The Names of Christ
For Choir and Keyboard
Sydney, 1853

Isaac Nathan
Canterbury, 1799 – Sydney, 1864

Edited by
Richard Divall

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Theology Foundation and the Marshall-Hall Trust.
Isaac Nathan, musician, journalist and composer was born in Canterbury, England, the son of a Polish Jewish cantor. A pupil of Domenico Corri, who composed the ballad opera on the South Seas, Pitcairn Island, Nathan came to prominence with his publication in 1815 of the two volumes of Hebrew Melodies, set to the poetry of Lord Byron. Financial difficulties caused Nathan to leave England, and he arrived in Sydney in April 1841. There through his self-promotion he became a well-known musical figure in early Sydney. Together with William Vincent Wallace he was the best known musical identity in the early life of the Colony of New South Wales. Nathan worked as a musician at the embryonic St Mary’s Roman Catholic Cathedral, then under the Benedictine Bishop (later Archbishop) John Bede Polding, as well as having an association with St James’ Anglican Church. This church had been commissioned by Governor Lachlan Macquarie in 1820 and designed by Francis Greenway. The first full biography on Nathan was ‘The Hebrew Melodist’ by Catherine Mackerras, published in 1963. Mackerras, was the mother of the great Australian conductor, Sir Charles Mackerras who was also a descendant of Nathan. Nathan is supposed to have written the first opera in Sydney, Don John of Austria, which was presented on 7 May 1847 at the Victoria Theatre, Sydney. A vocal score survives in the Mitchell Library, as well as the complete libretto and dialogue, which is in the Colonial Secretary’s papers in the State Library of NSW. Nathan composed in several genres, songs, sacred music and especially music written about the indigenous inhabitants of the Sydney region, some of the texts set in the native language spoken around Port Jackson. He died in 1864 as the result of an accident on the newly introduced horse drawn tram in Sydney. Very few of his manuscripts survive, presumably because his widow burned them after his untimely death. We now know that Nathan was a prolific writer, commentator and may have been Australia’s first food critic. The Sydney academic, Dr Graham Pont is currently completing a large scale study of the composer’s life and works, including his contributions to Sydney’s journals.

The three sacred works in this series were all composed by Nathan in Sydney. The first, The Lord’s Prayer was published in 1845 and dedicated to the Rt Rev. William Grant Broughton, then the Anglican ‘Lord Bishop of Australia’. It was composed either as a solo for one voice or to be sung in a four part vocal ensemble, accompanied by either pianoforte or organ. The Anthem ‘O Praise the Lord all ye Heathen’ was an arrangement of the anthem of the same text by Henry Purcell (Z43), and reproduced in John Chetham’s A Book of Psalmody, first published in 1717. Nathan ‘revised, corrected and arranged’ the original Purcell and in the style of the time, improved upon the original work, making it into a five part anthem. It was printed in Nathan’s curious book of essays, The Southern Euphrosny and Australian Miscellany which was published in Sydney in 1849. The Names of Christ was issued in 1853, and is a series of verses of music, for six voices and set to poetry by the Rev James Brotherton Laughton of Sydney (1814-1883). It was composed expressly for ‘St James’ and St Mary’s Choral Societies’.

Richard Divall
May 2014.
Pastel of Isaac Nathan.
State Library of New South Wales
THE NAMES OF CHRIST;
by
JAMES B. LAUGHTON, ESQ.
Composed as a Supreme Solo, and arranged likewise as a Solo.

E x p r e s s l y f o r
S T. J A M E S' A N D S T. M A R Y'S
CHORAL SOCIETIES,
by
H. NATHAN.

End, St. James's Park.

Pietro Toto, Hollings.

Sydney, W. J. Johnson, 314 Pitt Street.

A D A G I O.

P I A N O-F O R T E.

O R G A N.

nla.muse-an8427425-01-v
CRITICAL NOTES

Bars  Instrument           Original text before amendment
17    Organ RH             The placing of ‘Tempo primo’ comes in different bars.

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Richard Divall.
May 2014.

