

TWENTY-FOUR PSALM TUNES

Two HYMNS

with Music at Length

THE
Dying Christian

TO HIS SOUL,

AND

Three easy Anthems.

Composed by

THOMAS SHOEL.

Enter'd at Stationers Hall

Price 5/-^s

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St. Albans 51

Nº I. Com^d Metre. * In the following pieces the principal Air is placed next the Bass. — The Solos to be sung by the first Treble, unless otherwise marked.

1

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The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C.M.). The notation includes various note values, rests, and dynamic markings such as slurs and hairpins. The system concludes with a double bar line and a repeat sign.

The second system of musical notation also consists of four staves, continuing the piece from the first system. It features similar notation with treble and bass clefs, common time, and various musical symbols. The system ends with a double bar line and a repeat sign, with first and second endings indicated by the numbers '1' and '2' above the final notes.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, often grouped with slurs. There are several repeat signs (double bar lines with two dots) placed throughout the system, indicating repeated rhythmic or melodic patterns.

The second system of musical notation also consists of four staves, with the top two in treble clef and the bottom two in bass clef. The notation continues with similar rhythmic and melodic motifs as the first system, including slurs and repeat signs. The piece concludes with a final double bar line and repeat dots at the end of the bottom staff.

Slow.

Nº IV.

C. M.

Musical score for No. IV, C.M., Slow. The score is written for four staves in two systems. The first system consists of two staves (treble and bass clef), and the second system also consists of two staves (treble and bass clef). The music is in common time (C.M.) and is marked 'Slow.'. The notation includes various note values, rests, and dynamic markings such as 'S' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat signs.

Nº V.

C. M.

Musical score for No. V, C.M. The score is written for four staves in two systems. The first system consists of two staves (treble and bass clef), and the second system also consists of two staves (treble and bass clef). The music is in common time (C.M.). The notation includes various note values, rests, and dynamic markings such as 'S' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat signs.

Nº VI.

C. M.

5

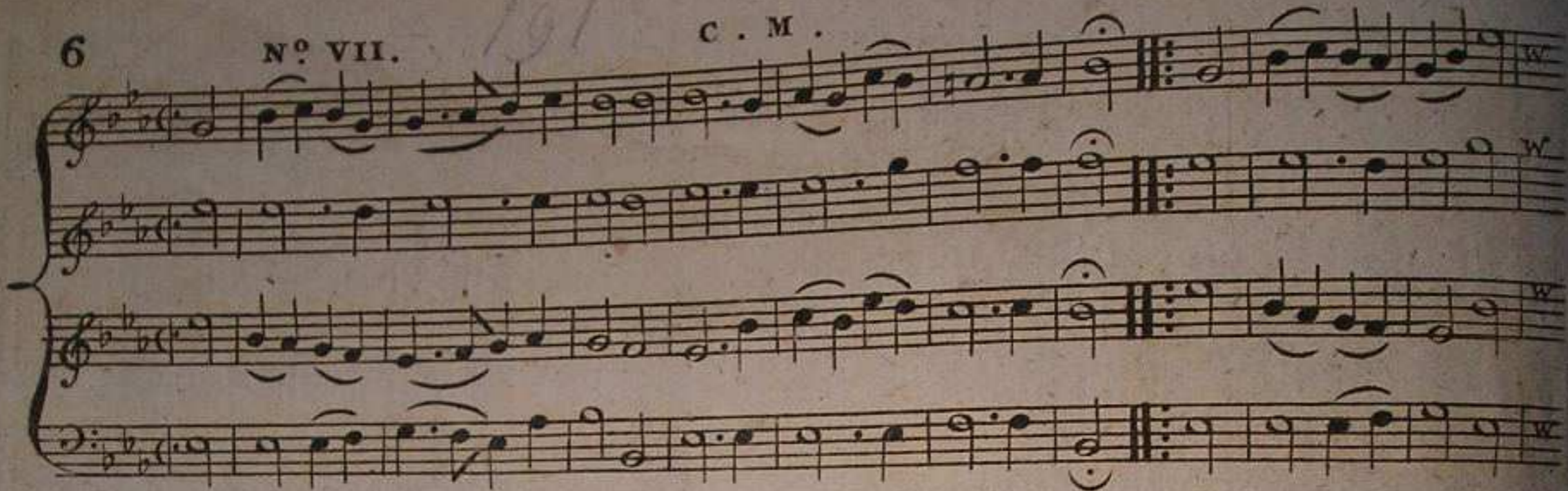
Two Trebles

This system contains four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The music consists of a series of eighth and sixteenth notes, often beamed together. A double bar line is present in the middle of the system. The number '5' is written at the end of the top staff.

