Three Sacred Works 1
Psalm 117
For choir and keyboard
Sydney, 1849

Isaac Nathan
Canterbury, 1799 – Sydney, 1864

Edited by
Richard Divall

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Melbourne
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Introduction

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 Euphrosyne 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’.
Photograph of Isaac Nathan – 1860’s, Sydney.
State Library of New South Wales
Facsimile of the opening page of The Southern Euphrosyne
National Library of Australia.
ANTHEM.

PSALM 117.

Revised, corrected, and arranged, with Piano Forte or Organ accompaniment:

BY I. NATHAN, ESQ.

The date of this Anthem is unknown; its publication has been traced to Windmill Court, Pye Corner, London, in the year 1745; edited by the Revd. John Cheetham.

LARGO [89 †]

SOPRANO

BASS

PIANO

FORTE

GR

ORGAN.

Facsimile of the opening page of Psalm 117 – O praise the Lord
National Library of Australia.
ACKNOWLEDGMENTS

I express my deep appreciation to Allan and Maria Myers AO, and to the Rector and Provost of Newman College, The University of Melbourne. This series of sacred music has been facilitated by a grant from the Australian Research Theology Foundation, to whom I am most grateful. Again my thanks to my fellow Trustees of The Marshall-Hall Trust; Lady Primrose Potter AC, Sir James Gobbo AC, Professor John Poynter AO OBE and Associate Professor Thérèse Radic. And especially to Professor Ed Byrne AC, the President and Vice-Chancellor of Monash University, Professor John Griffiths, and to the Head of the Sir Zelman Cowen School of Music, Associate Professor Rob Burke for their support and assistance of this project.

Richard Divall
May 2014

CRITICAL NOTES

The alto line is written in soprano clef but obviously up an octave.

<table>
<thead>
<tr>
<th>Bar</th>
<th>Instrument</th>
<th>Original text before amendment</th>
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<tbody>
<tr>
<td>53</td>
<td>Bass</td>
<td>Note $4 = D$</td>
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</table>

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.
Anthem - Psalm 117
'The Southern Euphrosyne' - Sydney 1849

Largo \( \frac{d}{= 80} \)

\[ \text{Soprano I} \]

\[ \text{Soprano II} \]

\[ \text{Alto} \]

\[ \text{Tenor} \]

\[ \text{Bass} \]

\[ \text{Pianoforte or Organ} \]

O praise the Lord all ye heathen. O praise the Lord all ye heathen, praise

the Lord, praise him, praise Him all nations.

\( \sum \)

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Praise Him, praise Him all, all, all, all ye nations. For His
merciful kindness, his merciful kindness is ever more and more towards us, is
merciful kindness, his merciful kindness is ever more and more towards us, is
merciful kindness, his merciful kindness is ever more and more towards us, is
merciful kindness, his merciful kindness is ever more and more towards us, is
merciful kindness, his merciful kindness is ever more and more towards us, is
Praise Him, praise Him all, all, all, all ye nations. For His

Adagio $\frac{\text{d}}{\text{d}} = 60$

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ever more and more, and the truth of the Lord, the truth of the Lord endureth for ever, for
en - du - reth for e - ver and e - ver. Hal-le - lu-jah, Hal-le - lu-jah,

en - du - reth for e - ver and e - ver. Hal - le

en - du - reth for e - ver and e - ver. Hal - le

ver and e - ver, for e - ver and e - ver. Hal - le - lu-jah, Hal - le - lu-jah,

ver and e - ver, for e - ver and e - ver. Hal - le - lu-jah, Hal - le - lu-jah,


[Allegro - Hallelujah]


[Allegro - Hallelujah]