

Evangelical Lutheran Hymnary Handbook
— *Hymn Texts and Tunes* —
(*TUNES ARE IN ITALIC CAPITAL LETTERS.*)

Most of the articles in this online handbook are from *Library of Christian Hymns* by John Dahle, a resource book on *The Lutheran Hymnary* (1913) and from *Handbook to The Lutheran Hymnal* (1942) which accompanied *The Lutheran Hymnal* (1941). Our information tells us that these books are both in the public domain. However, the arrangement of the material in these pages is copyright by the ELS Worship Committee. Please feel free to copy and distribute public domain material from these pages for non-profit, non-commercial use. A few short articles have been taken from other sources, indicating their copyright. They are here under the fair use provision for copyrighted material. If we have inadvertently posted your copyrighted material, please contact us and it will be removed.

A Boy is born in Bethlehem ◇ 112

\\(Latin and German text)

1. Et Barn er født i Bethlehem,
Thi glæde sig Jerusalem!
Halleluja! Halleluja!
2. En fattig Jomfru sad i Løn,
Og fødte Himlens Konge-Søn!
3. Han lagdes i et Krybbe-Rum,
Guds Engle sang med Fryd derom:
4. Og Østens Vise offred der,
Guld, Røgelse og Myrrha skiær!
5. Forsvundet er nu al vor Nød,
Os er i Dag en Frelser fød!
6. I Kiød og Blod blev Han os lig,
Og gjør os til Guds Børn med sig!
7. Guds kiære Børn vi blev paany,
Skal lege Jul i Himmel-By!
8. Paa Stjerne-Tepper lyseblaae,
Skal glade vi til Kirke gaae!

9. Guds Engle der os lære brat,
At sjunge, som de sang inat:

10. Da vorde Engle vi som de,
Gud-Faders Ansigt vi skal see,

11. For Frelser bold og Broder blid,
Vi synge da til evig Tid:

This Christmas hymn was especially popular during the ancient period. Its author is unknown. The oldest Latin text found so far is contained in a Benedictine book dating from the beginning of the fourteenth century. This copy belonged to the Cloister of St. George, near Olmütz, but is now kept in the university library of Prague. It was printed in 1886, in G. M. Dreves' *Cantiones Bohemicae*. It contains nine stanzas with an added doxology from a 1420 *Cantionale*. This text with ten stanzas is also found in a Hereford Breviary of 1505. The Latin text, which is found in many different redactions ranging from six to twelve stanzas, has, very likely, been composed by several authors. Consequently, it has undergone many changes due to omissions, revisions, and additions. "Puer natus" was translated into German in 1439 by Heinrich von Laufenberg. Later on a number of German versions appeared. In the old German, Danish, and Swedish hymnals a translation in the vernacular was inserted immediately after each Latin stanza. It has been surmised that the choir sang the Latin and the congregation sang translations of the same. The German rendering most extensively used was that found in *Val. Babst's Gesangbuch*, 1545: "Ein Kind geboren zu Bethlehem." This contains ten stanzas with the German translation inserted after each stanza except the second. Other Protestant and Catholic hymnals published the hymn in various forms, but all have the same beginning. The first Danish translation appeared in the *Supplement to Hans Tausen's Hymn Book*, circa 1553. This is written in four-lined stanzas without the "Hallelujah," and it has not been included in the later Danish hymnals. The first Danish version which follows the old form, ten two-lined stanzas with the "Hallelujah," is found in *Thomissøn's Hymn Book* of 1569. This version has also been used in Kingo's and Pontoppidan's editions. Grundtvig revised the hymn, and his beautiful rendering is used now in Denmark. Landstad has followed Thomissøn's edition, but has to some extent modernized the language. The English version included in *The Lutheran Hymnary* was made by Philip Schaff and was printed in his *Christ in Song*, 1869. There are at least eleven other English translations.

In regard to the third stanza, Skaar quotes from the hymnological works of Daniel: "On many early medieval paintings representing the nativity of Christ, as well as in Christmas hymns, are found an ox and an ass. This practice has been ascribed to a faulty rendering of the passage, Hab. 3:2: 'In the midst of beasts make known'; for 'In the midst of the years make it known.' They concluded from Is. 1:3 that the two 'beasts'

referred to were the ox and the ass: ‘The ox knoweth his owner and the ass his master’s crib.’ These passages are taken to be the Biblical basis for the old Christmas stanza: ‘Cognovit bos et asinus, quod puer erat Dominus, Halleluja’ (The ox and the ass knew that the Child was the Lord).” Nutzhorn claims that the expression is rather an “innocent desire for free poetic representation of the circumstances surrounding the nativity of Christ.” [Dahle, *Library of Christians Hymns*]

A great and mighty wonder ◇ 113

\\Greek text

This hymn is a translation from the Greek, Μεγα και παραδοξον θαυμα, of St. Germanus, 634-734. The translation by John Mason Neale first appeared in his *Hymns of the Eastern Church* (1862), where the hymn was erroneously ascribed to St. Anatolius. Neale’s first stanza has been altered; it read:

A great and mighty wonder,
A full and blessed cure!
The Virgin bears the Infant
In holiness secure.

The other alterations are only slight, changing Neale’s four-line stanzas to six-line stanzas. The editors of the *English Hymnal*, 1906, first coupled this hymn with the tune “Es ist ein’ Ros’,” also called “Rosa Mystica,” a traditional carol melody of Germany (*Alte Catholische Geistliche Kirchengesäng*, Cologne, 1599, published by A. Quental). This union was made possible by using Neale’s third stanza (omitting its first line, “And we with them triumphant”) as a refrain. The result is very effective. The present setting of the tune is from Michael Prätorius’s *Musae Sioniae*, 1609. [*Handbook to The Lutheran Hymnal*]

A hymn of glory let us sing ◇ 389

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This Latin hymn is attributed to the Venerable Bede. It is found in no manuscripts earlier than the eleventh century. The original is in eleven four-line stanzas, and its opening line is “Hymnum canamus Domino.” One manuscript has “Hymnum canamus gloriae.” It is the latter text upon which the translation is based. The translation is by Benjamin Webb and first appeared in the *Hymnal Noted*, 1854. [*Handbook to The Lutheran Hymnal*]

A Lamb goes uncomplaining forth ◇ 331

Ein Lämmlein geht und trägt die Schuld

Der Welt und ihrer Kinder;
Es geht und träget in Geduld
Die Sünden aller Sünder;
Es geht dahin, wird matt und krank,
Ergibt sich auf die Würgebank,
Verzeiht sich aller Freuden;
Es nimmet an Schmach, Hohn und Spott,
Angst, Wunden, Striemen, Kreuz und Tod
Und spricht: Ich will's gern leiden.

Das Lämmlein ist der grosse Freund
Und Heiland meiner Seelen;
Den, den hat Gott zum Sündenfeind
Und Sühner wollen wählen.
Geh hin, mein Kind, und nimm dich an
Der Kinder, die ich ausgetan
Zur Straf' und Zornesruten.
Die Straf' ist schwer, der Zorn ist gross,
Du kannst und sollst sie machen los
Durch Sterben und durch Bluten.

Ja, Vater, ja, von Herzensgrund,
Leg' auf, ich will dir's tragen;
Mein Wollen hängt an deinem Mund,
Mein Wirken ist dein Sagen.
O Wunderlieb', o Liebesmacht,
Du kannst, was nie kein Mensch gedacht,
Gott seinen Sohn abzwängen!
O Liebe, Liebe du bist stark,
Du streckest den ins Grab und Sarg,
Vor dem die Felsen springen!

Ich will von deiner Lieblichkeit
Bei Nacht und Tage singen,
Mich selbst auch dir zu aller Zeit
Zum Freudenopfer bringen.
Mein Bach des Lebens soll sich dir
Und deinem Namen für und für
In Dankbarkeit ergiessen,
Und was du mir zugut getan,
Das will ich stets, so tief ich kann,
In mein Gedächtnis schliessen.

Was schadet mir des Todes Gift?
Dein Blut, das ist mein Leben;
Wenn mich der Sonne Hitze trifft,
So kann mir's Schatten geben.
Setzt mir der Wehmut Schmerzen zu,
So find' ich bei dir meine Ruh'
Als auf dem Bett ein Kranker;
Und wenn des Kreuzes Ungestüm
Mein Schiffllein treibet um und um,
So bist du dann mein Anker.

Wenn endlich ich soll treten ein
In deines Reiches Freuden,
So soll dies Blut mein Purpur sein,
Ich will mich darein kleiden.
Es soll sein meines Hauptes Kron',
In welcher ich will vor dem Thron
Des höchsten Vaters gehen
Und dir, dem er mich anvertraut,
Als eine wohlgeschmückte Braut
An deiner Seite stehen.

Str.1 Ein Lämmlein geht und trägt die Schuld der Welt und ihrer Kinder; es geht und büßet in Geduld die Sünden aller Sünder; es geht dahin, wird matt und krank, ergibt sich auf die Würgebank, entsaget allen Freuden; es nimmet an Schmach, Hohn und Spott, Angst, Wunden, Striemen, Kreuz und Tod und spricht: "Ich will's gern leiden."

Str.2 Das Lämmlein ist der große Freund und Heiland meiner Seelen; den, den hat Gott zum Sündenfeind und Sühner wollen wählen: "Geh hin, mein Kind, und nimm dich an der Kinder, die ich ausgetan zur Straf und Zornesruten; die Straf ist schwer, der Zorn ist groß, du kannst und sollst sie machen los durch Sterben und durch Bluten."

Str.3 "Ja, Vater, ja von Herzensgrund, leg auf, ich will dir's tragen; mein Wollen hängt an deinem Mund, mein Wirken ist dein Sagen." O Wunderlieb, o Liebesmacht, du kannst - was nie kein Mensch gedacht - Gott seinen Sohn abzwängen. O Liebe, Liebe, du bist stark, du streckest den in Grab und Sarg, vor dem die Felsen springen.

Str.4 Mein Lebetage will ich dich aus meinem Sinn nicht lassen, dich will ich stets, gleich wie du mich, mit Liebesarmen fassen. Du sollst sein meines Herzens Licht, und wenn mein Herz in Stücke bricht, sollst du mein Herze bleiben; ich will mich dir, mein höchster Ruhm, hiermit zu deinem Eigentum beständiglich verschreiben.

