

Charles Wesley, 1742

Wrestling Jacob

88. 88. (L. M.)

Vernon
Transcribed from *Kentucky Harmonist*, 1818.

E minor

Amzi Chapin, 1813

♩ = 90

Tr.  5 10 15 1. 2.

1 { Come, O thou trav-el - er unknown, Whom still I hold, but cannot see, } With thee all night I mean to stay, And wrestle till the break of day.
My company be - fore is gone, And I am left alone with thee, }

C. 

2 { My strength is gone, my nature dies, I sink beneath thy weighty hand, } I stand, and will not let thee go, Till I thy name, thy nature know.
Faint to revive, and fall to rise; I fall, and yet by faith I stand, }

T.  8

3 { My pray'r has pow'r with God, the grace Un-speak-ab-le I now receive, } In vain I have not wept, and strove, Thy nature, and thy name is love.
Through faith I see thee face to face, I see thee face to face, and live: }

B. 

4 { I know thee, Savior, who thou art, Je - sus, the feeble sinner's friend; } Thy mercies nev - er shall remove, Thy nature, and thy name is love.
Nor wilt thou with the night de-part, But stay, and love me to the end; }

This tune was written as *Farewell Hymn* by Jeremiah Ingalls in 1790, for use at the funeral of a child; first published in 1805. It was revised by Lucius Chapin in 1813, changing the key from D minor to E minor, using only the first part of Ingalls' composition, renaming it, and substituting different words, as shown above. Amzi Chapin's version was probably from a different source, and was put to different words by Charles Wesley (*Come, O thou traveler unknown*) in Samuel Metcalf's *The Kentucky Harmonist*, 1818. This was repeated and reduced to three parts by William Walker in *Southern Harmony* (p. 34) in 1830. The version in Moore 1825 (four parts, Wesley's words) was restored in *The Sacred Harp* (p. 55b) from 1844 through 1911; the 1991 edition has it on page 95b.