

# Rise, my soul, adore thy Maker

Thomas Clark

MORNING SONG. Hymn 242. Ly. Huntn. (8. 3. 6)

This edition by Edmund Gooch  
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Text: John Cennick

Rise, my soul, a - dore thy Ma - ker; An - gels praise, Join thy lays,  
 Fa - ther, Lord of ev - 'ry spi - rit, In thy light, Lead me right,  
 O my Je - sus, God al - migh - ty, Pray for me, Till I see  
 Ho - ly Ghost, di - vine in - struc - tor, Guide me still; Let thy will

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With them be par - ta - ker, with them be par - ta - ker.  
 Through my Sa - viour's me - rit, through my Sa - viour's me - rit.  
 Thee in Sa - lem's ci - ty, thee in Sa - lem's ci - ty.  
 Be my sole con - duc - tor, be my sole con - duc - tor.

With them be par - ta - ker, with them be par - ta - ker.  
 Through my Sa - viour's me - rit, through my Sa - viour's me - rit.  
 Thee in Sa - lem's ci - ty, thee in Sa - lem's ci - ty.  
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 Thee in Sa - lem's ci - ty, thee in Sa - lem's ci - ty.  
 Be my sole con - duc - tor, be my sole con - duc - tor.

Thou this night wast my protector;  
 With me stay  
 All the day,  
 Ever my director.

Holy, holy, holy giver  
 Of all good  
 Life and food,  
 Reign ador'd for ever.

Glory, honour, thanks and blessing,  
 One in Three,  
 Give we thee,  
 Never, never ceasing.

Notes:

Thomas Clark's *The Congregational Harmonist, or Clerk's Companion* was published in 32 numbered parts (each consisting of 18 pages), grouped into four books (eight parts per book). The pages are consecutively paginated throughout the work as a whole. This setting appears in part 30, which was included in the 'Weekly List of New Publications' on p192 of *The Musical World*, No. 64, Vol 5, of 2 June 1837.

The order of parts in the source is Alto - Tenor - Air - Bass, with the Alto and Tenor parts given in the treble clef an octave above sounding pitch.

Only the first verse of the text is given in the source: subsequent verses have here been added editorially.

This setting is attributed 'T. Clark' in *The Congregational Harmonist*, where it is marked with a crossed circle, a symbol used in that book to indicate 'originals' (i.e. tunes not previously published).

This is one of a pair of settings, of a morning and an evening hymn, both by John Cennick and both in the same metre, on p529 of *The Congregational Harmonist*: the evening hymn is 'Ere I sleep, for every favour', set by Thomas Jarman.