

FROM ALL THAT DWELL BELOW THE SKIES

342

SCHENEECTADY. L. M.

From all that dwell below the skies, Let the Cre-a-tor's praise arise, Let the Redeemer's name be sung Thro' every land by every tongue. E-ter-nal are thy
E-
From all that dwell below the skies, Let the Cre-a-tor's praise arise, Let the Redeemer's name be sung Thro' every land by every tongue. E-ter-nal are thy mercies, Lord, E-
E-ter-nal are thy mercies, Lord, E-ter - nal
mercies, Lord, E-ter - nal truth attends thy word, Thy praise shall sound from shore to shore, 'Till sun shall rise to set no more, 'Till sun shall rise to set no more.
ter-nal are thy mercies, Lord, E-ter - nal truth attends thy word, Thy praise shall sound from shore to shore, 'Till sun shall rise to set no more, 'Till sun shall rise to set no more.
ter-nal truth attends thy word Thy praise shall sound from shore to shore, 'Till sun shall rise to set no more. 'Till sun shall rise to set no more.
truth attends thy word, Thy praise shall sound from shore to shore, 'Till sun shall rise to set no more,

ALFRED V. FEDAK

From All That Dwell

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Isaac Watts (1674–1748), based this well-known hymn on Psalm 127. The Psalm is short, and so is the hymn, and many editors have included additional stanzas contributed by various authors.

This hymn first appeared in Watts' *Psalms of David Imitated, in the Language of the New Testament* (1719). Watts considered this, his last poetical collection, his greatest work. He devoted years of diligent effort to its completion and incorporated into it the evangelical vision already suggested in his earlier poems: "Christ and his cross is all our theme." Watts recognized how radical his work would appear to English Christians who, since the Reformation, had generally favored church use of nothing but Psalms. In *Psalms of David*, Watts set out to accommodate the Book of Psalms to Christian worship, making imaginative applications of David's expressions to Christian experience. His 1719 collection offered a wide variety of liturgical choice for specifically Christian worship. But while Watts "Christianized" many psalms, he left some without a New Testament gloss. Perhaps the best known among these are his renderings of Psalm 90—"Our God, our help in ages past"—and "From All That Dwell Below the Skies."

The first American publication of "From All That Dwell Below the Skies" was in Watts' *The Psalms of David Imitated, in the language of the New Testament*, published in Boston for Jonathan Edwards in 1741 (during the Great Awakening). By 1800, official collections of Presbyterian, Congregational Christian, Unitarian, Methodist, Universalist, Lutheran, and Church of the Brethren denominations had incorporated this hymn. In the 19th century, it was found as well in Mormon, Spiritualist and Christian Science collections.

Comissioned by the Schenectady County Bicentennial Choir Festival, March 15, 2009, Schenectady, New York

From All That Dwell Below the Skies

SATB, organ and opt. Brass Quartet

Isaac Watts (1674-1748)
para. of Ps. 117 and Ps. 138

Alfred V. Fedak
based on hymntune SCHENECTADY
by Nehemiah Shumway (1761-1843)

Briskly; with a rugged energy and drive (♩=ca. 74)

The musical score is written for SATB choir, organ, and optional brass quartet. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Briskly; with a rugged energy and drive' with a quarter note equal to approximately 74 beats per minute. The score consists of five systems of music. The first system is an instrumental introduction for the organ and brass, marked with a forte 'f' dynamic. The second system begins the vocal entry with the lyrics 'From all that dwell be - low - the skies, let the Cre - a - tor's praise a -'. The third system continues the organ and brass accompaniment, marked with a (-brass) instruction. The fourth system contains the vocal lines with lyrics 'rise; through ev - ery land, - by - ev - ery' and 'Let the Cre - a - tor's name be sung through ev - ery land, - by - ev - ery'. The fifth system concludes the piece with a final organ and brass accompaniment, marked with a forte 'f' dynamic and a (+brass) instruction. A large diagonal watermark 'For review only' is overlaid across the middle of the score.

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420-750-From All That Dwell (Choral score)-3

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17

tongue. _____

Basses *mf*

tongue _____ E - ter - nal are thy

mf

(-brass)

22

unis. *mf*

E - ter - nal are Thy mer - cies, Lord, e - ter - - - nal

(T.)

mer - cies, Lord e - ter - - - nal truth at - tends thy word;

26

truth at - tends thy word; Thy praise shall sound from

(B.) *f*

(+T.)

Thy praise shall sound from shore to shore Thy praise shall sound from

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30

shore to shore till— suns shall rise— and— set no more.

shore to shore. Till— suns shall rise— and— set no more.

(+brass)

34

f

I'll sing thy truth and mer - cy, Lord, I'll sing the

(Tpts. 1+2)*

mf

40

won - ders of— thy word.

mf

Not all thy works— and names be - low so much thy

mf

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44
power — and — glo - ry show.

