

Like sheep we went astray

Thomas Clark

NETHERFIELD. S.M. Hymn 142. B: 1. Dr. Watts.

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 July 2015.

Text: Isaac Watts

Like sheep we went a - stray, And broke the fold of God, Each
 How dread - ful was the hour When God our wand-rings laid, And
 How glor - ious was the grace, When Christ sus - tain'd the stroke! His
 His ho - nour and his breath Were ta - ken both a - way; Join'd

6 6 $\frac{6}{4}$ 6

5

wand - 'ring in a diff - 'rent way, But all the down-ward road, Each
 did at once his ven - geance pour, Up - on the shep-herd's head, And
 life and blood the shep - herd pays, A ran - som for the flock, His
 with the wick - ed in his death, And made as vile as they, Join'd

6 4 5 3 6 5 $\frac{6}{4}$ 6 8 6 7 5 $\frac{6}{4}$ 6 $\frac{6}{4}$

Like sheep we went astray - Netherfield (Thomas Clark)

9

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9 8 6 5 6 6 7 6 5 7
 4 3 4 3

But God shall raise his head
 O'er all the sons of men,
 And make him see a num'rous seed
 To recompense his pain.

I'll give him, saith the Lord,
 A portion with the strong;
 He shall possess a large reward,
 And hold his honours long.

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 no. 31.

Numbers 29 and 30 of *The Congregational Harmonist* were advertised on p192 of No. 64, Vol. 5 of *The Musical World*, on 2 June 1837. No. 32 of *The Congregational Harmonist* was advertised on p64 of No. 82, Vol. 7, of *The Musical World*, on 6 October 1837. Bearing these dates in mind, it seems likely that no. 31 of *The Congregational Harmonist* was published towards the end of July 1837.

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).

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.