

Thomas Shepherd, 1693
Revised by George Allen, 1844
86. 86. (C. M.)

Maitland

Transcribed from Beecher's *Plymouth Collection*, 1855.

B \flat Major
Anonymous, ca. 1820

$\text{♩} = 190$

Soprano
Alto

1. Must Jesus bear the cross alone, And all the world go free? No, there's a cross for every one, And there's a cross for me.
2. How happy are the saints above, Who once went sorrowing here; But now they taste unmingled love, And joy without a tear.
3. The consecrated cross I'll bear, Till from the cross I'm free, And then go home my crown to wear, For there's a crown for me.

Tenor
Bass

Tune first published as *Cross and Crown* in *Plymouth Collection of Hymns and Tunes*, 1855. The tune is sometimes attributed to George N. Allen in 1844, but the publication cited (*Oberlin Social and Sabbath School Hymn Book*) contains only hymns and no music. Lewis Mudge (*Songs of Praise*, 1889) attributed the tune to Amzi Chapin, but no documentation of this has been found. William Reynolds, in his discussion of *Plymouth Collection* (*The Hymn* 52(2), 2001), notes that this tune is labeled "Western Melody" with eleven others, "indicating that they had come from somewhere west of the Appalachians," suggesting that this tune is part of the early nineteenth-century folk hymn tradition in America. It is probably derived from an earlier folk melody as well; Maitland is a Scottish clan, and the tune seems too upbeat for the words Allen put to it. The first stanza of the **words** is derived from a later stanza of a hymn by Thomas Shepherd, 1693. George N. Allen altered this stanza and added two stanzas of his own in 1844.