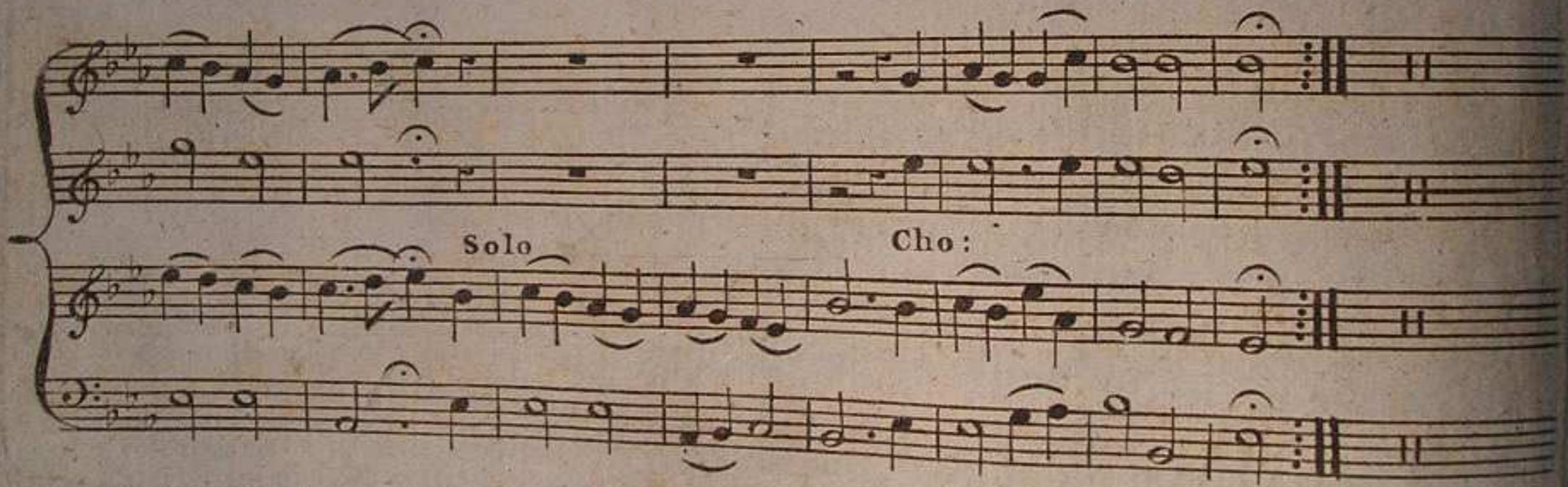
Cho: Brisk

This system contains four staves of music, similar in layout to the first system. It features two treble and two bass staves. The time signature is 3/4. The music continues with eighth and sixteenth notes. A double bar line is present in the middle of the system.

191



The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C.M.). The notation includes various note values, rests, and phrasing slurs. A double bar line with repeat dots is present in the middle of the system.

