

Come Away to the Skies

Charles Wesley, 1755

Southern Harmony, arr by Liland Ros'

$\text{♩} = 105$
f

1. Come a - way to the skies, my be - lov - ed, a - rise And re-
2. Now with sing - ing and praise let us spend all the days By our
3. For the glo - ry we were first cre - at - ed to share, Both the
4. We with thanks do ap - prove the de - sign Of that love that hath
5. Hal - le - lu - jah! we sing to our Fa - ther and King, And His

mf

mf

mp

- joice in the day thou wast born; On this fes - ti - val day, come ex-
heav - en - ly Fa - ther be - stowed, While His grace we re - ceive from His
na - ture and king - dom di - vine, Now cre - at - ed a - gain that our
joined us to Je - su - s' Name; Now u - ni - ted in heart, let us
rap - tur - ous prais - es re - peat: To the Lamb that was slain, Hal - le -

- ult - ing a - way, And with sing - ing to Zi - on re - turn.
boun - ty, and live To the hon - or and glo - ry of God!
lives may re - main Through - out time and e - tern - i - ty Thine.
ne - ver more part, Till we meet at the feast of the Lamb.
- lu - jah a - gain! Sing all heav - en and fall at His feet!

The image shows a musical score for a hymn. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a common time signature (C) and ends with a double bar line.