

## PROCESSIONAL HYMN.

[The following Hymn is not included in Dean Alford's "Poems," or in the "Year of Praise." It was written and the music was composed to be sung at the Tenth Festival of Parochial Choirs of the Canterbury Diocesan Union, on 6th June, 1871.]

"Speak unto the children of Israel, that they go forward."

FORWARD! be our watchword,  
Steps and voices join'd;  
Seek the things before us,  
Not a look behind:  
Burns the fiery pillar  
At our army's head;  
Who shall dream of shrinking,  
By Jehovah led?  
Forward through the desert,  
Through the toil and fight:  
Jordan flows before us,  
Zion beams with light!

Forward, when in childhood  
Buds the infant mind;  
All through youth and manhood,  
Not a thought behind:  
Speed through realms of nature,  
Climb the steps of grace:  
Faint not, till around us  
Gleams the Father's Face.  
Forward, all the lifetime,  
Climb from height to height:  
Till the head be hoary,  
Till the eve be light.

Forward, flock of Jesus,  
Salt of all the earth;  
Till each yearning purpose  
Spring to glorious birth;  
Sick, they ask for healing,  
Blind, they grope for day;  
Pour upon the nations  
Wisdom's loving ray,  
Forward, out of error,  
Leave behind the night;  
Forward through the darkness,  
Forward into Light!

Glories upon glories  
Hath our God prepared,  
By the souls that love Him  
One day to be shared;  
Eye hath not beheld them,  
Ear hath never heard;  
Nor of these hath utter'd  
Thought or speech a word:  
Forward, marching eastward  
Where the heaven is bright,  
Till the veil be lifted,  
Till our faith be sight!

Far o'er yon horizon  
Rise the city towers,  
Where our God abideth;  
That fair home is ours;  
Flash the streets with jasper,  
Shine the gates with gold:  
Flows the gladdening river  
Shedding joys untold:  
Thither, onward thither,  
In Jehovah's might;  
Pilgrims to your country,  
Forward into Light!

Into God's high Temple  
Onward as we press,  
Beauty spreads around us,  
Born of holiness;  
Arch, and vault, and carving,  
Lights of varied tone;  
Softened words and holy,  
Prayer and praise alone:  
Every thought upraising  
To our City bright,  
Where the tribes assemble  
Round the throne of Light.

Nought that City needeth  
Of these aisles of stone:  
Where the Godhead dwelleth,  
Temple there is none:  
All the saints that ever  
In these courts have stood,  
Are but babes, and feeding  
On the children's food.  
On through sign and token,  
Stars amidst the night;  
Forward through the darkness,  
Forward into Light!

To the Father's Glory  
Loudest anthems raise:  
To the Son and Spirit  
Echo songs of praise:  
To the LORD JEHOVAH,  
Blessed Three in One,  
Be by men and angels  
Endless honour done.  
Weak are earthly praises,  
Dull the songs of night:  
Forward into triumph,  
Forward into Light! H. A.

# PROCESSIONAL HYMN.

Very Rev. H. ALFORD, D.D.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is written in a 4/4 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

The second system of musical notation continues the piece with two staves. The notation remains consistent with the first system, featuring a treble and bass clef in B-flat major. The melody in the upper staff continues with similar rhythmic patterns. The bass staff continues with its accompaniment. The system ends with a double bar line.

The third system of musical notation continues the piece with two staves. The notation remains consistent with the first system, featuring a treble and bass clef in B-flat major. The melody in the upper staff continues with similar rhythmic patterns. The bass staff continues with its accompaniment. The system ends with a double bar line.

The fourth system of musical notation continues the piece with two staves. The notation remains consistent with the first system, featuring a treble and bass clef in B-flat major. The melody in the upper staff continues with similar rhythmic patterns. The bass staff continues with its accompaniment. The system ends with a double bar line.

The fifth system of musical notation continues the piece with two staves. The notation remains consistent with the first system, featuring a treble and bass clef in B-flat major. The melody in the upper staff continues with similar rhythmic patterns. The bass staff continues with its accompaniment. The system ends with a double bar line.