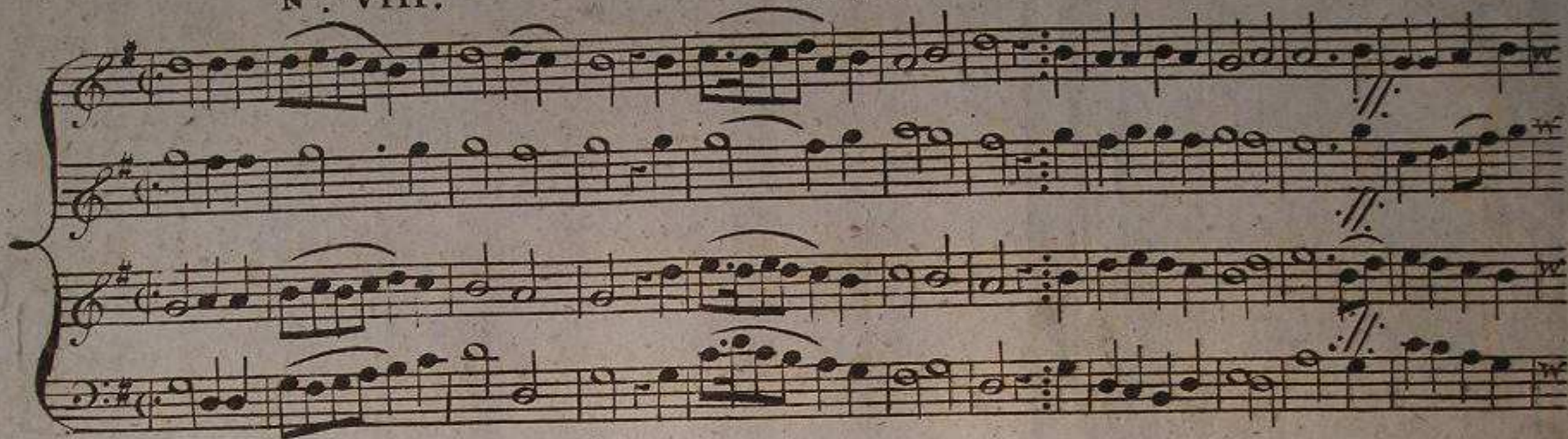


The second system of the musical score also consists of four staves, with the same clef and key signature as the first system. The notation continues with similar note values and phrasing. A double bar line with repeat dots is located in the middle of the system. The word "Solo" is written above the third staff, and "Cho:" is written above the fourth staff, indicating different parts of the music.

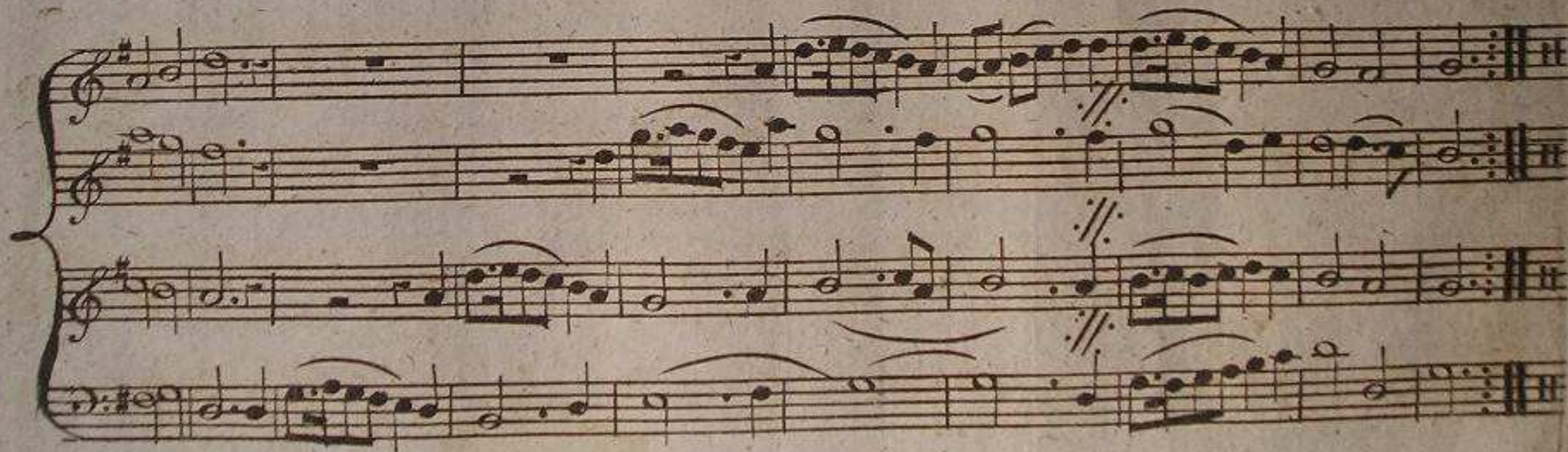
105
N^o. VIII.

C. M.

7



The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C.M.). The notation includes various note values, rests, and dynamic markings such as slurs and accents. The piece concludes with a double bar line and repeat dots.



The second system of musical notation also consists of four staves, with the top two in treble clef and the bottom two in bass clef. It continues the musical piece from the first system, featuring similar notation and ending with a double bar line and repeat dots.

The first system of music consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The two middle staves are grouped together with a brace on the left. The music is written in common time (C.M.) and features a complex, flowing melody with many slurs and ties. The notation includes eighth and sixteenth notes, as well as rests.

The second system of music also consists of four staves, with the top and bottom staves in treble and bass clefs respectively, and the two middle staves grouped with a brace. This system includes performance instructions: "Verse" is written below the first staff, "pia" below the second staff, and "Cho: for" below the third staff. The music continues with similar notation to the first system, ending with double bar lines and repeat signs on the right side of each staff.

106

N^o. X.

C. M.

9

Two Trebles

This section of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time and features a variety of note values including eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings throughout the piece.

Cho: Brisk

This section of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time and features a variety of note values including eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings throughout the piece.

