

O Britain, praise thy mighty God

1

Paraphrased by Isaac Watts (1674-1748)

*Renshent anon.,
from the IOM Edward Taggart MS (1855)
Edited by Francis Roads*

[♩=160] Psalm 147 part II; A song for Great Britain

The musical score is written in G major (one sharp) and 2/2 time. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The tempo is marked as quarter note = 160. The lyrics are arranged in columns between the vocal and piano staves.

1. O Bri - tain, praise thy migh - ty God, And make his ho - nours
2. Thy chil - dren are se - cure and blessed; Thy shores have peace, thy
3. Thy chang - ing sea - sons he or - dains, Thine ear - ly and thy
4. With hoa - ry frost he strews the ground; His hail des - cends with
5. He bids the sou - thern bree - zes blow; The ice dis - solves, the

4
known a - broad; He bids the o - cean round thee flow; Not bars of brass could
ci - ties rest; He feeds thy sons with fin - est wheat, And adds his bles - sing
lat - ter rains; His flakes of snow like wool he sends, And thus the spring - ing
clat - t'ring sound: Where is the man so vain - ly bold That dares de - fy his
wa - ters flow: But he hath no - bler works and ways To call the Bri - tons

8
guard thee so, Not bars of brass could guard thee so,
to their meat, And adds his bles - sing to their meat.
corn de - fends, And thus the spring - ing corn de - fends.
dread - ful cold, That dares de - fy his dread - ful cold?
to his praise, To call the Bri - tons to his praise.

6. To all the isle his laws are shown,
His gospel through the nation known;
He hath not thus revealed his word
To ev'ry land: praise ye the Lord,
To ev'ry land: praise ye the Lord.
CHORUS

O Britain, praise thy mighty God

11 CHORUS

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

14

Praise the Lord, Hal - le - lu - jah, Praise the Lord.

The original has no indication of text, and the present one may well not have been that chosen by Manx singers. Its choice does however to some extent overcome the problem of the accent on the first syllable of some lines. The sentiment of verse 6 was true in Watts' time, but might be considered inappropriate nowadays.

The Taggart MS includes frequent evident copying errors, and the following emendations have been made:

Alto bars 1 and 2; original has e' a' a' a' e' d' c#';

Tenor bar 2; original has c#' b a;

Two evident rhythmic errors are also corrected;

Pause on bar 4 last note deleted;

Transposed down a tone.