

Glorious Things of Thee Are Spoken

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“Glorious Things of Thee Are Spoken”

John Newton (1725–1807), the author of “Glorious Things of Thee Are Spoken,” was among the most influential Evangelical Anglicans of his day. A contemporary of the Wesleys, Newton learned the Bible at his mother’s knee but abandoned the faith and opted for the life of a sailor. After many adventures in Africa, he experienced a profound conversion, was ordained an Anglican priest, and accepted a curacy at Olney (1764). There Newton wrote hymns and enjoyed the friendship of the troubled but brilliant hymn writer and poet, William Cowper (“There Is A Fountain Filled With Blood”). In 1779, Newton and Cowper published some of their hymns in *Olney Hymns*. Animated by the evangelical piety of its authors, this three-part collection featured hymns on scripture, “occasional subjects” and the Christian life. Included in Book I (and exceptional in the collection because of its jubilant tone) was “Glorious Things of Thee Are Spoken” which carried the title “Zion; or, The City of God.” Newton built this hymn around seven biblical passages. It quickly gained popularity wherever English-language hymns were sung.

The wide circulation of his autobiography detailing his sins as a slave trader and his dramatic conversion enhanced Newton’s popularity as a hymn writer. Gifted with rich imagination and a thorough knowledge of scripture, this author of “Amazing Grace” and “How Sweet the Name of Jesus Sounds” helped introduce the singing of hymns into Anglican parish practice

“Glorious Things of Thee Are Spoken” has been adapted by both English and American hymnal editors. The original text is generally maintained, but the hymn is often shortened in American hymnals by the rearrangement of lines or by the omission of Newton’s fourth stanza:

Blest inhabitants of Zion,
Washed in the Redeemer’s blood!
Jesus, whom their souls rely on
Makes them kings and priests to God.
‘Tis his love his people raises
Over self to reign as kings
And as priests, his solemn praises
Each for a thank-off’ring brings.

Newton’s text is inextricably linked to AUSTRIA, an immensely popular tune by the Austrian composer Franz Josef Haydn. Composed in 1797, this “Volklied” by Haydn, Chapel Master to the Austrian Emperor Franz Josef, was dedicated to the emperor and first performed on his birthday, February 12, 1797. It set to music a patriotic prayer, “Gott erhalte Franz den Kaiser,” by Lorenz Leopold Haschka (1749–1827) modeled on “God Save the King.” In this era of the French Revolution, the rise

of Napoleon and growing nationalism, Haydn’s tune filled a felt need for a rousing Austrian national anthem. England had its national hymn; France had adopted the Marseillaise as its anthem in 1795. Haydn gave Austria its counterpart.

Haydn originally wrote AUSTRIA as a single line for piano accompaniment. Later in 1897 he expanded the accompaniment for a small orchestra. AUSTRIA met instant success. It had dignity and hymnic resonance, and it galvanized the Austrian people at a moment of political turmoil. Germany later adopted AUSTRIA for its national anthem, and Haydn embedded the tune in one of his most enduring Quartets, “The Emperor.”

By 1802, AUSTRIA had been appropriated by British and American compilers as a hymn tune. In 1804, it appeared in a hymn tune book published in Germany. Within five years of its composition, then, this inspiring patriotic masterpiece became part of the musical heritage of the Christian church. Although it is occasionally used with other words, “Glorious Things of Thee Are Spoken” remains AUSTRIA’s most popular text.

Craig Phillips

Craig Phillips is Music Associate at All Saints’ Episcopal Church in Beverly Hills, Calif. Phillips is a noted composer, having received numerous commissions, including those from the National Cathedral, the Association of Anglican Musicians, and the American Guild of Organists National Convention.

Phillips was born in Louisville, Kentucky, in 1961. He received a B.M. from Oklahoma Baptist University, and a M.M. and D.M.A. and the Performers Certificate from the Eastman School of Music, Rochester, New York, where he studied with the late Russell Saunders.

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.

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SAB, organ, 2 tps./keybd., opt. timp., opt. cong.

John Newton, 1779

AUSTRIA, by Franz Joseph Haydn, 1797
setting by Craig Phillips

Moderato Tpt. 1
mf Tpt. 2

mf

5

f

9 **A** *sempre marcato*

f Unison choir + Cong.

