




Charles Wesley, 1758, reworking of
John Cennick, 1752; amended by
Martin Madan, 1760, and John Rippon, 1787
87. 87. 47.

Sandusky




Transcribed from *A Musical Concert*, 1807.

A Major
Samuel Holyoke, 1795

Tr. 
T. 
B. 
8 1. Lo, he comes in clouds de-scen-ding, Once for fa-vored sin-ners slain; Thousand thousand

Tr. 
T. 
B. 
8 saints at-ten-ding Swell the tri-umphs, Swell the tri - umphs of his train.

Tr. 
T. 
B. 
8 Thou - sand thou - sand saints at-ten-ding Swell the triumphs of his train.

Tr. 
T. 
B. 
8 Hal - le - lu - jah, Hal - le - lu - jah, Jesus now shall ever reign. Hal - le - lu - jah,
Hal - le - lu - jah, Jesus now shall ever reign. Hal - le - lu - jah,

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Tr. Je-sus now shall ev - er reign. Hal - le - lu - jah, Hal - le - lu - jah,
 T. Je-sus now shall ev - er reign. Hal - le - lu - jah,
 B. Jesus now shall ev - er reign. Hal - le - lu - jah,

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Tr. Je - sus now shall ev - er reign. Hal-le-lu-jah, Hal-le-lu-jah, Jesus now shall ever reign.
 T. Je - sus now shall ev - er reign. Hal-le-lu-jah, Jesus now shall ever reign.
 B. Hal-le-lu-jah, Hal-le-lu-jah, Jesus now shall ever reign.

2. Every eye shall now behold him
 Robed in dreadful majesty:
 Those who set at naught and sold him,
 Pierced and nailed him to the tree,
 Deeply wailing,
 Shall the great messiah see.

4. Now redemption, long expected,
 See in solemn pomp appear!
 All his saints, by man rejected,
 Now shall meet him in the air!
 Hallelujah!
 See the day of God appear!

6. Yea! Amen! let all adore thee,
 High on thine exalted throne!
 Savior, take the power and glory:
 Claim the kingdoms for thine own!
 O come quickly,
 Hallelujah! Come, Lord, come!

3. Every island, sea, and mountain,
 Heaven and earth shall flee away:
 All who hate him most, confounded,
 Hear the trump proclaim the day;
 Come to judgment!
 Come to judgment! come away!

5. Answer thine own bride and spirit,
 Hasten, Lord, the general doom!
 The new heaven and earth to inherit,
 Take thy pining exiles home:
 All creation
 Travails, groans, and bids thee come!

Edited by B. C. Johnston, 2016

1. Top and second staffs exchanged.
2. Measure 7, *Tenor*: fifth note changed from a 16th to an 8th.
3. Measure 16, *Treble*: last chord, top note changed from D to D#.