Str.5 Ich will von deiner Lieblichkeit bei Nacht und Tage singen, mich selbst auch dir nach Möglichkeit zum Freudenopfer bringen. Mein Bach des Lebens soll sich dir und deinem Namen für und für in Dankbarkeit ergießen; und was du mir zugut getan, das will ich stets, so tief ich kann, in mein Gedächtnis schließen.

Str.6 Das soll und will ich mir zunutz zu allen Zeiten machen; im Streite soll es sein mein Schutz, in Traurigkeit mein Lachen, in Fröhlichkeit mein Saitenspiel; und wenn mir nichts mehr schmecken will, soll mich dies Manna speisen; im Durst soll's sein mein Wasserquell, in Einsamkeit mein Sprachgesell zu Haus und auch auf Reisen.

Str.7 Wenn endlich ich soll treten ein in deines Reiches Freuden, so soll dein Blut mein Purpur sein, ich will mich darein kleiden; es soll sein meines Hauptes Kron, in welcher ich will vor den Thron des höchsten Vaters gehen und dir, dem er mich anvertraut, als eine wohlgeschmückte Braut an deiner Seite stehen.

“On the morrow he seeth Jesus coming unto him, and saith, Behold, the Lamb of God, that taketh away the sin of the world!” (John 1:29).

“Surely He hath borne our griefs, and carried our sorrows; yet we did esteem Him stricken, smitten of God, and afflicted. But He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him; and with His stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and Jehovah hath laid on Him the iniquity of us all.”

“He was oppressed, yet when He was afflicted He opened not His mouth; as a lamb that is led to the slaughter, and as a sheep that before its shearers is dumb, so He opened not His mouth” (Is. 53:4-7).

The above passages furnish the basis for this hymn. It was first published in *Crüger's Praxis Pietatis Melica*, 3rd edition, 1648. It contained 10 stanzas. Lauxmann has called this the most beautiful of Passion hymns. There are at least eleven English translations. It was translated into Danish in 1693, by Søren Jonæsen, and later by Brorson. It was published 1735, in *Nogle Passions- Psalmer*. [Dahle, *Library of Christians Hymns*]

The translation is a composite prepared for *The Lutheran Hymnal*, except for stanzas 4 and 7 which were prepared for the *Evangelical Lutheran Hymnary* by Harry K. Bartels.

A mighty Fortress is our God ◊ 250-251

Ein' feste Burg ist unser Gott,
Ein' gute Wehr und Waffen;
Er hilft uns frei aus aller Not,
Die uns jetzt hat betroffen.
Der alt' böse Feind,
Mit Ernst er's jetzt meint,
Gross' Macht und viel List

Sein' grausam' Rüstung ist,
Auf Erd' ist nicht seinsgleichen.

Mit unsrer Macht ist nichts getan,
Wir sind gar bald verloren;
Es streit't für uns der rechte Mann,
Den Gott hat selbst erkoren.
Fragst du, wer der ist?
Er heisst Jesus Christ,
Der Herr Zebaoth,
Und ist kein anderer Gott,
Das Feld muss er behalten.

Und wenn die Welt voll Teufel wär'
Und wollt' uns gar verschlingen,
So fürchten wir uns nicht so sehr,
Es soll uns doch gelingen.
Der Fürst dieser Welt,
Wie sau'r er sich stellt,
Tut er uns doch nicht,
Das macht, er ist gericht't,
Ein' Wörtlein kann ihn fällen.

Das Wort sie sollen lassen stahn
Und kein'n Dank dazu haben;
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie den Leib,
Gut, Ehr', Kind und Weib:
Lass fahren dahin,
Sie haben's kein'n Gewinn,
Das Reich muss uns doch bleiben.

At the Diet of Spires, 1529, the enemies of the Reformation attempted with all their craft and power to hinder the further spread of the evangelical doctrine. They passed resolutions with the expressed intention of destroying even the beginning that had been made toward evangelical freedom. The evangelical princes entered a formal protest and letter of defense, but it did not help. The resolution was adopted as the decree of the diet, and the evangelical princes were commanded to sign this decree. These princes, on the 19th of April, declared that they would not consent to any resolution adopted in this, or in any other matter contrary to God and His holy Word. It was because of this protest that the evangelical party was nicknamed "Protestants." It is believed by most

authorities on the subject that Luther wrote his famous hymn at this time. Luther himself gave it the title: Der 46ste Psalm. But it is clearly evident that he did not intend his version to be a translation of the Psalm, but that he wished to restate its thought and sentiment in hymn form. "Ein' feste Burg" is throughout a free rendering. The oldest extant copy of the hymn is found in *Form und Ordnung Gaystlicher Gesang und Psalmen*, Augsburg, 1529 (Skaar, 1879; Nutzhorn, 1911). "It was also printed a few months earlier in Joseph Klug's *Geistliche Lieder auff's new gebessert zu Wittenberg*, 1529. This edition is now lost." The hymn and the melody (copied by Johann Walther) is found also in a manuscript of the Luther Codex of 1530, (O. Kade, Luther Codex, 1871). It seems, therefore, to be an established fact that the hymn was printed for the first time in 1529. Leading authorities are also well agreed now that the hymn was written during that year. There is, however, no valid reason for discounting the supposition that it may have been put in manuscript form during the latter part of the year 1528. For a long time it was thought that this hymn was written by Luther during the famous Diet of Augsburg in 1530. While this is now no longer believed, the fact remains that the hymn was sung during that important church meeting. It was used also by Luther himself. During the Diet of Augsburg he had to remain as a fugitive in Coburg. Here, as was his daily custom, "he would stand by the window, with his gaze turned toward the heavens and sing this hymn to the accompaniment played by himself upon his lute."—Many writers have tried to prove that the hymn was composed at an earlier date. The poet Heinrich Heine mentions the Diet of Worms as the time and occasion for the origin of this hymn: "With this battle hymn filled with holy defiance, Luther and his friends entered Worms. The old cathedral trembled at these new tones, and the ravens were frightened out of their dark nests in the tower. This 'Marseillaise of the Reformation' still exerts its powerful influence, and it will be used again during new conflicts."—Dr. J. Linke of Altenburg, 1886, published an exhaustive and well written treatise, in which he attempts to show that the hymn was written during the fall of 1525. Among his proofs he quotes a number of expressions found in this hymn which correspond closely with sentences used by Luther in speeches and writings of that same year. In spite of the fact that there are many things of great interest in Linke's treatise, it cannot be accepted as definite proof. It is exceedingly unlikely that such a hymn should remain unpublished from 1521 or 1525 until 1529. This alone is sufficient reason for rejecting Linke's theory. Others have thought that the hymn was composed in 1527, when Luther's friend, Leonard Keyser, was burned at the stake, or that the occasion should have been the tenth anniversary of Luther's nailing of the famous 95 theses upon the door of the Castle Church of Wittenberg. Landstad says in this connection: "It is not necessary for the glory of the hymn or its author to show any specific occasion for its origin. All those years were a period of strife, tribulation, and worry, and while many began to tremble, to hesitate, and to yield, Luther lifted his eyes to the mountains, from whence help cometh; he spoke and sang and strengthened himself and others with true Christian courage."—Skaar says: "Christian courage has found wonderfully clear

expression in this hymn. The helpless flock, facing an enemy, who in craft and power has no equal here on earth, does not fail in courage, but holds fast to God and His Word and sings in tones triumphant with the assurance of victory. We are, therefore, not surprised to find that this hymn, during that period of violent struggle, won its way into many hearts in a short time. It was wafted abroad, as though by angel messengers, until it was heard in all places where the evangelical spirit had gained an entrance.”

We have a great number of testimonies to the powerful influence of this hymn in furthering the work of the Reformation. “With overwhelming force it interpreted the defiant courage of faith, which could break all bands asunder and spur the will to action” (Söderberg). From the very beginning and onward, this hymn showed its wonderful power to inspire despondent hearts to new hope and courage. It constantly reminded of the fact that though we stand “alone in our own might,” yet we have a Lord, who has given us the promise and assurance that the gates of hell shall not prevail against us—“He wins the victory in every field of battle.” The hymn has not only brought new strength and comfort to individual Christians, but has also on innumerable occasions exerted a powerful influence upon the trend of events during the critical periods of church history. During the bloody persecutions in France, 1562-72, this hymn proved a remarkable source of comfort to the sufferers in keeping up their courage, and martyrs sang it as they were brought to the place of execution. Its comforting words accompanied the exiles upon their long journeys into unknown regions and became a slogan which united the many thousands who sought homes in foreign lands where they might establish an evangelical church.—The hymn was sung by the army of Gustavus Adolphus immediately before the battle of Leipzig, 1631. When the battle was won, the king knelt among the dead and dying upon the battlefield, thanked God for the victory and closed with the words of the hymn: “‘Tis He who wins the victory in every field of battle.” It was also sung before the battle of Lützen, 1632, where Gustavus Adolphus was mortally wounded. It was often used for the same purpose as “Es wollt uns Gott genädig seyn” (“May God bestow on us His grace”); “Lord, keep us steadfast in Thy Word”; “Ach Gott, vom Himmel” (“O Lord, look down, from heaven behold”); and “Nun freut each, lieben Christen G’mein” (“Dear Christians, one and all, rejoice”);—which were all used as battle hymns against the Papists. In a city of Germany the Reformation was established in spite of Catholic opposition because the worshippers always sang it during the services and the children sang it upon the streets during the night. During the persecutions in Germany, about 1780, the Protestant inhabitants of Linz, in the Rhine province, were expelled from their homes to be brought to Hungary and other places, while the children were taken away from their mothers “in order that their souls might be saved.” The grief stricken parents were now given the choice of either parting from their children and going into exile, or returning to the Catholic Church and retaining their children. The mothers embraced their little children and wept over them, but they could not be prevailed upon to renounce their faith. Thus they were carried away, trusting in the gracious help to God, and they found comfort in singing:

And should they, in the strife, Take kindred, goods, and life, We freely let them go,
They profit not the foe; With us remains the kingdom.

