

Not all the blood of beasts on Jewish altars slain

1

Isaac Watts (1674-1748)

Upton, by Samuel Arnold (1740-1802)

Edited by Francis Roads

**Soprano/
Tenor [Air]**

Alto

Bass

Keyboard

Not all the blood, not all the blood of beasts On Jewish altars, on

Not all the blood, not all the blood of beasts On Jewish altars, on

Not all the blood of beasts On Jewish altars, on

S/T

A

B

Kbd.

4

Jewish altars slain Could give the guilty conscience peace Or wash, or wash a-

Jewish altars slain Could give the guilty conscience peace Or wash a-

Jewish altars slain Could give the guilty conscience peace Or wash, or wash a-

S/T

A

B

Kbd.

8

1. 2. **A**

way the stain. way the stain. But Christ, but Christ the heav'nly lamb, Takes

way the stain. way the stain. But Christ, but Christ the heav'nly lamb, Takes

way the stain. way the stain. But Christ, but Christ the heav'nly lamb

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12

S/T
all, takes all our sins a-way;— A sac - ri - fice of

A
all, takes all our sins a-way;— A

B
Takes all, takes all our sins a-way; A sac - ri - fice

Kbd.

15

S/T
no - bler name And ri - cher, ri - cher blood than they.

A
sac - ri - fice of no - bler name, And ri - cher blood than they.

B
Of no - bler name, And ri - cher, ri - cher blood than they.

Kbd.

B ♩=100]

S/T
My faith would lay her hand On that dear head of thine,—

B
My faith would lay her hand On that dear head of thine,

Kbd.

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22

S/T While, like a pe - ni - tent, I stand, — And there con - fess my

B While, like a pe - ni - tent, I stand, — And there con - fess my

Kbd.

26

S/T sin. — My soul looks back to see — The bur - dens thou didst

B sin. My soul looks back to see The bur - dens thou didst

Kbd.

C

30

S/T bear — When hang - ing on — the cur - sèd tree, — And

B bear When hang - ing on — the cur - sèd tree, — And

Kbd.

35

S/T hopes, — And hopes — her guilt — was there.

B hopes, — And hopes — her guilt — was there.

Kbd.

D

Not all the blood of beasts on Jewish altars slain

Vivace

39

S/T Be - liev - ing, we re - joi - ce To see the curse re - move, Be - liev - ing, we re -

A Be - liev - ing, we re - joi - ce To see the curse re - move, Be - liev - ing, we re -

B Be - liev - ing, we re - joi - ce To see the curse re - move, Be - liev - ing, we re -

Kbd.

42

S/T joi - ce To see the curse re - move; We bless the Lamb with cheer - ful

A joi - ce To see the curse re - move; We bless the Lamb with cheer - ful

B joi - ce To see the curse re - move; We bless the Lamb with cheer - ful

Kbd.

45

S/T voice, And sing, and sing his bleed - ing love, We bless the

A voice, And sing, and sing his bleed - ing love, We bless the

B voice, And sing, and sing his bleed - ing love, We bless the

Kbd.

48 Not all the blood of beasts on Jewish altars slain

S/T Lamb with cheer - ful voice, And sing, and sing his bleed - ing

A Lamb with cheer - ful voice, And sing, and sing his bleed - ing

B Lamb with cheer - ful voice, And sing, and sing his bleed - ing

Kbd.

51 **E**

S/T love, Be - liev - ing, we re - joice To see the curse re - move, Be - liev - ing, we re -

A love, Be - liev - ing, we re - joice To see the curse re - move, Be - liev - ing, we re -

B love, Be - liev - ing, we re - joice To see the curse re - move, Be - liev - ing, we re -

Kbd.

54

S/T joice To see the curse re - move; We bless the lamb with cheer - ful

A joice To see the curse re - move; We bless the lamb with cheer - ful

B joice To see the curse re - move; We bless the lamb with cheer - ful

Kbd.

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57

S/T voice, And sing, and sing his bleed - ing love, We bless the

A voice, And sing, and sing his bleed - ing love, We bless the

B voice, And sing, and sing his bleed - ing love, We bless the

Kbd.

60

S/T lamb with cheer - ful voice, And sing, and sing his bleed - ing

A lamb with cheer - ful voice, And sing, and sing his bleed - ing

B lamb with cheer - ful voice, And sing, and sing his bleed - ing

Kbd.

63 **Adagio**

S/T love, his bleed - - ing love.

A love, his bleed - - ing love.

B love, his bleed - - ing love.

Kbd.

The musical score is arranged in three systems, each with four staves. The first system (measures 57-59) features vocal parts for Soprano/Tenor (S/T), Alto (A), and Bass (B), and a keyboard (Kbd.) accompaniment. The second system (measures 60-62) continues the vocal and keyboard parts. The third system (measures 63-65) is marked 'Adagio' and features a slower tempo. The vocal parts in the third system have long notes and rests, while the keyboard accompaniment provides harmonic support. The key signature is one sharp (F#) and the time signature is common time (C).

Edited from Stephen Addington's *A Collection of Psalm and Hymn Tunes for Public Worship* (London 1807, 11th edition) BL A.1233.v.

Editorial emendations:

Bar 5 alto note 3: original b^b;

Bar 26 soprano note 3: original f[♯]; surely error;

Bar 27 notes 1-2: parallel fifths sic; perhaps error; small note edl suggestion;

Bar 35 bass note 3: original has a crotchet rest, but with text underlaid.