

# From All That Dwell Below the Skies

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## From All That Dwell Below the Skies

Isaac Watts (1674–1748), based this well-known hymn on Psalm 117. 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 19<sup>th</sup> century, it was found as well in Mormon, Spiritualist and Christian Science collections.

The tune used in this arrangement is LASST UNS ERFREUEN. Taken from a German Catholic Reformation-era hymnal, *Auserlesene Catholische, Geistliche Kirchengesange* (1623), the tune was harmonized and introduced to English Protestants by Ralph Vaughan Williams in *The English Hymnal*, 1906. The "alleluias" added to Watts' text when it is used with this tune are the only refrain published with this text in American hymnals. The tune name derives from the first line of a German Easter hymn. Other names for this tune include EASTER ALLELUIA, ST. FRANCIS, and VIGILES ET SANCTI.

## Hal H. Hopson

Hal H. Hopson is a free-lance composer and workshop leader. Hopson has served on the church music faculties of Westminster Choir College in Princeton, New Jersey, and at the Scarritt Graduate School in Nashville, Tennessee. He has also served as organist and director of music at churches in Tennessee and Texas. He is a prolific composer with over 1,300 works published.

Hopson was born in Mound, Texas in 1933. He received his B.M. from Baylor University and M.S.M. from the School of Sacred Music of Southern Baptist Seminary in Louisville, Kentucky.

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SAB, organ, opt. tpt., opt. bells, opt. cong.

Psalm 117; St. 1–2, Isaac Watts, 1719;  
st. 3–4, anonymous, ca. 1781

LASST UNS ERFREUEN, from *Auserlesene  
Catholische Geistliche Kirchengesäng*, 1623;  
setting by Hal H. Hopson

*Moderately fast* ♩ = ca. 84

Organ

*f* Plenum, including 16', 8', 4', light chorus reeds

Man.

Ped.

S.A.

*f* (A)

1 From all that dwell be - low the skies, — let the Cre - a - tor's praise a -

B.

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4

10

rise. Al - le - lu - ia! Al - le - lu - ia! Let

13

the Re - deem - er's name be sung, through ev - ery land by ev - ery

16

tongue. Al - le - lu - ia! Al - le - lu - ia! Al - le -

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "rise. Al - le - lu - ia! Al - le - lu - ia! Let the Re - deem - er's name be sung, through ev - ery land by ev - ery tongue. Al - le - lu - ia! Al - le - lu - ia! Al - le -". A large diagonal watermark "FOR REVIEW ONLY" is overlaid on the score.

19

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

S.A. unison  
*mf* **B**

2 E - ter - nal are thy mer - cies Lord; e - ter - nal truth at - tends thy

B. *mf*

2 E - ter - nal are thy mer - cies Lord; e -

*mf*

26

word. Al - le - lu - ia! Al - le - lu - ia! Thy

ter - nal truth at - tends thy word. Al - le - lu - ia! Al - le -

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6

29

praise shall sound from shore to shore, till  
lu - ia! Thy praise shall sound from shore to  
suns shall rise and set no more. Al - le - lu - ia! Al - le -  
shore, till suns shall rise and set no more. Al - le -  
lu - ia! Al - le - lu - ia! Al - le - lu - ia!

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*mf* 3 Your <sup>©</sup> lof - ty themes, ye mor - tals bring, ——— in

*mf* Al - - - - le - - - - lu - ia!

*(mf)*

40 songs of praise di - vine - ly sing.

Al - - - - le - lu - ia! Al - le - lu - ia! Al - le -

43 The great sal - va - tion loud pro - claim, ——— and

lu - ia! Al - - - - le - lu - ia!

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8 shout for joy the Sav - ior's name.

46 Al - - - - le - - - lu - ia! Al - le -

48 lu - ia! Al - le - lu - ia! Al - le - lu - - - ia!

52 *f* Plenum, including 16', 8', 4', light chorus reeds

Man.

54

Ped.

**D**

*ff* Descant

Al - - - le - - - lu - ia!

*ff* Unison choir + opt. cong.  
4 In ev - ery land be - gin the song; to

*ff*

Al - - - le - lu - ia! Al - le - lu - ia! Al - le -

ev - ery land the strains be - long, Al - le - lu - ia! Al - le -

lu - ia! In cheer - ful sounds all voic - es

lu - ia! In cheer - ful sounds all voic - es raise, and

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10

66

raise. Al - le - lu - ia! Al - le - lu - ia! Al - le -  
fill the world with loud- est praise. Al - le - lu - ia! Al - le -

69

lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -  
lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

72

S.A. unison  
lu - - - ia! Al - le - lu - ia, sing for - ev - er -  
B.  
lu - - - ia!

75

more. Al - le - lu - ia! Al - le - lu - - - -

*rit.* *div.*

*rit.* *div.*

78

*a tempo*

ia!

*a tempo* *marcato* *rit.*

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