The first system consists of four staves of music. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left and represent a piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. There are repeat signs (double bar lines with dots) in the middle of the system.

The second system also consists of four staves of music, following the same layout as the first system. The top staff is a single melodic line, and the bottom three are a piano accompaniment. This system includes the word "Verse" written above the third staff and "Cho: forte" written above the fourth staff, indicating a change in the piece's structure and dynamics. Like the first system, it contains repeat signs.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature. The first two staves contain a melodic line with various note values and rests. The third and fourth staves provide a harmonic accompaniment. A double bar line is present in the middle of the system. The word "Solo" is written above the third staff, indicating a section where the piano part is to be played alone. The system concludes with a double bar line and a repeat sign.

The second system of the musical score also consists of four staves, with the top two in treble clef and the bottom two in bass clef. The notation continues from the first system. A double bar line is present in the middle of the system. The word "Cho:" is written above the third staff, indicating a section for the choir. The system concludes with a double bar line and a repeat sign.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in a key with two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A double bar line is present in the middle of the system.

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in the same key as the first system. The notation includes various note values, rests, and dynamic markings. A double bar line is present in the middle of the system. The word "Solo" is written above the first staff, and "Cho:" is written above the second staff, indicating different parts of the music.

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C) and features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the system.

The second system of music also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system includes performance directions: "Solo" is written above the first staff, and "Cho:" is written above the second staff. The music continues with similar rhythmic complexity as the first system, ending with double bar lines and repeat signs on the right side of the staves.

g. m. a.

Two Trebles

Cho:

Cho:

Nº XVI.

488

L. M.

Nº XVII.

S. M.

This image shows a page of handwritten musical notation, page 16 of a piece numbered XVIII. The tempo is marked 'S. M.' (Moderato). The score is arranged in two systems, each containing four staves. The first system uses a grand staff with two treble clefs and one bass clef. The music is written in common time and features a variety of note values, including eighth and sixteenth notes, as well as rests and ornaments. The second system continues the composition and ends with a double bar line and repeat signs. The paper shows signs of age, with some staining and a faint handwritten mark in the bottom right corner.

Handwritten musical score for No. XIX, S.M., page 17. The score consists of two systems of four staves each. The first system includes a treble and bass clef on the left, a common time signature, and a key signature of one sharp (F#). The music features various note values, rests, and dynamic markings. The second system continues the piece and concludes with a double bar line and repeat signs on the right side of each staff.

The image shows a handwritten musical score for a psalm. It is organized into two main systems, each consisting of four staves. The first system (top) contains the first two systems of the psalm, and the second system (bottom) contains the last two systems. The music is written in G major (two sharps) and common time. The notation includes treble and bass clefs, a key signature of two sharps, and various note values and rests. The piece concludes with a double bar line and repeat signs.

Handwritten scribbles or notes at the bottom of the page.

The first system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and phrasing slurs. The text "Two Trebles" is written above the second staff.

The second system of the musical score also consists of three staves: two treble clefs and one bass clef. This system includes repeat signs (double bar lines with dots) and the marking "Cho." (Chorus) in the first and second staves. The notation continues with various note values and rests, ending with a double bar line.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4 for the first two staves and 2/4 for the last two. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the system.

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The music continues with similar rhythmic complexity. There are two 'Two Trebles' markings, one above the second staff and one above the third staff. There are also two 'Cho.' markings, one above the second staff and one above the third staff. The system concludes with first and second ending brackets, labeled '1' and '2', leading to a final double bar line.

Handwritten text on the right margin, possibly a library or collection name, written in cursive script.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a single melodic line across all staves, with various note values including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

Two Trebles

The second system of the musical score also consists of four staves, with the same clefs and key signature as the first system. The notation continues across the staves. The system concludes with a double bar line.

Cho:

Cho:

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The music consists of a rhythmic pattern of eighth and sixteenth notes, with slurs and accents throughout.

Second system of musical notation, consisting of four staves. The top two staves are labeled "Solo" and "Cho:". The bottom two staves are labeled "Solo" and "Cho:". The music concludes with first and second endings, indicated by "1" and "2" above the final notes.

Spirito

H Y M N .

Written by D^r Doddridge.