They suffered for a time, but the reaction came with the Tolerance Edict of 1781, issued by Emperor Joseph. This permitted the exiles to return home. They were not disappointed in their faith.

Also more recently, during the stress and trial of World War I, this great hymn of the Reformation served to furnish the unifying slogan to the German people who were, confessionally, split up into many groups. "A mighty fortress" by the "heretic" Luther was sung along the war front by Protestants and Catholics alike.

The following incident is related by the Swedish writer, Söderberg: "A hymn writer sings in a hymn to the Savior; ('If we forget Thee, O Christ, our Savior, in times of good fortune, we seek Thee again in the time of need'). The world-events of late years have substantiated this; upon the battlefields and in the trenches, the Christian hymn has come again to new life—even among many who have lived totally apart from it. Numberless incidents from the World War testify how the weighty words and melody of a hymn became "a washing of regeneration" to many souls; how the hymn singing often became a means of gathering the scattered troops into one large congregation; and how the singing of hymns in a remarkable manner restored the spiritual ties between the soldiers in the fields and their dear ones at home. It is significant in this connection what an officer relates from his experience on the Day of Humiliation and Prayer, when he with a small group of soldiers, during their third week, stood guard in a trench scarcely one hundred meters from the enemy's lines. The officer relates as follows: "After a long night the dawn announced the break of day, and as we spied at a distance the entrenchments of the enemy like a dark line, one of my men, who possibly never had taken part in Holy Day festivities in the Christian sense of the word, said to me: 'This is a day of prayer. Should not also we celebrate this day here in the trench?' I agreed,—and thus we began to sing 'A mighty fortress is our God.' At the outset, only a few took part in the singing, but gradually more and more joined us until at last the whole trench resounded with the song. Then followed a long, deep silence. I thought of those at home, my dear ones. It seemed to me that I could hear the church bells calling the people together for worship and that I saw the kindly countenance of our beloved pastor and heard his appealing sermon on humiliation and prayer. My whole life passed before my mind's eye, and I made confession before my heavenly Father, before my God, who is love and who gave His Son to die for me.—These and similar thoughts were forcibly brought home to me and my companions in that trench."

Melanchthon, Jonas, and Creutziger, during their banishment from Wittenberg in 1547, were greatly comforted by hearing "A mighty fortress" sung by a little maiden on their entrance into Weimar.—It was sung September 15, 1882, by the assembled thousands on the field of Lützen, at the services held in commemoration of the jubilee of the Gustavus Adolphus Society, which seeks to aid Protestant churches in Roman Catholic countries.—This hymn was adopted by the Salzburg emigrants of 1732, as

their hymn of pilgrimage.—It was sung at Herrmannsburg at the farewell services, when Ludwig Harms was sending forth his band of missionaries. —During the Luther celebration, September 12-14, and November 10-12, 1883, it was sung in the Castle Church at Wittenberg (September 12); at Eisleben for the unveiling of the Luther Memorial in the market place (November 10); and at countless celebrations in Germany, the Scandinavian countries, Great Britain, and America. Similar festivities were held in 1921.—During a grand music festival in Boston, 1869, “A mighty fortress” was sung by many thousand people in five different languages. A large orchestra accompanied the singing. This hymn is most extensively used throughout the world. The prominent hymnologist, Carl Døving, has through a unique and intense research work been able to gather translations of this hymn in 163 different languages and dialects from almost every country in the world. In *Lutheran Church Herald* for Oct. 27, 1925, 162 of these languages and dialects are given.—There are over seventy translations into English only. The first translation into English was rendered by Bishop Miles Coverdale in 1539: “Oure God is a defence and towre.” There are several translations into each of the Nordic tongues: Danish, Swedish, Norwegian, and Icelandic. The first Danish translation was evidently included in a hymn book published in 1531, now lost. The present English translation (*ELH* 251), here somewhat changed, was taken from a *Book of Praise*, used in Canada.

“The melody (*Ein’ feste Burg*) is by Luther. Even though there may be found one or more snatches of melody somewhat similar in *Graduale Romanum*, this does not rob Luther of the honor of having produced this thoroughly classical composition, “which fits the text just like the coat of mail fits the knight.” The text and the melody are inseparable. The melody has accompanied this hymn on its march to victory throughout the world. “That Luther’s hymns are immortal is proved by the fact that so many of them still are found among the most beloved of our Church. They will always stand as ideal patterns for congregational hymns by reason of their popular directness, their intense devotional spirit, and their inspirational power. Everyone who has experienced the refreshing inspiration which hymn singing affords, has truly felt himself gripped by the childlike simplicity of faith, which in its purity shines forth in the Christmas hymn ‘From heaven above to earth I come’, or the fervent desire for holiness and power from God resounding in the famous Pentecost hymn ‘Come, Holy Ghost, God and Lord.’. Again we see how sincere confession of sin is brought to the solid rock of consolation in the hymn ‘Out of the depths I cry to Thee,’ based upon the 130th Psalm. And, finally, we see the mighty power of faith and the unflinching confidence, triumphant in hope, which characterizes the most glorious hymn of them all, ‘A mighty fortress is our God’” (Söderberg, Swedish writer).

Luther’s epoch making work as a hymn writer has been briefly summarized as follows by the German hymnologist W. Nelle: “Luther was at the same time a lyric poet and a liturgist. The two are beautifully harmonized in him. With him the prime consideration was the hymn content put in singable form. He gave not only the Bible,

but also the Hymn Book into the hands of the Christians. The number of his hymns is not very great, only 37, and yet from these there may be arranged an almost complete cycle of hymns for a hymn book. To most of the church seasons have been given their appropriate hymns. And these are fine patterns of church hymns. These Luther-hymns are characterized by marked objectivity. For that very reason they were at once incorporated into a large number of hymn books. Many other hymn poets had to wait several decades—Tersteegen, 100 years—before their hymns were accepted into general use. Luther's hymns, on the other hand, seemed to flow directly from his pen into the very midst of the congregations, and everywhere they prepared the ground for Christian church song and developed it into an integral and essential part of the divine service. His hymns are in a special sense popular models for church hymns. They give expression to the emotions that move naturally in the hearts of worshipers. They are also patterns in respect of their length. Luther's hymns are as a rule very short. Many of them comprise only three, at the most four stanzas, and yet they present in succession the elements of confession, witness for Christ, and adoration. His short hymns of three or four stanzas are the most popular and the most far reaching in their influence. They are short in sentence structure, but rich in contents, very often each line expressing a complete thought. But even where the sentence requires several lines the close of each line presents a natural pause in the development of the thought. Also in this respect Luther was a man who could phrase his thoughts in the language of the ordinary people. His hymns may be characterized throughout as spiritual folk-songs." [Dahle, *Library of Christians Hymns*]

It would lead us too far afield to discuss the various views as to the time and place of the origin of this great hymn by Martin Luther—the Battle Hymn of the Reformation. Suffice it to say that the weight of evidence points to 1529 as the year of its origin. The hymn was probably written for the Diet of Spires, which convened on April 20, 1529, when the German princes made their formal "protest" against the revocation of their liberties, and thus received the name "Protestants.", Lauxmann, in *Koch*, writes: "Luther with this hymn entered a protest before all the German people against any endeavor to obstruct the Gospel."

"Ein' feste Burg" first appeared in Klug's *Gesangbuch*, Wittenberg, 1529, entitled "Der XXXXVI Psalm, *Deus noster refugium et virtus*." The hymn is more than a metrical paraphrase of Ps. 46. It is really an original production on the theme of David's psalm, with some phrases reminiscent of the Biblical text.

The tune "Ein' feste Burg" is also Luther's composition. It appeared in Klug's *Geistliche Lieder*, Wittenberg, 1529, first edition (not extant), and in *Kirchen Gesenge*, Nürnberg, 1531.

This hymn of Luther's is not only used by Lutherans the world over. It is the Hymn of Protestantism. It would be hard to find a Protestant hymnal worthy of that name in which this hymn is not. It has been rightly called "the greatest hymn of the greatest man in the greatest period of German history." Its wide appeal is best illustrated by the fact

that no Christian hymn has been translated into more languages than “Ein’ feste Burg.” Many great writers have essayed to put the hymn into English. There must be some seventy or eighty English versions at present. Thomas Carlyle, in his version “A safe stronghold our God is still” has given us one of the most excellent translations. It first appeared in *Fraser’s Magazine*, 1831. Another outstanding version is that by F. H. Hedge, beginning, “A mighty fortress is our God, a bulwark,” which appeared in *Gems of German Verse*, 1852. The translation above is composite and appeared in the Pennsylvania Lutheran *Church Book*, 1868. It was prepared by the editorial committee for that collection, which based its translation on Carlyle’s version and the version, also based on Carlyle’s, by W. M. Reynolds, which appeared in the General Synod’s *Collection* of 1850.

The translation (*ELH* 250) is the one that is most widely used by American Lutherans at the present time. Its value lies chiefly in its reproduction of the sturdy ruggedness of Luther’s original.

This hymn is truly written out of the fulness of Luther’s heart. There were moments in his life when even Luther felt something akin to despair. And in such hours he would say to Melancthon, his faithful coworker, “Come, Philip, let us sing the 46th Psalm.” And the two friends would sing lustily in Luther’s own version—“Ein’ feste Burg ist unser Gott.” Uncounted wavering, doubting, fearful hearts have been strengthened by this hymn of faith, have been filled with new courage and power to battle for the right to remain true to the faith once delivered to the saints.

Dr. Benson therefore says rightly: “Such a hymn, with such a tune, spreads quickly, as may well be believed; quickly, as if the angels had been the carriers. But they were men who spread Luther’s hymn of faith and courage from heart to heart and from lip to lip.”

James Huneker, musical critic, wrote: “This hymn thunders at the very gate of heaven in its magnificent affirmation of belief.”

We might go on recording the tributes of great men to this wonderful hymn, which Frederick the Great called “God Almighty’s Grenadier March.” We shall, however, confine ourselves to a quotation from Carlyle, who wrote:

“There is something in it like the sound of Alpine avalanches or the first murmur of earthquakes, in the very vastness of which dissonance a higher unison is revealed to us.... It is evident that to this man all popes, cardinals, emperors, devils, all hosts and nations, were but weak, weak as the forest with all its strong trees might be to the smallest spark of electric fire.”

