

425-401

Jesus Shall Reign/I Know That My Redeemer Lives
SATB, organ, brass quintet, timp., opt. cong.

Edwin T. Childs

Jesus Shall Reign / I Know That My Redeemer
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Jesus Shall Reign & I Know That My Redeemer Lives

Setting by
Edwin T. Childs

 Selah Publishing Co.

I
S
A
E

Isaac Watts, “Jesus Shall Reign”

Isaac Watts wrote this paraphrase of the second part of Psalm 72 for publication in his *Psalms of David, Imitated in the Language of the New Testament* (1719). First published with eight stanzas, its title, “Christ’s Kingdom Among the Gentiles,” and lyrics echoed the growing contemporary awareness of the non-western world. It also anticipated the missionary activity that followed in the wake of British imperial expansion. Acclaimed as an early missionary hymn, it gained popularity especially in the nineteenth century as western Christians carried their faith around the world.

Watts (1647–1748), a Dissenting clergyman, contributed immeasurably to the form and corpus of English sacred song. As a youth in Southampton, England, he trained in rhetoric and classical prose. He shared with his father a taste for learning and poetry and an unusual facility with words. Watts disliked the psalm-singing in his father’s congregation, claiming he observed a palpable “dull indifference” and “negligent and thoughtless air” as the psalms were sung. In response, he produced several alternatives that made him a pivotal figure in the history of Christian song. Among these was his *Psalms of David* containing “imitations” of 138 of the 150 Psalms. Watts differed with many of his contemporaries in his insistence that the Psalms did not offer adequate expression of Christian worship and emotion. Since the Reformation, they had constituted the principal corpus of English Christian song. In *Psalms of David*, Watts set out to give what he termed “an evangelic turn to the Hebrew sense” and to “accommodate the book of Psalms to Christian worship.” His *Psalms of David* offers precisely what the title indicates: not new versifications of the Psalms, but imitations. Literary critic J. R. Watson notes in *The English Hymn* that Watts “recast the Hebrew, as if the psalmist were writing in the Christian era.”

Watts often anglicized or westernized as well as Christianized the Psalms. For example, his second stanza of “Jesus Shall Reign” read:

Behold the Islands with their Kings,
And Europe her best tribute brings;
From North to South the Princes meet
To pay their homage at his feet.

American hymnals generally omit this as well as Watts’ third and seventh stanzas:

There Persia glorious to behold
There India stands in Eastern Gold;
And barbarous nations at his word
Submit and bow and own their Lord.

Where he displays his healing power
Death and the curse are known no more;
In him the tribes of Adam boast
More blessings than their father lost.

The first recorded American publication of “Jesus Shall Reign” came in 1741 in an edition of Watts’ *Psalms of David* published in Boston for Jonathan Edwards. By the end of the century, Congregationalist and Universalist hymnals had adopted the hymn. With the nineteenth-century expansion of the missionary enterprise, “Jesus Shall Reign” entered the hymnals of most American denominations including, in 1841, the hymnal of the Church of Jesus Christ of the Latter-day Saints.

Several tunes have been associated with Watts’ majestic “imitation” of Psalm 72: *GALILEE*, written by Philip Armes, cathedral organist at Chichester and Durham (printed with the hymn in the definitive *Hymns Ancient and Modern*); *WARRINGTON* by a Presbyterian minister from Lancashire; *TRURO*, taken from *Psalmody Evangelica* (1789); *SAMSON*, arranged from Handel’s *Oratorio*; and *DUKE STREET*, by John Hatton.

DUKE STREET first appeared anonymously in a 1793 selection of tunes compiled by Henry Boyd, a teacher of psalmody. Boyd titled the tune “Addison’s 19th Psalm” (“The Spacious Firmament on High”). In 1805, a collection of psalm and hymn tunes compiled by W. Dixon was published as *Euphonia*. Here the tune was reprinted as *DUKE STREET* and attributed to John Hatton. Hatton named it for a street in St. Helens, Merseyside, on which he once lived. American hymnals generally set “Jesus Shall Reign” to *DUKE STREET*. Several American hymnals have added refrains.