23

Ye heavns with sounds of triumph ring Ye Angels burst burst burst into a song Jesus de-

- scends desends victorious King And leads his shining train along And leads And leads his

shining train along Ye saints that sleep in dust arise arise Let joy reanimate your clay a

rise arise Let joy reanimate your clay Spring to your Savior thro' the skies thro' the skies And round

his throne round his throne your homage pay Then let the sons of heav'n draw nigh While to

his throne round his throne your homage pay Then let the sons of heav'n draw nigh While to

the wond'ring hosts you tell From graves & worms from sin & hell

the wond'ring hosts you tell How feeble mortals rose so high From graves & worms from sin & hell

How feeble mortals rose so high From graves & worms from sin & hell Tell them in accents like th^r

How feeble mortals rose so high From graves & worms from sin & hell Tell them in accents like th^r

Two Trebles

own What an incarnate God could do Then point to Jesus on the throne And boast And boast boast that

own What an incarnate God could do Then point to Jesus on the throne And boast And boast boast that

Hymn I.

Jesus died for you Transported they no more can hear Their voices catch the sacred flame

Jesus died for you Transported they no more can hear Their voices catch the sacred flame

The first system of the hymn consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble clef. Both staves are in 2/4 time and G major. The lyrics are written below the notes. The music begins with a key signature change from G major to D major, indicated by two sharps (F# and C#).

Their voices catch the sacred flame Harmonious to the Fathers ear Jesus the God their

Their voices catch the sacred flame Harmonious to the Fathers ear Jesus the God their

The second system of the hymn also consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble clef. Both staves are in 2/4 time and D major. The lyrics are written below the notes. The music concludes with a double bar line and repeat dots.

Pia

harps proclaim Jesus the God their harps proclaim Jesus the God their harps proclaim

Pia *For*

harps proclaim Jesus the God their harps proclaim Jesus the God their harps proclaim

Slower

Sin has its dire in-cursions made That thou mightst prove thy pow'r to save And

Slower

Sin has its dire in-cursions made That thou mightst prove thy pow'r to save And

Hymn I.

Death his ensigns wide display'd That thou mightst triumph o'er the Grave That
Death his ensigns wide display'd That thou mightst triumph o'er the Grave That

Very slow
thou That thou mightst triumph o'er the Grave That thou mightst triumph o'er the Grave
thou That thou mightst triumph o'er the Grave That thou mightst triumph o'er the Grave

Joy to the world Joy to the world the Lord is come Let earth recieve her King Let

Verse

Cho:

earth receive her King Let earth receive her King Let evry heart prepare him room Let evry

Verse

Cho:

earth receive her King Let earth receive her King Let evry heart prepare him room Let evry

heart prepare him room And heav'n and nature sing And heavn and nature sing

heart prepare him room And heav'n and nature sing And heavn and nature sing

No more let sin and sorrows grow Nor thorns infest the ground He comes to

Two Trebles

No more let sin and sorrows grow Nor thorns infest the ground He comes to

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

make his blessings flow He comes to make his blessings flow Far as the curse is found Far

make his blessings flow He comes to make his blessings flow Far as the curse is found Far

6 6 # 6 & 6 #

as the curse is found found He rules the world with truth and grace And makes the nations

Cho: Brisk

as the curse is found found He rules the world with truth and grace And makes the nations

Cho: Brisk

6 5 1 2

prove The glories of his righteousness And wonders of his love Joy to the world

prove The glories of his righteousness And wonders of his love Joy to the world

Joy to the world the Savior reigns the Savior reigns Let men - - - their

Joy to the world the Savior reigns the Savior reigns Let men their tongues employ Let

Hymn II.

Forte

tongues employ While fields and floods rocks hills and plains While fields and

men their tongues employ While fields and floods rocks hills and plains While fields and

Softer

Forte

floods rockshills and plains Repeat the sounding joy Repeat the sounding

floods rocks hills and plains Repeat the sounding joy

Re -

instr.

Repeat the sounding joy

Re -

joy . While fields and floods rocks hills and plains Re peat the sounding joy

Re - peat the sounding joy

- peat the sounding joy / While fields and floods rocks hills and plains Repeat the

- peat Re - peat Re - peat the sounding joy Repeat & c

Re - - peat Re - - peat Repeat the sounding joy

While fields and floods rocks hills and plains Repeat

sounding joy Re - - peat Repeat the sounding joy

slow

Vital Spark of heavnly flame Quit O quit this mortal frame Trembling hoping lingring

Pia

Vital Spark of heavnly flame Quit O quit this mortal frame Trembling hoping lingring

faster

flying Oh the pain the bliss of dying the bliss of dying Cease fond nature cease thy strife And

faster

flying Oh the pain the bliss of dying the bliss of dying Cease fond nature cease thy strife And

Ode.