The Editor
Frà Professor Richard Divall AO OBE is a Vice-Chancellor’s Professorial Fellow at Monash University, an Honorary Principal Fellow in Music at The University of Melbourne, and Visiting Professor at The University of Malta. He is Chairman of the Marshall-Hall Trust and is a Knight of Malta in Solemn Religious Profession. He was awarded a D.Lett. (Hon Causa) in 1992 by Monash University, and a Doc. Univ. (Hon Causa) by the Australian Catholic University in 2004. He holds a PhD in Theology from the University of Divinity on eighteenth-century sacred music on Malta that includes an edition of the complete sacred works of Nicolò Isouard (1773-1818), and is an Honorary Research Fellow at the same university. Richard Divall has edited early Australian music since 1967.
The Names of Christ

Composed as a Soprano Solo, and arranged likewise as a Sestetto
expressly for St. James' and St Mary's Choral Societies - Sydney
1853

Edited by Richard Divall
Chief of ten thousand, wisdom from above. Help us to sing: Thy mighty names unfold!

Chief of ten thousand, wisdom from above. Help us to sing: Thy mighty names unfold!

Chief of ten thousand, wisdom from above. Help us to sing: Thy mighty names unfold!

Chief of ten thousand, wisdom from above. Help us to sing: Thy mighty names unfold!

Chief of ten thousand, wisdom from above, Help us to sing: Thy mighty names unfold! Thou half their glory still remain untold. The Names of Jesus!

Chief of ten thousand, wisdom from above, Help us to sing: Thy mighty names unfold! Thou half their glory still remain untold. The Names of Jesus!

Chief of ten thousand, wisdom from above, Help us to sing: Thy mighty names unfold! Thou half their glory still remain untold. The Names of Jesus!

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Chief of ten thousand, wisdom from above, Help us to sing: Thy mighty names unfold! Thou half their glory still remain untold. The Names of Jesus!
What a precious store of jewels, more than sleep on ocean's shore, spread them, great Father, to the distant poles, and with Thy signet seal them on our souls.

Ritardando

Tempo primo
Thou art the Way, the Truth, the Life, the Star That led the Eastern Magi from a far;

Thou art the true, and Righteous Branch, the Vine from whose rich clusters
Ritardando

drops the cost-less wine.

Thou Rose of Sharon, Lily of the Vale, How

sweet Thy fragrance where Thy people fail; In fiercest fires Thy martyrs bless Thy Name,
Ritardando

Thou, Son of God art with them in the flame.
Thou Great Physician.

Son of God, art with them in the flame.
Thou Great Physician.

heal the wounds of sin; Thou Great Refiner, brighen all within, Be Thou our Refuge.

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Ritardando

[Tempo primo]
in the evil day, Thou Rock of Israel be our strength and stay.

Arm of the Lord! Awake, awake, gird on Thy flaming sword, O Thou most mighty One!

Ritardando

Tempo primo
Ritardando

S I

Lift up your heads, ye everlast- ing gates, The Lord of Hosts the King of Glory waits.

S II

Lift up your heads, ye everlast- ing gates, The Lord of Hosts the King of Glory waits.

T I

Lift up your heads, ye everlast- ing gates, The Lord of Hosts the King of Glory waits.

T II

Lift up your heads, ye everlast- ing gates, The Lord of Hosts the King of Glory waits.

B I

up your heads, ye everlast- ing gates, The Lord of Hosts the King of Glory waits.

B II

up your heads, ye everlast- ing gates, The Lord of Hosts the King of Glory waits.

Org.

{Tempo primo

S I

Bright Morning Star! may we behold Thy ray, When heav’n and earth shall

S II

Bright Morning Star! may we behold Thy ray, When heav’n and earth shall

T I

Bright Morning Star! may we behold Thy ray, When heav’n and earth shall

T II

Bright Morning Star! may we behold Thy ray, When heav’n and earth shall

B I

Bright Morning Star! may we behold Thy ray, When heav’n and earth shall

B II

Bright Morning Star! may we behold Thy ray, When heav’n and earth shall

Org.

Tempo primo
both have passed away!

May we in Thee, our Temple live and reign,

Ritardando

And hymn Thy praises, O Thou Great A-MEN!

hymn Thy praises, O Thou Great A-MEN!

Ritardando
colla voce