Samuel Medley, “I Know That My Redeemer Lives”

Medley’s hymn is also often set to *DUKE STREET*. The lyrics illustrate Medley’s penchant for repetition. The hymn originally contained 36 lines, and 32 of lines began with the same two words: “He lives.” Based on Job 19:25, this hymn interprets scriptures from the Hebrew Bible from the perspective of New Testament faith.

Samuel Medley (1738–1799) had a varied career before entering the English Baptist ministry in 1767. The son of a schoolmaster, he joined the Royal Navy to evade being apprenticed. After being severely wounded in a battle with the French navy in 1759, Medley retired from active duty. Soon afterward, one of Isaac Watts’ published sermons effected Medley’s conversion. He joined a Baptist Church in London and established a school, all the while preaching as a layman. He accepted his first pastoral call in 1767 and then moved to Liverpool in 1772 where he spent the last 27 years as pastor of a large congregation.

continued on p. 10

This hymn arrangement is sponsored by the Institute for the Study of American Evangelicals (ISAE) at Wheaton College, Wheaton, IL 60187, through a grant from The Lilly Endowment. The ISAE exists to encourage and support research on evangelical Christianity in North America.

Jesus Shall Reign Where'er the Sun *Or* I Know That My Redeemer Lives

SATB, organ, brass quintet, timp., and opt. cong.

Isaac Watts, 1719
Samuel Medley, 1775

DUKE STREET, John Hatton, 1793;
setting by Edwin T. Childs

Moderately, in 2 (♩=54-64)
Brass

Organ

A *f* Choir + Cong.

A conductor's score with instrumental parts
is available separately (cat. no. 425-402)

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4

21

ces - sive jour - neys run; his king - dom spread from
joy this sen - tence gives! He lives, he lives, who

26

shore to shore, till moons shall wax and wane no
once was dead; he lives, my ever - last - ing

31

B

more. _____
Head. _____

T.B. unison + opt. cong. men
f

To him shall end - less prayer be made,
He lives tri - um - phant from the grave;

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5

37

and end - less prais - es crown his head; his name like
be lives e - ter - nal - ly to save; be lives ex -

42

sweet - per - fume - shall - rise with ev - ery morn - ing
alt - ed, - throned - a - bove; be lives to rule his

47

sac - ri - fice. Peo - ple and realms of ev - ery
church in love. He lives to bless me with his

Man.

53

tongue dwell on his love with sweet - est song,
love, and still he pleads for me a - bove;

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6

58

and in - fant voic - es shall pro - claim
 he lives, my hun - gry soul to feed;

62

their ear - ly bless - ings on his Name.
 he lives to help in time of need.

67

S.A. **D** *mf*

Bless - ings a - bound where where e'er he reigns;
 He lives, my kind, wise, my con - stant Friend;

T.B. *mf*

Bless - ings a - bound where e'er he reigns;
 He lives, my kind, wise, con - stant Friend;

71

the pris - oners leap to lose their chains,
 who still will keep me to the end;

the pris - oners leap to lose their chains,
 who still will keep me to the end;

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7

75

the wea - ry find e - ter - nal rest,
he lives, and while he lives I will sing,

79

and all who suf - fer want are blest.
Je - sus, my Proph - et, Priest and King.

Brass

83

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8

87 Descant **E** *f*

Let ev - ery crea - - ture rise and bring
He lives, all glo - - ry to his Name;

Choir + Cong. *f*

Let ev - ery crea - ture — rise and — bring
He lives, all glo - ry — to his — Name;

Organ *f*

Ped.

93

pe - cu - liar hon - ors to our King; _____
be lives, my Sav - ior, still the same; _____

pe - cu - liar hon - ors to our King;
be lives, my Sav - ior, still the same;

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9

97

an - gels de - scend with songs a - gain,
what joy the blest as - sur - ance gives:

an - gels de - scend with songs a - gain,
what joy the blest as - sur - ance gives:

101

and earth re - peat the loud a - men.
I know that my Re - deem - er lives!

and earth re - peat the loud a - men.
I know that my Re - deem - er lives!