The good this hymn has done, the faith it has inspired, the hearts it has comforted, the influence it has exerted, cannot be measured and will first be revealed to us in eternity, where the saints of God will praise their Lord and Redeemer for many blessings, not the least of which will be the privilege of having known and sung this hymn here on earth. [*Handbook to The Lutheran Hymnal*]

A wondrous mystery is here ◇ 309

This hymn for Holy Communion is by Matthias Loy, It appeared in the Ohio *Lutheran Hymnal*, 1880. It emphasizes the Lutheran doctrine of the Real Presence in the Sacrament of the Altar. [*Handbook to The Lutheran Hymnal*]

Abide in grace, Lord Jesus ◇ 579 **Abide, O dearest Jesus*** ◇ 579

Ach bleib mit deiner Gnade
Bei uns, Herr Jesu Christ,
Dass uns hinfort nicht schade
Des basen Feindes List!

Ach bleib mit deinem Worte
Bei uns, Erlöser wert,
Dass uns beid' hier und dorte
Sei Güt und Heil beschert!

Ach bleib mit deinem Glanze
Bei uns, du wertest Licht;
Dein Wahrheit uns umschanze,
Damit wir irren nicht!

Ach bleib mit deinem Segen
Bei uns, du reicher Herr!
Dein' Gnad' und all's Vermögen
In uns reichlich vermeh'r!

Ach bleib mit deinem Schutze
Bei uns, du starker Held,
Dass uns der Feind nicht trutze,
Noch fällt' die böse Welt!

Ach bleib mit deiner Treue
Bei uns, mein Herr und Gott!
Beständigkeit verleihe,
Hilf uns aus aller Not!

“Abide in grace, Lord Jesus” was first published in Stegmann’s *Suspiria Temporum*, 1628. In J. Clauder’s *Psalmodia Nova*, Stegmann is said to be the author of this hymn. It has found a place in a large number of hymnbooks of many churches. It was one of the favorite hymns of Friedrich Wilhelm IV of Prussia. Many English translations have been made. [Dahle, *Library of Christians Hymns*]

This is one of our most popular hymns from the German. Josua Stegmann, according to James Mearnes, included this hymn in his *Suspiria Temporum*, Rinteln, 1628. A. F. W. Fischer, however, claims that it did not appear until 1630 in Stegmann's *Ernewerter Herten Seufftzer*, etc. Lüneburg. It has as its key-note the prayer of the two disciples at Emmaus, Luke 24:29.

It has often been translated into English and other languages. A French translation begins with the line: "Demeure dans ta grace." [*Handbook to The Lutheran Hymnal*]

Abide with me! Fast falls the eventide ◇ 561

The history of this hymn ought to begin with the words of Lyte's daughter, Anna Maria Maxwell Hoggs, written by her in the preface to *Lyte's Remains*, published after his death (London, 1850): "The summer was passing away, and the month of September (the month in which he was once to quit his native land) arrived, and each day seemed to have a special value as being one day nearer his departure. His family was surprised and almost alarmed at his announcing his intention of preaching once more to his people. His weakness, and the possible danger attending the effort, were urged to prevent it, but in vain. 'It was better,' as he often said playfully when in comparative health, 'to wear out than to rust out.' He felt that he should be enabled to fulfil his wish, and feared not for the result. His expectation was well founded. He did preach, and amid the breathless attention of his hearers, gave them the sermon on the Holy Communion, which is inserted last in this volume (the *Remains*). He afterwards assisted in the celebration of the Holy Eucharist, and though necessarily much exhausted by the exertion and excitement of his effort, yet his friends had no reason to believe that it had been hurtful to him. In the evening of the same day he placed in the hands of a near and dear relative the little hymn, 'Abide with me' with an air of his own composing, adapted to the words." There is not much to add to this story. In a note attached to the above mentioned farewell sermon we read: "Preached at Lower Brixham, September 4, 1847." Lyte died in Nice, France, November, 1847.

We need not dwell upon the slight changes made in the text used in *The Lutheran Hymnary*. But it might be of interest to give Rev. Ellerton's notes, published in *Church Hymns*, 1881: "This hymn is sometimes (nearly always) classed among evening hymns, apparently on the ground of the first two lines in Keble's 'Sun of my soul.' This is a curious instance of the misapprehension of the true meaning of a hymn by those among whom it is popular; for a very little consideration will suffice to show that there is not throughout the hymn the slightest allusion to the close of the natural day. The words of St. Luke 24:29 are obviously used in a sense wholly metaphorical. It is far better adapted to be sung at funerals, as it was beside the grave of Professor Maurice; but it is almost too intense and personal for ordinary congregational use." That this latter opinion is *not* the common conception is seen from the fact that it has long been one of the most popular evening hymns in the English language. It has been rendered into many

languages, among these, into Latin. Gustav Jensen translated it into Norwegian for his *Forslag til revidert salmebok for den norske kirke*, 1915, as follows:

O bliv hos mig! nu er det aftentid Og mørket stiger,—dvæl, O Herre blid! Naar anden hjælp blir støv og duger ei, Du hjælpeløses hjælper, bliv hos mig!

Snart svinder livets dag, det kvelder fort, Og jordens lys alt mørkner og gaar bort; Forandrings skygge følger tro min vei,— O du som ei forandres, bliv hos mig!

Hver time trrenger jeg din sterke vakt, Kun for din naade viker mørkets magt; Hvor skal jeg vandre trygt foruten dig? I mulm og solskin, Herre, bliv hos mig!

Naar du velsigner, ei av frygt jeg vet, Saar gjør ei ondt, graat har ei bitterhet; Hvor er din brod, du sidste fiende? Nei,— Ved dig jeg seirer; Herre, bliv hos mig!

O, lad mig se dit kors i dødens gys, Driv mørket bort, og vær mig livets lys; Da skinner morgenrøden paa min vei! I liv og død, o Herre, bliv hos mig! [Dahle, *Library of Christians Hymns*]

Julian records the account of the origin of this hymn by Henry Francis Lyte as given by Lyte's daughter in the prefatory memoir to his *Remains*, London, 1850:

The summer (1847) was passing away, and the month of September (that month in which he was once more to quit his native land) arrived, and each day seemed to have a special value as being one day nearer his departure. His family were surprised and almost alarmed at his announcing his intention of preaching once more to his people. His weakness and the possible danger attending the effort were urged to prevent it, but in vain. "It is better," as he used often playfully to say when in comparative health, "to wear out than to rust out." He felt that he should be enabled to fulfil his wish and feared not for the result. His expectation was well founded. He did preach and amid the breathless attention of his hearers gave them the sermon on the Holy Communion, which is inserted last in this volume. He afterwards assisted at the administration of the Holy Eucharist, and though necessarily much exhausted by the exertion and excitement of this effort, yet his friends had no reason to believe it had been hurtful to him. In the evening of the same day he placed in the hands of a near and dear relative the little hymn "Abide with Me," with an air of his own composing, adapted to the words.

However, the *Handbook to the Church Hymnary* gives a statement by T. H. Bindley, *Spectator*, 1925, which sets an earlier date of composition:

In that year (1820) Lyte, as a young clergyman, was staying with the Hores at Pole Hore near Wexford. He went to see an old friend, William Augustus LeHunte, who lay dying and who kept repeating the phrase "Abide with me." After leaving the bedside, Lyte wrote the hymn and gave a copy of it to Sir Francis LeHunte, William's brother, amongst whose papers it remained when

they passed to his nephew, the Rev. Francis LeHunte. No doubt, when Lyte felt his own end approaching, his mind reverted to the lines he had written so many years before, and then it was that they became first popularly known. These details were given to me some years ago by Sir George Ruthven LeHunte, grandson of William Augustus, and I have recently had them confirmed by members of his family.

Whatever the actual date of its origin may be, this is clear from both accounts that the hymn was not meant to be an evening hymn, as John Ellerton in his *Notes and Illustrations of Church Hymns*, 1881, rightly says:

It is sometimes classed among evening hymns, apparently on the ground of the first two lines, and their similarity in sound to two lines in Keble's "Sun of My soul." This is a curious instance of the misapprehension of the true meaning of a hymn by those among whom it is popular; for a very little consideration will suffice to show that there is not throughout the hymn the slightest allusion to the close of the *natural* day; the words of St. Luke 24:29 are obviously used in a sense wholly metaphorical. It is far better adapted to be sung at funerals, as it was beside the grave of Professor Maurice; but it is almost too intense and personal for ordinary congregational use.

The hymn refers more to the evening of life than to the daily eventide. Our text, though not in every detail like the author's original, is the generally accepted one. [*Handbook to The Lutheran Hymnal*]

Abide with us, the day is waning ◇ 563

Bliv hos os, Mester, Dagen helder!

Saa bad i Emmaus de To.

O Trøst, som Skriften mig fortæller.

Du blev, du gav dem Hjerterø!

Hør ogsaa os, o du Guds Søn!

Vi bede jw den samme Bøn.

Bliv hos os, Mester, Dagen helder!

O Mester, hver en Aftenstund!

At vi den rette Bøn maa bede,

Før Øiet lukker sig til Blund,

Med ydmygt Suk for Hjertets Brøst,

Med haab om Naadens Himmeltrøst.

Bliv hos os, Mester, med din Glæde,

Naar Lykkens Aftensol gaar ned.

Naar Smertens Dugg vil Rinden væde.

Da styrk os i Taalmodighed!

Fortæl os om den egen Ve,

At du lod Herrens Vilje ste!

Bliv hos os du, naar Dagen helder,
Den sidste Livets tunge Dag,
Naar dödens Nat med Magt udvælder,
Og Frygt og Sorg gjør fælles Sag,
Med Troens Skjold undruste du
Den bange Sjæl mod Dodens Gru!
Mens Verdens Trøst da intet kræger,
Du holder Nadverd her med os,
Vi drikke Kraft af Naadens Bøger,
Og byde Morkets Magter Traads.
Med brustet Blik, med freidigt Sind,
Vi skue klart i Himlen ind.