P Pia

let me languish let me languish let me languish into life Hark Hark they whisper

Two Trebles
P Pia

let me languish let me languish let me languish into life Hark Hark they whisper

Cho PP

Hark they whisper angels say Sister Spirit Sister Spirit come a way What is this ab-

Cho

Cho brisk

Cho PP

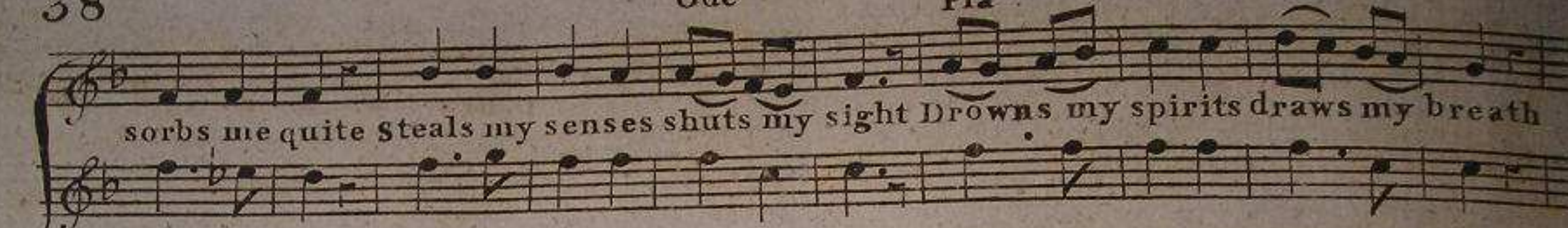
Hark they whisper angels say Sister Spirit Sister Spirit come a way What is this ab-