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Medley wrote most of his hymns during his pastorates. Many first appeared in magazines or on individual sheets of paper. Books and magazines remained beyond the reach of many ordinary people of his day, so he sought ways to make hymns available cheaply and plentifully. Medley's hymns gained popularity especially among English Baptists, and several found acceptance in many denominations—notably, "I Know That My Redeemer Lives," "Oh, Could I Speak the Matchless Worth," and the song Medley wrote to give thanks for his conversion, "Awake, My Soul, to Joyful Lays." "I Know That My Redeemer Lives" first appeared in a hymnal anonymously in 1875 when it was included in the 21st edition of George Whitefield's *Psalms and Hymns, Extracted from Different Authors*.

"I Know That My Redeemer Lives" has been published in North America since its first incorporation into a Baptist collection of 200 hymns published in New York in 1793. In 1797, a Lutheran hymnal included Medley's text, and by the mid-nineteenth century, most American Protestant denominations incorporated this hymn in denominational hymnals. Over the years, especially in the second half of the 19th century, various refrains appeared with the text, most often in non-denominational collections.

Edwin T. Childs

Ed Childs (b. 1945) is a native of New Hampshire. He studied composition with Jack Goode at Wheaton College in Illinois (B.M.), and with Wayne Barlow and Samuel Adler at the Eastman School of Music (PhD). He has taught music theory and composition at Philadelphia College of Bible, Biola University in California, and currently teaches at Moody Bible Institute in Chicago. He is an arranger and composer of sacred and secular choral, vocal, keyboard, and instrumental works. Childs received the Illinois American Choral Directors Association Composition Award for 1998. His music has been issued by several publishers and he is a member of ASCAP.

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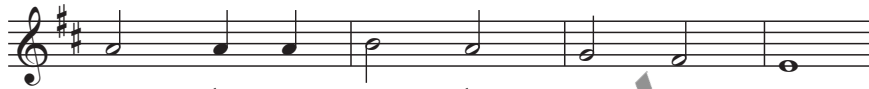
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11

I Know That My Redeemer Lives



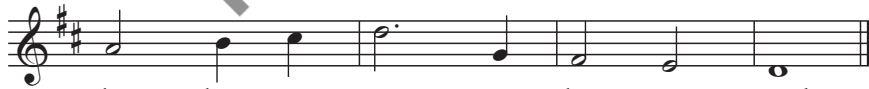
All I know that my Re - deem - er lives;
Men He lives tri - um - phant from the grave;
Women He lives to bless me with his love,
Choir He lives, my kind, wise, con - stant Friend;
All He lives, all glo - ry to his Name;



O the sweet joy this sen - tence gives!
he lives e - ter - nal - ly to save;
and still he pleads for me a - bove;
who still will keep me to the end;
he lives, my Sav - ior, still the same;



He lives, he lives, who once was dead;
he lives ex - alt - ed, throned a - bove;
he lives, my hun - gry soul to feed;
he lives, and while he lives I'll sing,
what joy the blest as - sur - ance gives:



he lives, my ev - er - last - ing Head.
he lives to rule his church in love.
he lives to help in time of need.
Je - sus, my Proph - et, Priest and King.
I know that my Re - deem - er lives!

Text: Samuel Medley, 1775.

Music: DUKE STREET, John Hatton, 1793. Setting by Edwin T. Childs, 2000.

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12

Jesus Shall Reign

The musical score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of five staves of music with corresponding lyrics. The lyrics are: 1 Je - sus shall reign wher - e'er the sun; 2 To him shall end - less prayer be made, 3 Peo - ple and realms of ev - ery tongue; 4 Bless - ings a - bound wher - e'er he reigns; 5 Let ev - ery crea - ture rise and bring
does its suc - ces - sive jour - neys run;
and end - less prais - es crown his head;
dwell on his love with sweet - est song,
the pris - oners leap to lose their chains;
pe - cu - liar hon - ours to our King,
his king - dom spread from shore to shore,
his name like sweet per - fume shall rise
and in - fant voic - es shall pro - claim
the wear - y find e - ter - nal rest,
an - gels de - scend with songs a - gain,
till moons shall wax and wane no more.
with ev - ery morn - ing sac - ri - fice.
their ear - ly bless - ings on his name.
and all who suf - fer want are blest.
and earth re - peat the loud a - men.

Text: Isaac Watts, 1719.
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