Based upon the Gospel lesson for Easter Monday, Luke 24:13-35. It was published in *Aandelige Digte og Sange* by C. J. Boye, Copenhagen, 1834. [Dahle, *Library of Christians Hymns*]

Caspar J. Boye first published this hymn in his collection *Aandelige Digte og Sange*, Copenhagen, 1834, basing it on the Gospel for Easter Monday, Luke 24: 13-35. The translation by Oluf H. Smeby, 1909, appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

Ah, holy Jesus* ◇ 292

(See: O dearest Jesus)

Alas! and did my Savior bleed ◇ 282

Hymns and Spiritual Songs, 1707 (also the edition of 1709), contained this hymn under the heading *Godly Sorrow Arising from the Sufferings of Christ*. The hymn was taken into use at once and is still a favored hymn in many churches, especially in America. Originally it contained six stanzas, but the second stanza is commonly omitted. It was translated into Latin by Gingham. [Dahle, *Library of Christians Hymns*]

Isaac Watts first published this famous hymn in six stanzas in his *Hymns and Spiritual Songs*, 1707, entitled “Godly Sorrow Arising from the Sufferings of Christ.” The second stanza, marked in the original text to be left out if desired, reads:

Thy body slain, sweet Jesus, Thine,
And bathed in its own blood,
While all exposed to wrath divine,
The glorious Sufferer stood!

In some quarters there has been objection to the last line of Stanza 1, and some hymnals have the line as altered thus:

For sinners such as I

and at least one hymnal has the line changed to:

For such an one as I.

The editorial committee for *The Lutheran Hymnal* felt justified in retaining the line as Watts had written it originally, as unobjectionable in the context, while generally sharing the negative attitude toward the so-called “vermicular hymns” or “worm hymns.” It is true that the Bible calls a man a worm in order to show his utter abasement before God, as in Job 25:6, “Man, that is a worm,” and in Ps. 22: 6, the expression is placed into the mouth of the suffering Redeemer: “But I am a worm and no man.” Nevertheless, the fact that a matter may be true does not always justify its use in poetry, and “worm hymns” such as the following have been rightly objected to:

Oh, may Thy powerful Word
Inspire this feeble worm
To rush into Thy kingdom, Lord,
And take it as by storm,

and:

Worms, strike your harps, your voices tune
And warble forth your lays;
Leap from the earth with pious mirth
To trumpet forth your praise.

This hymn is still a very general favorite in the English-speaking Christian world, even though a number of modern hymnals omit it altogether. It is said to have been the means of conversion of former Governor A. H. Colquitt of Georgia. The following incident is related of this conversion by the Methodist Bishop Warren A. Candler:

Just before he arose to address the meeting, the choir sang one of the sweetest hymns of Watts. It seemed to fill him with holy rapture. When he rose to speak, his handsome face shone with supernatural brightness, his lustrous eyes were filled with tears, and his utterance was choked with emotion as he said impulsively: “Oh, how I love that song! It was my mother’s song. And today, if I could hear her sing it again, I should have greater joy than if I had heard all the choirs of heaven.”

“Alas! and did my Savior bleed!”—that was the song they sang. Because his Savior bled and died that men might live, this noble man has found at last the eternal home and the “vanished hand” for which he sighed. [*Handbook to The Lutheran Hymnal*]

All depends on our possessing ◇ 468

Alles ist an Gottes Segen
Und an seiner Gnad' gelegen,
Über alles Geld und Gut.
Wer auf Gott sin' Hoffnung setzet,
Der behält ganz unverletzet
Einen freien Heldenmut.

Der mich hat bisher ernähret
Und mir manches Glück bescheret,
Ist und bleibet ewig mein.
Der mich wunderbarlich geführet
Und noch leitet und regieret,
Wird forthin mein Helfer sein.

Viel' bemühen sich um Sachen,
Die nur Sorg' und Unruh' machen
Und ganz unbeständig sind.
Ich begeh'r nach dem zu ringen,
Was mir kann Vergnügen bringen
Und man Jetzt gar selten find't.

Hoffnung kann das Herz erquicken;
Was ich wünsche, wird sich schicken,
So es anders Gott gefällt.
Meine Seele, Leib und Leben
Hab' ich seiner Gnad' ergeben
Und ihm alles heimgestellt.

Er weiss schon nach seinem Willen
Mein Verlangen zu erfüllen,
Es hat alles seine Zeit.
Ich hab' ihm nichts vorzuschreiben;
Wie Gott will, so muss es bleiben,
Wenn Gott will, bin ich bereit.

Soll ich länger allhier leben,
Will ich ihm nicht widerstreben,

Ich verlasse mich auf ihn.
Ist doch nichts, das lang bestehet,
Alles Irdische vergehet
Und fährt wie ein Strom dahin.

This popular hymn of trust in God is by an unknown author and is dated c. 1673 by *Koch*. It was included in the Nürnberg *Gesang-Buch*, 1676.

The translation is an altered form of that by Catherine Winkworth in her *Lyra Germanica*, second series, 1858. [*Handbook to The Lutheran Hymnal*]

All glory be to God alone ◇ 36

All' Ehr' und Lob soll Gottes sein,
Er ist und heisst der Höchst' allein,
Sein Zorn auf Erden hab' ein End';
Sein' Fried' und Gnad' sich zu uns wend'.
Den Menschen das gefalle wohl,
Dafür man herzlich danken soll.

Ach lieber Gott, dich loben wir
Und preisen dich mit ganzer B'gier.
Auch kniend wir anbeten dich
Dein' Ehr' wir rühmen stetiglich;
Wir danken dir zu aller Zeit
Um deine grosse Herrlichkeit.

Herr Gott im Himmel Kön'g du bist,
Ein Vater der allmächtig ist.
Du Gottes Sohn vom Vater bist
Einig gebor'n, Herr Jesu Christ.
Herr Gott, du zartes Gotteslamm,
Ein Sohn aus Gott des Vaters Stamm,

Der du der Welt Sünd' trägst allein,
Woll'st uns gnädig, barmherzig sein!
Der du der Welt Sünd' trägst allein,
Lass dir unsre Bitt' g'fällig sein!
Woll'st uns gnädig, barmherzig sein!

Du bist und bleibst heilig allein,
Über alles der Herr allein.
Der Allerhöchst' allein du bist,
Du lieber Heiland, Jesu Christ,

Samt dem Vater und Heil'gen Geist
In göttlicher Majestät gleich.

Amen, das ist gewisslich wahr,
Das bekennt al er Engel Schar
Und alle Welt, so weit und breit,
Dich lobt und ehret allezeit.
Dich rühmt die ganze Christenheit
Von Anfang bis in Ewigkeit.

This seems to have been Martin Luther's favorite metrical version of the "Gloria in Excelsis." It follows the Latin text much more closely than does Decius' "Allein Gott in der Höh' sei Ehr'." ("All glory be to God on high") It first appeared in Joseph Klug's *Gesangbuch*, Wittenberg, 1543. The author is unknown, although some authorities ascribe both text and tune to Martin Luther, as, for example, Dr. Konrad Ameln, one of the editors of the second edition of Schöberlein's *Schatz des liturgischen Chor- und Gemeindegesangs*, which appeared under the title *Handbuch der deutschen evangelischen Kirchenmusik*

Our translation was prepared for *The Lutheran Hymnal* in 1940. [*Handbook to the Lutheran Hymnal*]

All glory be to God on high ◇ 35

Allein Gott in der Höh' sei Ehr'
Und Dank für seine Gnade,
Darum dass nun und nimmermehr
Uns rühren kann kein Schade.
Ein Wohlgefall'n Gott an uns hat,
Nun ist gross' Fried' ohn' Unterlass,
All' Fehd' hat nun ein Ende.

Wir loben, preis'n, anbeten dich
Für deine Ehr'; wir danken,
Dass du, Gott Vater, ewiglich
Regierst ohn' alles Wanken.
Ganz ungemess'n ist deine Macht,
Fort g'schieht, was dein Will' hat bedacht;
Wohl uns des feinen Herren!

O Jesu Christ, Sohn eingebor'n
Deines himmlischen Vaters,
Versöhner der'r, die war'n verlorn,
Du Stiller unsers Haders.

Lamm Gottes, heil'ger Herr und Gott,
Nimm an die Bitt' von unsrer Not, -
Erbarm' dich unser aller!

O Heil'ger Gelst, du höchstes Gut,
Du allerheilsamst' Tröster,
Vor's Teufels G'walt fortan bhüt',
Die Jesus Christ erlöset
Durch grosse Mart'r und bitterm Tod,
Abwend all unsern Jamm'r und Not!
Darauf wir uns verlassen.

The song of the angels: "Glory be to God in the highest, peace on earth, good-will toward men" (Luke 2:14), was used for the public worship at an early date. It is found in the Liturgy of St. James of the 2nd century. The earliest enlarged Greek version is found in Codex alexandrinus, where it has been placed immediately after the Psalms and the Song of Solomon. This manuscript dates from the close of the 5th century. The oldest Latin version of this hymn is found in a manuscript dating from the 8th century and which is now kept in the British Museum. The same text is also found in Missale Romanum. Bishop Skaar and likewise H. Nutzhorn hold that the enlarged Greek version dates from the 2nd century, while the Latin translation was prepared by Bishop Hilarius of Poitiers (d. 368). Translations into German, English, Danish, and other languages were partly rendered in prose, later on they appear in metrical adaptations. The German metrical version, "Allein Gott in der höhe sey Ehr," is composed of four verses of seven lines each and was prepared by Nicolaus Decius. The first edition of this version appeared in Low-German in Eyn ganz schöne unde nutte Gesangh Bock, 1526, and was re-edited in High-German in V. Schumann's Geistliche Lieder, 1539: "Allein Gott in der Höhe sei Ehr."