1 Glo - rious things of thee are spo - ken, Zi - on, ci - ty

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. The first system includes two trumpet parts (Tpt. 1 and Tpt. 2) and a piano accompaniment. The second system continues the instrumental parts. The third system introduces a unison choir and congregation part, starting with a circled 'A' and the tempo marking 'sempre marcato'. The lyrics '1 Glo - rious things of thee are spo - ken, Zi - on, ci - ty' are written below the choir part. The piano accompaniment provides harmonic support throughout.

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4

12

of our — God; he whose word can - not be bro - ken

15

formed thee for his own a - bode; on the Rock — of

18

3

3

A - ges found - ed, what can shake thy sure re - pose?

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is in a single staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes lyrics for the vocal line. A large watermark 'FOR REVIEW ONLY' is diagonally across the middle of the page.

21

With sal - va - tion's walls sur - round - ed, thou may'st smile at

This system contains measures 21, 22, and 23. It features a vocal line with lyrics, a piano accompaniment, and a trumpet part. The key signature is B-flat major (two flats). Measure 21 starts with a half rest in the vocal line. The piano accompaniment consists of chords and moving lines in both hands. The trumpet part has a melodic line with some rests.

24

Tpt. 1

mf

all thy foes.

This system contains measures 24, 25, 26, and 27. Measure 24 has a vocal line with the lyrics "all thy foes." and a piano accompaniment. A trumpet part (Tpt. 1) enters in measure 24 with a melodic line. The piano accompaniment continues with chords and moving lines. The key signature remains B-flat major. A dynamic marking of *mf* is present.

28

mp legato

This system contains measures 28, 29, 30, and 31. Measure 28 has a vocal line with a whole rest and a piano accompaniment. A key signature change occurs at the start of measure 29 to D major (two sharps). The piano accompaniment features a triplet in measure 29 and a *mp legato* marking in measure 30. The key signature changes back to B-flat major in measure 31. The system ends with a double bar line.

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6

31 **B** Choir only *mp* See! the streams of

S.A. *mp* 2 See! the streams of liv - ing wa - ters, spring - ing from e -

B. *mp*

wa - ters, spring - ing from e - ter - nal love,

34 *mp* ter - nal love, well sup - ply thy

mp

well sup - ply re - move.

37 sons and daugh - ters and all fear of want ³re - move.

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41 7

S.A. *mf*

Who can faint, — when such a ri - ver

B. *mf*

Who can faint, — when —

mf

Man.

44

ev - er will their thirst — as - suage?

mf

Ped.

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8

47

Grace which, like the Lord,
Grace which, like the Lord, the giv - er, ne - ver fails from

mf

(for rehearsal)

Man.

50

Tpt. 1

mp

age to age.

Tpt. 2

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54

mp

Ped.

mf
3 Round each ha - bi - ta - tion hov - 'ring

see the cloud and fire — ap - pear for a glo ry and — a

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10
63

cov - 'ring, show - ing that the Lord is near.

Man.

mp *mf*

66

S.A. Thus de - riv - ing

poco rit. *a tempo*

Ped.

mf *mp*

69

from their ban - ner, light by night, and shade by day,

f

72

safe they feed up - on the man - na

f

mf

75

which he gives them when they pray.

mf

D Tpt. 1
mf

mf

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12

78

Tpt. II *mf*

Man.

82

rall. *Broadly sempre marcato*

Descant *f* (may be sung on "ah")

4 Blest in-ha - bi -

Unison choir + Cong. *f*

4 Blest in-ha - bi -

rall. *Broadly*

85 13

tants of Zi - on washed in the blood! —

ants of Zi - on, washed in the Re - deem - er's blood!

88

Je - - - sus makes them kings and

Je - sus, whom their souls re - ly on, makes them kings and

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91

priests to God. his people

priests to God. 'Tis his love his people raises

o - ver self to reign as kings: and his

o - ver self to reign as kings: and as priests, his

97

sol - emn prais - es each a thank

sol - emn prais - es each for a thank

99

of - - fering brings.

of - fering brings.

ff

rall.