Cho

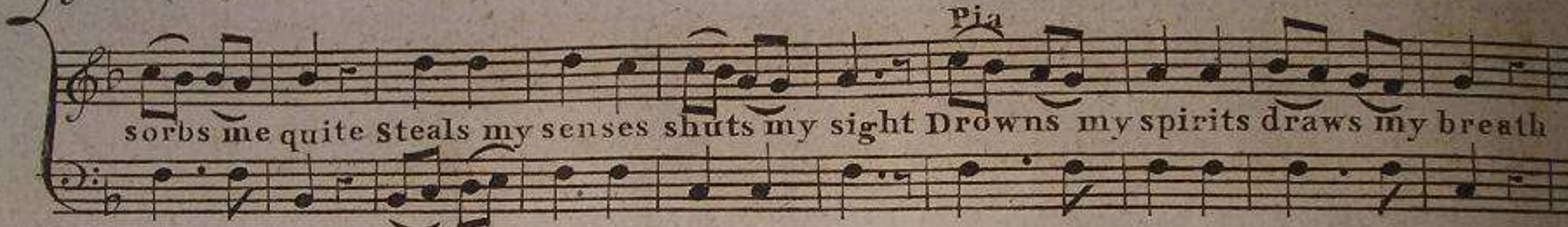
Cho brisk

Ode

Pia

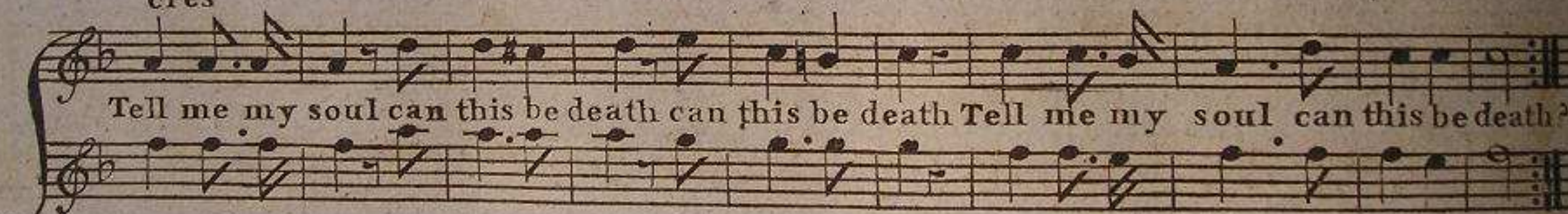


sorbs me quite Steals my senses shuts my sight Drowns my spirits draws my breath



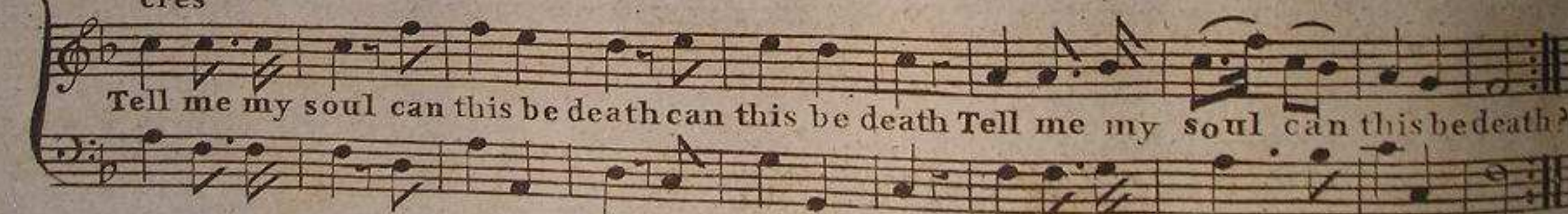
sorbs me quite Steals my senses shuts my sight Drowns my spirits draws my breath

cres



Tell me my soul can this be death can this be death Tell me my soul can this be death?

cres



Tell me my soul can this be death can this be death Tell me my soul can this be death?

Ode

Slow

Faster

The world recedes it disappears Heav'n opens on my eyes my ears with sounds se

Slow

Faster

The world recedes it disappears Heav'n opens on my eyes my ears with sounds se

Vivace

raphic ring Lend lend your wings I mount - fly O grave where is thy

Vivace

raphic ring Lend lend your wings I mount - I fly O grave where is thy

Ode

victory thy victory O Grave where is thy victory O Death where is thy sting Lend lend y

victory thy victory O Grave where is thy victory O Death where is thy sting Lend lend y

wings I mount I fly O Gr^{ve} wh^{re} is thy victory O Dth - O Dth - wh^{re} is thy sting O Dth - O Dth - wh^{re} is thy sting?

wings I mount I fly O Gr^{ve} wh^{re} is thy victory O Dth - O Dth - wh^{re} is thy sting O Dth - O Dth - wh^{re} is thy sting?

Cho:

ANTHEM.

(from the 8th Psalm.)

41

O Lord our Governor O Lord our Governor how excellent is thy name how excellent

Cho

O Lord our Governor O Lord our Governor how excellent is thy name how excellent

is thy name how excellent is thy name in all the world world Thou hast set thy

is thy name how excellent is thy name in all the world world Thou hast set thy

glory thou hast set thy glory a-bove the heav'ns hast set thy glory a-bove the heav'ns

glory thou hast set thy glory a-bove the heav'ns hast set thy glory a-bove the heav'ns

CONTRA SOLO

When I consider the heav'ns the work of thy fingers the moon & the stars which thou hast ordain'd when I consider the heav'ns the work of thy fingers the moon & the stars the moon and the

Anthem I.

Slow

Lord what is man what is man that thou art mindful of him and the stars which thou hast ordain'd

Two Trebles

Lord what is man what is man that thou art mindful of him and the

6 4 # 6 7 # 6 4 2

Slow

Cho:brisk

son of man and the son of man that thou visit'st him? Thou madest him

son of man and the son of man that thou visit'st him? Thou madest him

6 6 6 6 6 6 4 3

Cho:brisk

lower than the Angels to crown him to crown him with glo-ry and worship

lower than the Angels to crown him to crown him with glo-ry and worship

SOLO

Thou madst him to have do-minion of the works of thy hands of the works of thy hands to have do-minion of the works of thy hands of the works of thy hands

hands to have do-minion of the works of thy hands of the works of thy hands

Cho Vivace

Anthem I.

45

Thou hast put all things in subjection thou hast put all things in subjection

Thou hast put all things in subjection thou hast put all things in subjection

This system contains two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The lyrics are written below the vocal lines. The first system of music is marked 'Cho Vivace'.

under his feet thou hast put all things in subjection un-der his feet

under his feet thou hast put all things in subjection un-der his feet

This system contains two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The lyrics are written below the vocal lines. The second system of music ends with a double bar line.

End with the first Chorus.

SOLO

Preserve me preserve me O God for in thee do I put my trust in thee in

thee do I put my trust preserve me O God O God for in thee do I put my

trust in thee in thee do I put my trust I have set thee always before me

I have set thee al-ways be fore me Thou art at my right hand abou

Pia

Anthem II.