A Danish translation of the Latin prose text was made in 1528. At the same time there appeared two metrical versions, both of which were included in Een ny handbog, Rostock, 1529. One of these has four stanzas and is a translation of Decius' Latin version. According to Nutzhorn the other is written by the pastor, Arvid Pedersøn, who studied in Wittenberg, 1524, and the following year. Later he was appointed dean of Bornholm. His translation contains five stanzas. Between the third and fourth there appears a new stanza, to which there is no corresponding part in the German original. Therefore it is thought that Arvid Pedersøn composed this additional stanza. This version has been included in the greater number of later hymnaries. The English translation of Decius' hymn is by Miss Winkworth. There are at least 13 other English translations extant. *The melody was first published in the above mentioned edition of Geistliche Lieder, by V. Schumann, Leipzig, 1539, but it is claimed to be much older. It*

is very probable that Decius himself composed the melody. He is referred to both as an eminent performer upon the harp, and as a composer.

...

“As you sing this beautiful hymn on Sunday morning,” says one writer, “then bear in mind that this hymn has been the power of God unto salvation for thousands of believing hearts. And as you sing it with true devotion, you sing it together with the saints and the angels of heaven. Thus this hymn will become also for you a power of God to overcome the world, death, and hell.” Bishop Skaar, in his mention of this hymn, quotes the following from Christian Scriver’s *The Soul’s Treasury*, which is applicable also in our day: “Observe the devotional gatherings; how people take part in the worship; the manner in which they pray, sing, and praise God; you will soon notice that many certainly are not sincere in their worship. O thou ungodly, ungrateful, perverted heart of man! Ought not the face of the Christian to beam with delight, as you proclaim unto him the wonderful deeds of mercy and the merits of Christ, the grace of God, and the forgiveness of sin. And, when the congregation sings a hymn of praise like ‘Thee God we praise,’ ‘All glory be to God on high,’ ‘Now thank we all our God,’ ‘My soul, now bless thy Maker,’ should not the devout Christian then praise God with all his heart, with all his soul, and with all his strength! Should not these hymns awaken all that is in us to sing praise and to rejoice in the spirit, to sing and to play unto Him in our hearts! Ought not our hearts then to melt like incense powder in the glowing heat of devotion!”

“This time-honored and glorious hymn, ‘All glory be to God on high,’ has in times of temptation and in the anguish of death often shown its power to bring light, comfort, and cheer to the struggling soul” (Skaar). [Dahle, *Library of Christians Hymns*]

This version of the “Gloria in excelsis,” very likely by Nikolaus Decius, first appeared, in Low German, in the Rostock *Gesang Buch*, 1525. In High German, together with the tune, it first appeared in Valten Schumann’s *Gesangbuch*, Leipzig, 1539. It became very popular, although *Fischer* calls attention to the fact that Martin Luther received neither this nor any other Hymns by Decius into his collections.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

All glory, laud, and honor ◇ 277

Gloria, laus et honor tibi sit, rex Christe redemptor,
cui puerile decus prompsit hosanna pium.

Israel tu rex, Davidis et inclyta proles,
nomine qui in Domini, rex benedicte, venis.

Coetus in excelsis te laudat caelicus omnis
et mortalis homo, cuncta creata simul.

Plebs Hebraea tibi cum palmis obvia venit;

cum prece, voto, hymnis adsumus ecce tibi.

Hi tibi passuro solvebant munia laudis;
nos tibi regnanti pangimus ecce melos.

Hi placuere tibi; placeat devotio nostra,
rex pie, rex clemens, cui bona cuncta placent. Amen.

This hymn of praise is frequently called the hymn of St. Theodulph, who was born in Italy about the year 770. He entered a monastery, and because of his outstanding scholarship he eventually became an abbot. During the stormy days of the turbulent times in which he lived he was frequently sought as a mediator by opposing factions. He attracted the attention of the great Charlemagne, who took Theodulph with him on his return to France and made him Bishop of Orleans. After the death of Charlemagne enemies conspired against the bishop, and he was finally arrested and imprisoned in a monastery at Angers, where he languished in close confinement for three long years until he died, September 18, 821.

The following story regarding the origin of the hymn is told by Clichtoveus, A. D. 1516. In his prison-cell Bishop Theodulph composed a long poem for the procession of the people on Palm Sunday. It so happened that on Palm Sunday of the year 821 Emperor Louis the Pious and his retinue passed by the prison on their way to church and heard St. Theodulph singing joyfully the hymn which he had composed for that day. When the emperor asked for the name of the singer and was told that it was Bishop Theodulph, he declared, "The bishop is no traitor," and ordered his release at once and his restoration to office.

It seems to be fairly well established that the hymn was composed while St. Theodulph was in confinement, even though we cannot be so sure about the veracity of the rest of the account and his liberation from prison on account of it.

The translation is an altered form of that by John M. Neale in his *Hymnal Noted*, 1854. [*Handbook to The Lutheran Hymnal*]

All hail the power of Jesus' name ◇ 49

THIS hymn was first printed in Gospel Magazine, London, 1780. It contained eight verses with the title, On the Resurrection, the Lord is King. It was written the year before. In 1779 the first stanza appeared in the Gospel Magazine, set to Wm. Shrubsole's melody. The hymn was also printed in Occasional Verses, Moral and Sacred, London, 1785. The author's name was not given even here, but it was now generally known to be Perronet's hymn. Later on it was revised and reedited. The edition as it now appears in the greater number of hymn books is by Dr. J. Rippon. Hymn No. 6 in *The Lutheran Hymnary* contains stanzas 1 and 5-8. The last stanza was added by Dr. Rippon (Baptist minister and publisher of hymn books, London, 1751-1836). Perronet's hymn is one of the most extensively used and most popular in the

English speaking world. It is mentioned among the ten best hymns of English hymnody. It has been translated into many languages, among others into Latin by Dr. H. M. McGill, "Salve, Jesu, forte nomen." Another Latin version is "Salve nomen potestatis."

The famous Methodist preacher, Wm. Dawson, "Billy Dawson," caused a great sensation in London by his original and stirring sermons, which drew thousands of hearers. Thus at a large gathering he preached on Christ the Prophet, Highpriest, and King. In the last part of the sermon he pictured the coronation procession of prophets, patriarchs, apostles, and martyrs, who throng the sanctuary to do homage to their Lord and King. Suddenly the preacher paused in the sermon and began singing "All hail the power of Jesus' name." The effect was overwhelming. The entire audience arose and sang the hymn with enthusiasm and power. Wm. Shrubsole's melody, "Miles Lane" (from a chapel in Miles Lane, London, where a free congregation conducted its services), was written when the composer was 20 years of age, while he was chorister in Canterbury Cathedral. It is used chiefly in England. There are also several newer melodies for this hymn. *In America the melody "Coronation" is used very extensively. This was composed by the American composer, Oliver Holden (b. 1765) of Massachusetts. He was a dealer in music and also served as director of music. He published The American Harmony in 1792, and the Worcester Collection in 1797. Holden died in Charleston, Mass., Sept. 4th, 1844. The English melody is the best and is especially effective with the three-fold, "Crown Him." But it requires a greater range of voice (from low B to F). Holden's melody is used most extensively in this country, both because it is "ours" and because it is melodious and very singable.* [Dahle, *Library of Christians Hymns*]

All mankind fell in Adam's fall ◇ 491

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Durch Adams Fall

This hymn is a free translation, in long meter, of Lazarus Spengler's hymn "Durch Adams Fall ist ganz verderbt," (See: By Adam's Fall) which is in nine stanzas of eight lines. Spengler's hymn first appeared in the *Gegstliche gesangk Buchleyn*, Wittenberg 1524. *Julian* rightly states:

During the Reformation period it attained a wide popularity as a didactic and confessional hymn of the Evangelical faith. It is one of the most characteristic hymns of the time, conceived in the spirit of deep and earnest piety, eminently Scriptural, and setting forth the Reformation teachings in concise and antithetical form, but is, however, too much like a system of theology in rime.

The English version is by Matthias Loy. It was included in the *Ohio Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

All men living are but mortal ◇ 472

Alle Menschen müssen sterben,
Alles Fleisch vergeht wie Heu;
Was da lebet, muss verderben,
Soll es anders werden neu.
Dieser Leib, der muss verwesen,
Wenn er anders soll genesen
Zu der grossen Herrlichkeit,
Die den Frommen ist bereit.

Drum so will ich dieses Leben,
Wann es meinem Gott beliebt,
Auch ganz willig von mir geben,
Bin darüber nicht betrübt;
Denn in meines Jesu Wunden
Hab' ich schon Erlösung funden,
Und mein Trost in Todesnot
Ist des Herren Jesu Tod.

Jesus ist für mich gestorben,
Und sein Tod ist mein Gewinn;
Er hat mir das Heil erworben,
Drum fahr' ich mit Freuden hin,
Hin aus diesem Weltgetümmel,
In den schönen Gotteshimmel,
Da ich werde allezeit
Schauen die Dreieinigkeit.

Da wird sein das Freudenleben,
Da viel tausend Seelen schon
Sind mit Himmelsglanz umgeben,
Dienen Gott vor seinem Thron,
Da die Seraphinen prangen
Und das hohe Lied anfangen:
Heilig, heilig, heilig heisst
Gott der Vater, Sohn und Geist,

Da die Patriarchen wohnen,
Die Propheten allzumal,
Da auf ihren Ehrentronen
Sitzet die gezwöllte Zahl,
Da in so viel tausend Jahren

Alle Frommen hingefahren,
Da wir unserm Gott zu Ehr'n
Ewig Halleluja hör'n.

O Jerusalem, du Schöne,
Ach, wie helle glänzest du!
Ach, wie lieblich Lobgetöne
Hört man da in sanfter Ruh'!
O der grossen Freud' und Wonne!
Jetztund gehet auf die Sonne,
Jetztund gehet an der Tag,
Der kein Ende nehmen mag.

Ach ich habe schon erblicket
Diese grosse Herzlichkeit!
Jetztund werd' ich schön geschmücket
Mit dem weissen Himmelskleid
Und der goldnen Ehrenkrone,
Stehe da vor Gottes Throne,
Schaue solche Freude an,
Die kein Ende nehmen kann.

This hymn, by Johann Georg Albinus, *Koch* calls “his best-known hymn and a pearl in the Evangelical treasury of Song.” It was written for the funeral of Paul von Henssberg, a Leipzig merchant, and was thus sung from broadsheets, June 1, 1652. Later Albinus used it in a funeral sermon for Regina Staffelin, citing it as his own composition.

