

Lift up your heads in joyful hope

Thomas Clark

Text: anon.

THORN. P.M. Hy. 161 Ly. Huntingdon.

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Lift up your heads in joy - ful hope, Sa - lute the hap - py morn, sa - lute the
All glo - ry be to God on high, To him all praise is due, to him all
Let joy a - round like ri - vers flow, Flow on, and still in - crease, flow on, and

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7 6 6 6 4 3 6 5 6 7 9 8 6
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hap - py morn: Each heav'n-ly pow'r Pro claims the glad hour Lo Je - sus the Sa - viour is
praise is due; The pro-mise is seal'd, The Sa - viour re-veal'd, And proves that the re - cord is
still in - crease: Spread o'er the glad earth At Je - sus his birth, For hea - ven and earth are at

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8 7 6 7 6 6 6 6 6 6 7
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Lift up your heads in joyful hope - Thorn (Thomas Clark)

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born, true, peace, lo Je - sus the Sa - viour is born. Sa - viour is born.
And proves that the re - cord is true. re - cord is true.
For hea - ven and earth are at peace. earth are at peace.

Lo Je - sus the Sa - viour is born. Sa - viour is born.
And proves that the re - cord is true. re - cord is true.
For hea - ven and earth are at peace. earth are at peace.

Lo Je - sus the Sa - viour is born. Sa - viour is born.
And proves that the re - cord is true. re - cord is true.
For hea - ven and earth are at peace. earth are at peace.

Je - sus the Sa - viour is born, Lo Je - sus the Sa - viour is born. Sa - viour is born.
proves that the re - cord is true, and proves that the re - cord is true. re - cord is true.
hea - ven and earth are at peace, for hea - ven and earth are at peace. earth are at peace.

6 6 6 6 5 4 3 4 6 6 5 7 6 5 7

Now the goodwill of heav'n is shewn
Tow'rds Adam's helpless race;
Messiah is come
To ransom his own,
To save them by infinite grace.

Then let us join the heav'ns above
Where hymning seraphs sing,
Join all the glad pow'rs,
For their Lord is ours,
Our prophet, our priest, and our king.

Notes:

The original order of staves is Tenor - [Alto] - Air - [Bass]. Only the first verse of text is given in the source: two subsequent verses have been underlaid here, and the remaining two verses are given above.

The following notes are printed as small grace notes and have been editorially expanded:

Bar 2, beat 3, soprano E and tenor C

Bar 4, beat 1, soprano F and alto D

Bar 5, beat 3, alto C

Bar 10, beat 1, soprano E.

The suggested splitting of the alto F on beat 2 of bar 6 into two quavers is editorial: this note is printed as a crotchet in the source. No indication is given of how to shorten the last note, which is printed as a minim, to accommodate the repeat back to a quaver anacrusis: the first-time bar has been added editorially.

The tenor and soprano rhythm in the last bar given here as 'dotted quaver - semiquaver' is printed in the source as 'dotted semiquaver - quaver'.