For

pia

art at my right hand at my right hand at my right hand thou art at

6 6 6 6 5 4 7 5 6 5

For

my right hand I shall not be re-mov'd I shall not be re-mov'd thou

6 6 6 4 6 5 4 3

Pia

For

art at my right hand I shall not be re-mov'd I shall not

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

be re-mov'd Seigue

6 6 4 3

Cho

Wherefore my heart was glad my heart was glad my heart was glad

Wherefore my heart was glad &c

Cho

Wherefore my heart was glad my heart was glad my heart was glad

and my glory rejoic'd my glory rejoic'd my flesh shall also rest in hope

and my glory

and my glory rejoic'd my glory rejoic'd my flesh shall also rest in hope

my glory rejoiced my glory rejoiced my flesh shall al-so rest in hope

SOLO

Thou wilt not leave my soul in hell thou wilt not leave thou wilt not leave my soul in hell nor wilt thou suffer nor wilt thou suffer thine Ho ly One thine Ho ly

Anthem II

Pia *For*

One to see corruption nor wilt thou suffer nor wilt thou suffer thine Ho ly

Pia *For*

One thine Ho ly One to see corruption nor wilt thou suffer thine Ho ly One to

Cho brisk

Thou shalt shew me the path of life thou shalt shew me the

Cho brisk

see cor-ruption Thou shalt shew me the path of life thou shalt shew me the

Anthem II.

path of life In thy presence is the
In thy presence is the fulness of
path of life In thy presence is the fulness of joy and
In thy presence is the fulness of joy and at thy right

fulness the fulness of joy the fulness of joy and at thy right
joy and at thy right hand are pleasures for e - ver - more are
at thy right hand and at thy right hand are pleasures for e - ver are
hand and at thy right hand are pleasures for e - ver - more for

hand are pleasures for e-ver-more A-men A-men A-men
 pleasures for e-ver for e-ver-more
 pleasures for e-ver for e-ver-more A-men A-men A-men
 e-ver-more for e-ver-more

ANTHEM III.

1st Cor^{ns}. 15th Ch:

Now is Christ risen now is Christ risen from the dead and be come the
 first fruits of them that slept and be come the first fruits of them that slept

Cho

Anthem III.

53

For since by man came Death by man came also the resurrection of the

Cho

For since by man came Death by man came also the resurrection of the

Detailed description: This system contains two staves of music. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one flat. Both staves contain the same lyrics: 'For since by man came Death by man came also the resurrection of the'. The word 'Cho' is written above the first staff. The music consists of quarter and eighth notes with some rests.

Brisk

dead For as in Adam all die evn so in Christ shall all be made alive

Detailed description: This system contains two staves of music. The top staff is in treble clef with a common time signature and a key signature of one flat. The bottom staff is in bass clef with a common time signature and a key signature of one flat. Both staves contain the lyrics: 'dead For as in Adam all die evn so in Christ shall all be made alive'. The word 'Brisk' is written above the top staff. The music consists of quarter and eighth notes with some rests.

Brisk

dead For as in Adam all die evn so in Christ shall all be made alive

Detailed description: This system contains two staves of music. The top staff is in treble clef with a common time signature and a key signature of one flat. The bottom staff is in bass clef with a common time signature and a key signature of one flat. Both staves contain the lyrics: 'dead For as in Adam all die evn so in Christ shall all be made alive'. The word 'Brisk' is written above the top staff. The music consists of quarter and eighth notes with some rests.

Anthem III.

evn so in Christ shall all be made alive evn so in Chst shall all be made alive

evn so in Christ shall all be made alive evn so in Chst shall all be made alive

Behold I shew you a mystery I shew you a mystery we shall not all sleep we

shall not all sleep but we shall all be changd in a moment in the

Anthem III.

SOLO Tenor

twinkling of an eye the twinkling of an eye at the last trump

6 5 4 3 6

trumpet shall sound and the dead shall be raised incorruptible incorruptible and

6 6

Cho brisk

For this corruptible must put on incorruption and this

Cho brisk

we shall be changed For this corruptible must put on incorruption and this

6 5 6 5 4 3

mortal this mortal must put on im mor tal i ty

Then shall be brought to

mortal this mortal must put on im mor tal i ty

6 5 6 7

pass the saying that is written

Death is swallowd up in victory O

Death is swallowd up in victory O

6 6 5 4 3

Death where is thy sting O Grave where is thy victory O Death where is thy sting

Death where is thy sting O Grave where is thy victory O Death where is thy sting

O Grave where is thy victory

The sting of Death is sin & the strength of sin is the

O Grave where is thy victory

5 6 7 8 7

Anthem III.

But thanks be to God thanks be to God who giveth us the victory thanks be to
 law

But thanks be to God thanks be to God who giveth us the victory thanks be to

God thanks be to God who giveth us the victory thro' Jesus Ch: our L: thro' Jesus Ch: our L: Amen //

God thanks be to God who giveth us the victory thro' Jesus Ch: our L: thro' Jesus Ch: our L: Amen //

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