The translation, excepting Stanza 5, is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. Stanza 5, by an unknown writer, is from the *Ohio Lutheran Hymnal*, 1880, altered. [*Handbook to The Lutheran Hymnal*]

All my heart sings and rejoices ◇ 115

Fröhlich soll mein Herze springen
Dieser Zeit, Da vor Freud'
Alle Engel singen.
Hört, hört, wie mit vollen Chören
Alle Luft Laute ruft:
Christus ist geboren!

Heute geht aus seiner Kammer
Gottes Held, Der die Welt
Reisst aus allem Jammer.

Gott wird Mensch dir, Mensch, zugute.
Gottes Kind, Das verbind't
Sich mit unserm Blute.

Sollt' uns Gott nun können hassen,
Der uns gibt, Was er liebt
Über alle Massen?
Gott gibt, unserm Leid zu wehren,
Seinen Sohn Aus dem Thron
Seiner Macht und Ehren.

Sollte von uns sein gekehret,
Der sein Reich Und zugleich
Sich uns selbst verehret?
Sollt' uns Gottes Sohn nicht lieben,
Der jetzt kömmt Von uns nimmt,
Was uns will betrüben?

Hätte vor der Menschen Orden
Unser Heil Einen Greu'l,
Wär' er nicht Mensch worden.
Hätt' er Lust zu unsern Schaden,
Ei, so würd' Unsre Bürd'
Er nicht auf sich laden.

Er nimmt auf sich, was auf Erden
Wir getan, Gibt sich an,
Unser Lamm zu werden,
Unser Lamm, das für uns stirbet
Und bei Gott Für den Tod
Gnad' und Fried' erwirbet.

Nun, er liegt in seiner Krippen,
Ruft zu sich Mich und dich
Spricht mit süssen Lippen:
Lasset fahr'n, o liebe Brüder,
Was euch quält, Was euch fehlt,
Ich bring' alles wieder.

Ei, so kommt und lasst uns laufen!
Stellt euch ein, Gross und klein;
Eilt mit grossem Haufen!

Liebt den, der vor Liebe brennet;
Schaut den Stern, Der uns gern
Licht und Labsal gönnet.

Die ihr schwebt in grossen Leiden,
Sehet, hier Ist die Tür
Zu den wahren Freuden.
Fasst ihn wohl, er wird euch führen
An den Ort, Da hinfort
Euch kein Kreuz wird rühren.

Wer sich fühlt beschwert im Herzen,
Wer empfind't Seine Sünd'
Und Gewissensschmerzen,
Sei getrost, hier wird gefunden,
Der in Eil' Machet heil
Die vergift'ten Wunden.

Die ihr arm seid und elende,
Kommt herbei, Füllet frei
Eures Glaubens Hände!
Hier sind alle guten Gaben
Und das Gold, Da ihr sollt
Euer Herz mit laben.

Süsses Heil, lass dich umfassen,
Lass mich dir, Meine Zier,
Unverrückt anhängen!
Du bist meines Lebens Leben;
Nun kann ich Mich durch dich
Wohl zufrieden geben.

Meine Schuld kann mich nicht drücken,
Denn du hast Meine Last
All' auf deinem Rücken.
Kein Fleck ist an mir zu finden,
Ich bin gar Rein und klar
Aller meiner Sünden.

Ich bin rein um deinetwillen;
Du gibst g'nug Ehr' und Schmuck,
Mich darein zu hüllen.

Ich will dich ins Herze schliessen
O mein Ruhm, Edle Blum',
Lass dich recht geniessen!

Ich will dich mit Fleiss bewahren,
Ich will dir Leben hier,
Dir will ich abfahren;
Mit dir will ich endlich schweben
Voller Freud' Ohne Zeit
Dort im andern Leben.

THIS beautiful Christmas hymn appeared first in Crüger's *Praxis pietatis melica*, 1656. The original contains fifteen stanzas, so that only a small portion of them have come to us in English translation. But the translator, Miss Winkworth, has certainly grasped the central thought of this hymn, and *it is to be regretted that this Christmas hymn with Ebeling's beautiful melody is not more extensively used among us.* *** The Ev. Luth. Hymnbook of the Missouri Synod contains all fifteen stanzas in good English translation. Likewise, the whole hymn, translated by Dr. Matthias Loy, is found in the Ev. Luth. Hymnal of the Ohio Synod. (Notes on Gerhardt may be found under No. 157.) Both Johann Crüger and Johann Ebeling have each written a melody which is used for this hymn, but both of these melodies were originally composed for Gerhardt's hymn, "Warum sollt ich mich denn grämen." "Why should cross and trial grieve me". *** [Dahle, *Library of Christians Hymns*]

All my hope on God is founded ◇ 203

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Meine Hoffnung stehet feste

All people that on earth do dwell ◇ 51

The date and place of the birth of William Kethe, the author of this hymn, are unknown. He was an exile from Scotland for some time during the Marian persecutions; at Frankfort in 1555 and at Geneva in 1557. During this exile he contributed twenty-four metrical psalms to the *Psalm Book* prepared by these English refugees and also helped in the translation of the Bible. In 1561 he was made rector of Childe Okeford, Dorset, and probably remained there until his death, about 1593.

The hymn is first found in the *Fourscore and Seven Psalms of David*, Geneva, 1561, and in the *Psalmes* issued by John Day in London the same year. The doxology was added.

The text is the original, unchanged, except for the ancient spellings, such as "yt" for "that," "ye" for "the," "shop" for "sheep," "indure" for "endure," "folck" for "folk." The last has been given, erroneously, as flock in many modern hymnals. Whether to

retain the question-mark after For why? which means because, is a matter of opinion. We retained it, as it is in keeping with the quaintness of the entire text. [*Handbook to The Lutheran Hymnal*]

All praise to God who reigns above ◇ 435

Sei Lob und Ehr' dem höchsten Gut,
Dem Vater aller Güte,
Dem Gott, der alle Wunder tut,
Dem Gott, der mein Gemüte
Mit seinem reichen Trost erfüllt,
Dem Gott, der allen Jammer stilt.
Gebt unserm Gott die Ehre!

Was unser Gott geschaffen hat,
Das will er auch erhalten,
Darüber will er früh und spät
Mit seiner Gnade walten.
In seinem ganzen Königreich
Ist alles recht und alles gleich.
Gebt unserm Gott die Ehre!

Ich rief dem Herrn in meiner Not:
Ach Gott, vernimm mein Schreien!
Da half mein Helfer mir vom Tod
Und liess mir Trost gedeihen.
Drum dank', ach Gott, drum dank' ich dir!
Ach danket, danket Gott mit mir!
Gebt unserm Gott die Ehre!

Der Herr ist noch und nimmer nicht
Von seinem Volk geschieden,
Er bleibet ihre Zuversicht,
Ihr Segen, Heil und Frieden.
Mit Mutterhänden leitet er
Die Seinen stetig hin und her.
Gebt unserm Gott die Ehre!

Ihr, die ihr Christi Namen nennt,
Gebt unserm Gott die Ehre!
Ihr, die ihr Gottes Macht bekennt,
Gebt unserm Gott die Ehre!
Die falschen Götzen macht zu Spott.

Der Herr ist Gott, der Herr ist Gott!
Gebt unserm Gott die Ehre!

So kommet vor sein Angesicht
Mit jauchzenvollem Springen,
Bezahlet die gelobte Pflicht
Und lasst uns fröhlich singen:
Gott hat es alles wohl bedacht
Und alles, alles recht gemacht.
Gebt unserm Gott die Ehre!

THIS hymn of nine stanzas appeared for the first time in the author's tract entitled, *Christliches Gedenkbüchlein zur Beförderung eines anfangendes neues Lebens*, 1673. Its Biblical basis is Deuteronomy 32:3: "Because I will publish the name of the Lord; ascribe ye greatness unto our God." The hymn found a ready acceptance into the hymnaries of the Lutheran Church and also among other denominations. Koch says that this one hymn is worth more than a hundred others, and calls it a classic hymn of first rank, which gained great favor as soon as it was published. G. C. Rieger, of Stuttgart, while cast upon his deathbed, found great comfort in this hymn; likewise the famous jurist and professor, J. J. Moser. Our English translation is by Miss Frances E. Cox. The ninth stanza of the original is omitted. The hymn first appeared in *Lyra Eucharistica*, 1864, and later in Miss Cox's volume in the same year, *Hymns from the German*, second edition, 1864. It was rendered into Danish by H. A. Brorson and was published in *Troens rare Klenodie*, 1742. This translation was revised by W. A. Wexels, and Wexels' version again was used by Landstad in his hymnary. [Dahle, *Library of Christians Hymns*]

All praise to Thee, eternal God* ◇ 136
(See: O Jesus Christ, all praise to Thee)

All praise to Thee, my God, this night ◇ 565

Ken's evening hymn was published in *Harmonia Sacra*, 1693, by Henry Playford, who very likely received it directly from the author. A note attached says: "Words by Bishop Ken, set by Jeremiah Clarke." [Dahle, *Library of Christians Hymns*]

This cento is from Thomas Ken's famous evening hymn, a companion piece of his equally famous morning hymn, "Awake, my soul, and with the Sun." It appeared in print in the 1695 edition of Ken's *Manual*, and, in 1709, in an altered form. Our cento is composed of Stanzas 1, 2, 3, 4, 5, and 12. The omitted Stanzas 6 to 11, according to the version of 1709, are as follows:

6. Dull Sleep of Sense me to deprive,

I am but half my time alive;
Thy faithful Lovers, Lord, are griev'd,
To lye so long of Thee bereav'd.

7. But though Sleep o'er my frailty Reigns
Let it not hold me long in Chains
And now and then let lose my Heart,
Till it an Hallelujah dart.

8. The faster Sleep the Senses binds,
The more unfetter'd are our Minds;
O may my soul, from matter free,
Thy loveliness unclouded see!

9. O when shall I in endless Day,
Forever chase dark Sleep away,
And Hymns with the Supernal Choir
Incessant Sing and never tyre!

