 6 6 5  
 up my head, with joy shall I lift up my head.  
 guilt and shame, from sin and fear, from guilt and shame.  
 life in thee, may find e - ter - nal life in thee.  
 death and hell, now take the spoils of death and hell.

Emendations: The allocation of parts is not specified in the source, although the bass part is identified by its clef, and the alto part by its range (the alto part is printed in the source in the treble clef an octave above sounding pitch). The melody line is printed immediately above the bass in the source, and these two parts are bracketed together, with the bass part being figured: the title page of the book describes the tunes as 'figured for the Organ, Piano Forte, &c.'.

On the basis of the style of the tunes, and this suggestion of keyboard accompaniment, it would appear that the air is the soprano part, and it has been treated as such in the present edition (i.e. the original order of parts has been understood as [Tenor - Alto - Soprano - Bass]).

The first verse only of the text is given in the source: three subsequent verses have been underlaid editorially.