(+brass)

48 unis. *mf*
S.A. E - ter - nal are thy mer - cies, Lord, E - ter - nal are thy mer - cies, Lord, e -
T.B. unis. *mf* div.
E - ter - nal truth — at - tends thy word, at -

(-brass) (+brass)

53 *f*
ter - nal truth — at - tends thy word. Thy —
tends thy word. Thy praise shall sound from — shore to shore, thy

f

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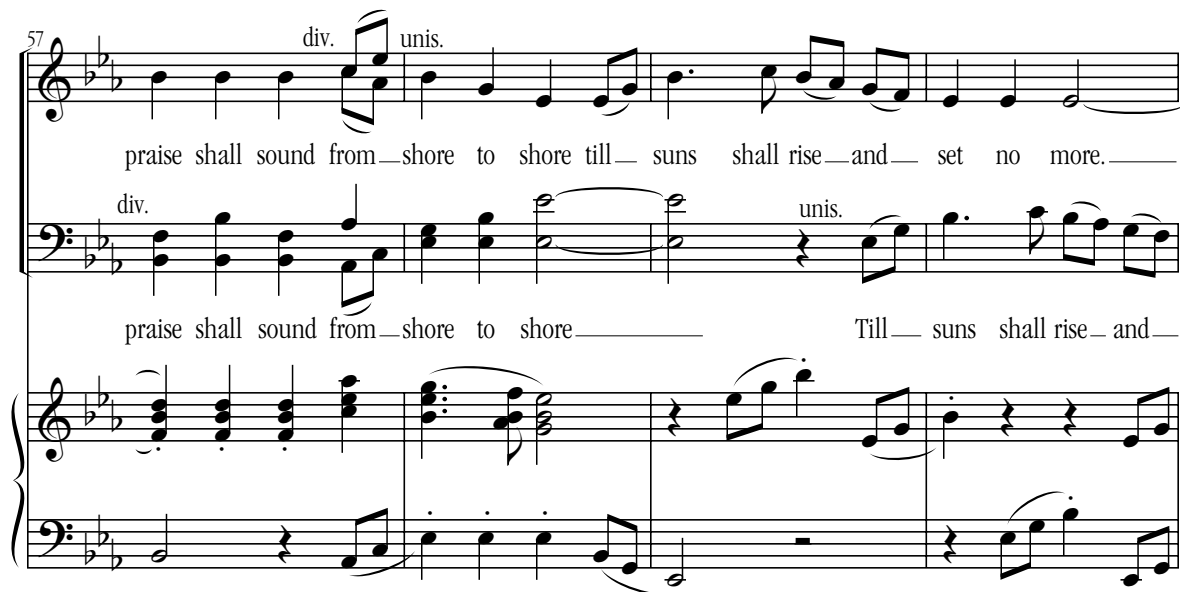
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57 *div.* *unis.*

praise shall sound from shore to shore till suns shall rise and set no more.

div. *unis.*

praise shall sound from shore to shore Till suns shall rise and

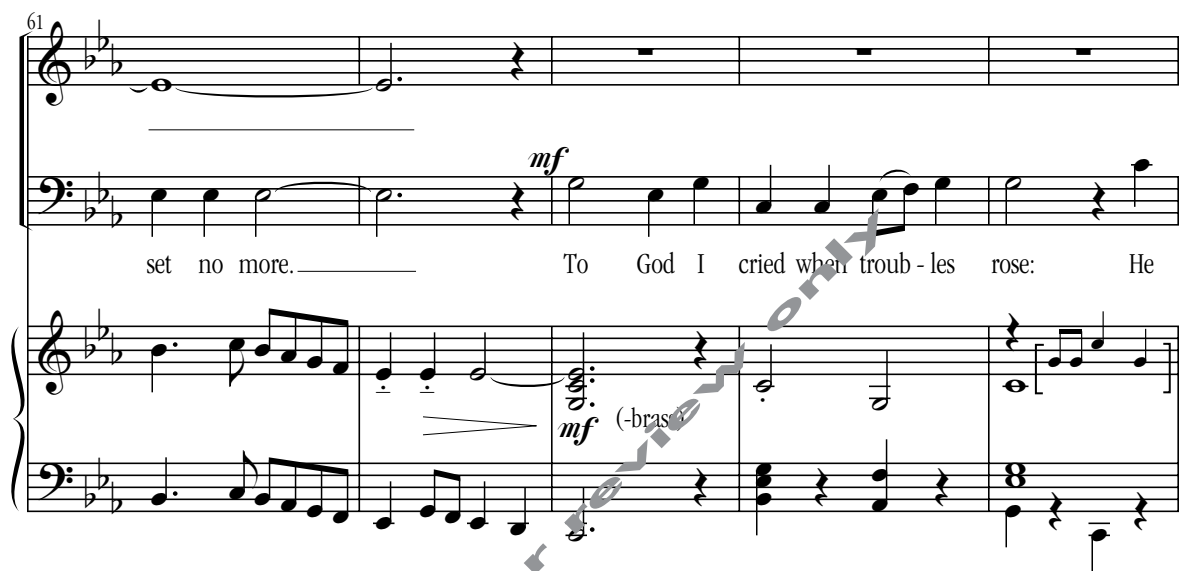


61

set no more. To God I cried when troubles rose: He

mf

mf (-brass)



66 *mf*

He did my rising fears con -

heard me and subdued my foes.

(-Tpt.)



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70
trol, and strength dif - fused through all my soul.

(Tpt.)

74
S.A. *f* With all my powers of heart and tongue I'll praise my Mak - er in my
T.B. *f*

f (+brass)

79
song: An - gels shall hear the notes I raise, ap - prove the
mf (-brass)

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83

song, and join the praise. E - ter - nal are thy mer - cies, Lord, e -
E - ter - nal are thy mer - cies Lord, e -

f (+brass) (-brass) (+brass)

88

ter - nal are thy mer - cies, Lord, E - ter - nal truth at -
ter - - nal truth at - tends thy word. Thy -

unis. unis.

p.

