

Anonymous Author, before 1794

88. 88. (L. M.)

Shouting Hymn

Treble-Tenor-Bass from Ingalls' *Christian Harmony*, 1805.; Counter by B. C. Johnston, 2017.

A minor

Anonymous Composer, before 1799

Arranged by Jeremiah Ingalls, 1805

Tr.
C.
T.
B.

1. God's power and wisdom is displayed In every thing his hands have made; But more his mercy and his grace, In saving fal-len A-dam's race. The matchless
2. How could the Lord, the Creator Stoop to be a fee-ble creature, And leave his glorious realms of bliss, To sojourn in this wil-der-ness? That God who
3. He veiled his Godhead with our flesh, And underwent a human birth; Full thirty years both night and day, He bore our hea-vy load of clay. O! was not
4. But this was nothing what he felt, He bore our load of sin and guilt; By im-pu-ta-tion he was then The greatest sin-ner of all men. Methinks I
5. How could the spotless Lamb of God Consent to spill his precious blood To save a stubborn guilty wretch? Twas love indeed without a match! O! what is
6. A-rise ye stupid souls and view What your dear Lord has done for you; And spend the remnant of your days In striving to advance his praise. The Fa-ther,

Tr.
C.
T.
B.

1. grace and love of God, Appears in shedding of his blood, For poor apostate Adam's seed, Was con-de-sen-ding love in-deed.
2. heaven and earth did frame, Who counts the stars and calls their name, He for our sakes did stoop so far, As to become a carpenter.
3. this a heavens wonder, He suffered weariness and hunger? In all the works his hands had made, Could find no where to lay his head.
4. heard his Father say The utmost farthing you shall pay; My injured justice must have right, I can't a-bate one sin-ple mite.
5. sin? that spawn of hell, His dreadful nature who can tell? No man on earth, nor Gabriel's tongue, Can e'er express what sin has done.
6. Son, and Spi-rit too, All praise and honor is their due, From spotless angels round the throne, And human creatures every one.

A folk hymn, derived from an 18th-century folk song tune, *Just as the Tide Was A-Flowing* (Jackson 1953b, No. 119; Steel and Hulan 2010). The tune was re-harmonized in four parts in *Supplement to the Kentucky Harmony*, 1820, renamed *Clamanda* and attributed to "Chapin". This re-harmonization was the basis for *Clamanda*, page 42 in *The Sacred Harp*, 1844 to the present, from 1844-1911 reduced to three parts. In 1911 it acquired an Alto part unrelated to the Counter part written by Chapin; Warren Steel (web addenda to *The Makers*) says "Alto after W.M. Cooper, 1902."

Edited by B. C. Johnston, 2017: Measure 13, *Tenor*: first note changed from G to G#; *Counter* part written.