

# Full Salvation!

John Hughes, 1873-1932

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87.87.877

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The bass clef accompaniment starts with a quarter note G2, followed by a dotted quarter note A2, and then a half note B2. A measure rest of 5 measures is indicated above the treble staff.

The second system of musical notation continues the piece. The treble clef melody features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment provides a steady harmonic foundation with chords and moving lines. A measure rest of 10 measures is indicated above the treble staff.

The third system of musical notation concludes the piece. The treble clef melody ends with a half note G4. The bass clef accompaniment concludes with a final chord. The system ends with a double bar line.

Full salvation! Full salvation!  
Lo, the fountain opened wide,  
streams through ev-'ry land and nation  
from the Saviour's wounded side.  
Full salvation! Full salvation!  
Streams an endless crimson tide.  
Streams an endless crimson tide.

Love's resistless current sweeping  
all the regions deep within;  
thought, and wish, and senses keeping  
now, and ev-'ry instant clean;  
Full salvation! Full salvation!  
From the guilt and pow'r of sin.  
From the guilt and pow'r of sin.

Life immortal, heav'n descending,  
Lo! my heart the Spirit's shrine:  
God and man in oneness blending,  
Oh, what fellowship is mine!  
Full salvation! Full salvation!  
Raised in Christ to life divine!  
Raised in Christ to life divine!

Care and doubting, gloom and sorrow,  
fear and shame are mine no more;  
faith knows naught of dark tomorrow,  
for my Saviour goes before:  
Full salvation! Full salvation!  
Full and free for evermore!  
Full and free for evermore!

F. Bottome