10. O may my Guardian while I sleep
Close to my Bed his Vigils keep,
His Love Angelical instill.
Stop all the Avenues of ill.

11. May he Celestial Joys rehearse,
And thought to thought with me converse
Or in my stead all the Night long,
Sing to my God a Grateful Song. [*Handbook to The Lutheran Hymnal*]

All that I was, my sin, my guilt ◇ 451

“By the grace of God I am what I am” (1 Cor. 15:10).

The hymn appeared first in *The Bible Hymn Book, 1845*. It appeared later in the author's *Hymns of Faith and Hope*, first series, 1857, and in later editions under the title *Mine and Thine*. It is very extensively used in England and America. [Dahle, *Library of Christians Hymns*]

All ye who on this earth do dwell ◇ 52

Nun danket all' und bringet Ehr',
Ihr Menschen in der Welt,
Dem dersen Lob der Engel Heer
Im Himmel stets vermeld't!

Ermuntert euch und singt mit Schall
Gott, unserm höchsten Gut,
Der seine Wunder überall
Und grosse Dinge tut,

Der uns von Mutterleibe an
Frisch und gesund erhält
Und, wo kein Mensch nicht helfen kann,
Sich selbst zum Helfer stellt;

Der, ob wir ihn gleich hoch betrübt,
Doch bleibet gutes Muts,
Die Straf' erlässt, die Schuld vergibt
Und tut uns alles Gut's.

Er gebe uns ein fröhlich Herz,
Erfrische Geist und Sinn
Und werf' all' Angst, Furcht, Sorg' und Schmerz
In's Meeres Tiefe hin.

Er lasse seinen Frieden ruhn
In Israelis Land,
Er gebe Glück zu unserm Tun
Und Heil in allem Stand.

Solange dieses Leben währt.
Sei es stets unser Heil
Und bleib' auch, wenn wir von der Erd'
Abscheiden, unser Teil.

This hymn by Paul Gerhardt was written in celebration of the Peace of Westphalia, which brought to an end the Thirty Years' War. It first appeared in Crüger's *Praxis Pietatis Melica*, 1648, in nine stanzas. Our version omits the following stanzas:

7. His love and goodness may He let
In and around us be.
All that may frighten us and fret
Cast far into the sea.

9. He giveth His beloved sleep
When these frail heart-beats cease;
And in His presence then will keep

Our souls in endless peace.

The translation is by Alfred Ramsey, d. 1926, altered. [*Handbook to The Lutheran Hymnal*]

Alleluia! Jesus lives! ◇ 340

Halleluja, Christus lebt!
Er war tot und lebet wieder.
Aus der Nacht des Grabes schwebt
Schon der Erstling seiner Brüder,
Sprengt für sie des Todes Tor,
Und tritt im Triumph hervor.

Christus lebt! O jauchzet ihm!
Dankt, ihr gottversöhnten Sünder!
Jauchzet mit, ihr Seraphim!
Dankt dem grossen Überwinder,
Dem an seinem Siegestag
Sünd' und Tod' und Höll' erlag!

Christus lebt! Wer ist betrübt,
Schlägt die Augen mutlos nieder?
Der uns bis in Tod geliebt,
Unser Bruder, lebet wieder.
Endlos ist sein Leben nun,
Uns ohn' Ende wohlzutun.

Christus lebt! Wer an ihn glaubt,
Stirbt nicht, ob der Leib auch sterbe.
Christi Glied, du folgst dem Haupt,
Erbst mit ihm sein Lebenserbe,
Stehst mit ihm—Halleluja!—
Siegreich überm Grabe da.

Christus lebt! und zu ihm zieht
Mich sein Geist mit sanftem Zuge.
Flieht, ihr Weltgefühle, flieht
Hemmt nicht meine Seel' im Fluge!
Denn mein Herz fliegt ohne Ruh'
Seinem Urmagnete zu.

Auf! in eurem Jubelklang

Singt mit uns, ihr Himmelschöre!
Singt den frohen Lobgesang:
Gott sei in den Höhen Ehre,
Friede jedem Erdenteil,
Und der Menschheit Gottes Heil!

Carl B. Garve first published this hymn in *Christliche Gesänge*, Görlitz, 1825, in eight stanzas. The translation is by Jane Borthwick in her *Hymns from the Land of Luther*, fourth series, 1862. The omitted Stanzas 4 and 6 read:

4. Christus lebt; euch grüsst sein Mund:
"Seht, ich leb', und ihr sollt leben!
Tut es meinen Brüdern kund,
Dass sie sich vom Staub' erheben!
Bei mir sollen im Verein
Alle meine Brüder sein."

6. Christus lebt! Sein Lebenspfand,
Christi Geist, lebt mir im Herzen;
Furcht und Unruh' sind verbannt,
Leer die Quelle meiner Schmerzen,
Und auf meinem Angesicht
Glänzt des ew'gen Lebens Licht. [*Handbook to The Lutheran Hymnal*]

THIS hymn appeared first in *Christliche Gesänge*, Görlitz, 1825. It contained eight stanzas. The present translation was rendered by Miss Jane Borthwick, and was published in her *Hymns from the Land of Luther*, 4th series, 1862. In our version stanzas 4 and 6 have been omitted. [*Dahle, Library of Christians Hymns*]

Alleluia! Let praises ring! ◇ 6
Halleluja! Lob, Preis und Ehr'
Sei unserm Gott je mehr und mehr
Für alle seine Werke;
Von Ewigkeit zu Ewigkeit
Sei in uns allen ihm bereit
Dank, Weisheit, Kraft und Stärke!
Klinget, singet:
Hellig, heilig, freilich, freilich,
Heilig ist Gott,
Unser Gott, der Herr Zebaoth!

Halleluja! Preis, Ehr' und Macht

Sei auch dem Gotteslamm gebracht,
In dem wir sind erwählet,
Das uns mit seinem Blut erkaufte,
Damit besprenget und getauft
Und sich mit uns vermählet!
Heilig, selig
Ist die Freundschaft und Gemeinschaft,
Die wir haben
Und darinnen uns erlaben.

Halleluja! Gott Heilger Geist
Sei ewiglich von uns gepreist,
Durch den wir neugeboren,
Der uns mit Glauben ausgeziert,
Dem Bräutigam uns zugeführt,
Den Hochzeitstag erkoren!
Eia, ei da,
Da ist Freude, da ist Weide,
Da ist Manna
Und ein ewig Hosianna!

Halleluja! Lob, Preis und Ehr'
Sei unserm Gott je mehr und mehr
Und seinem grossen Namen!
Stimmt an mit aller Himmelschar
Und singet nun und immerdar
Mit Freuden: Amen, Amen!
Klinget, singet:
Heilig, heilig, freilich, freilich,
Heilig ist Gott,
Unser Gott, der Herr Zebaoth!

This hymn is an example of the strange changes through which some of our hymns have passed before receiving their final form. In 1642 Martin Rinckart, best known for his hymn "Now Thank We All Our God," published a *Bridal Mass (Leibliche, Geistliche und Himmlische Braut Messe)* in which he included a wedding hymn, based on Rev. 21 and 22. In 1655 an unknown poet published a new version of this hymn, changing it into a burial hymn. Finally, in 1698, in the *Geistreiches Gesangbuch*, Darmstadt, four stanzas of this hymn appeared as a hymn of praise to the Holy Trinity. In this form the hymn was taken over into other collections and became very popular. It has sometimes been erroneously ascribed to Bartholomäus Crassellius. [*Handbook to The Lutheran Hymnal*]

Almighty Father, bless the Word ◇ 580

THE author of this hymn is not known. [Dahle, *Library of Christians Hymns*]

Almighty Father, heav'n and earth ◇ 447

Edward A. Dayman wrote this hymn in 1867. It first appeared in the *Sarum Hymnal*, 1868, as an offertory hymn. The text has been altered. [*Handbook to The Lutheran Hymnal*]

Almighty God, Thy Word is cast ◇ 228

COTTERILL'S Selection, published in 1819, contained this hymn, which was ordered to be sung after the sermon. It is generally recognized as one of Cawood's best hymns. [Dahle, *Library of Christians Hymns*]

John Cawood published this hymn in five stanzas in 1819. It is said to have been written in 1815. It was to be used "after the sermon." The omitted stanza is:

Nor let Thy Word, so kindly sent
To raise us to Thy throne,
Return to Thee and sadly tell
That we reject Thy Son. [*Handbook to The Lutheran Hymnal*]

An awe-full mystery is here* ◇ 309

(See: **A wondrous mystery is here**)

Angels from the realms of glory ◇ 114

MANY hymn critics have pronounced this to be one of Montgomery's finest hymns. Its place among hymns of first rank has not been called in question. It was first printed in Montgomery's journal, *The Sheffield Iris*, Christmas Eve, 1816. It contained five stanzas. *The Lutheran Hymnary* has omitted the last. In a slightly revised form it was taken up in Montgomery's *Christian Psalmist*, 1825, under the title, *Good Tidings of Great Joy to All People*. The last stanza of the original has been omitted from many hymnals. In several editions a doxology has been put in place of the fifth stanza. The first four stanzas have been rendered into Latin by R. Bingham: "Angeli, sancta regione lucis." [Dahle, *Library of Christians Hymns*]

Angels we have heard on high ◇ 116

Les Anges dans no campagnes
Ont entonne l'hymne des Dieux,
Et l'écho de no mantagnes
Redit cechant mélodieux.
Gloria in excelsis Deo.

Bergers, pour qui cette fête?
Quel est l'objet de tout ces chants?
Quel vainqueur, quelle conquête
Mèrite ces cris triomphants?

Ils annoncent la naissance
Du Libérateur d'Israël,
Et, pleins de reconnaissance,
Chantent en ce jour solennel:

Cherchons tous l'heureux village
Qui l'a vu naître sous ses toits;
Offrons-lui le tendre hommage
Et de nos cœurs et de nos voix:

Dans l'humilité profonde
Où vous paraissez à nos yeux,
Pour vous louer, Dieu du monde,
Nous redirons ce chant joyeux:

Déjà, par la bouche de l'Ange,
Par les hymnes des Chérubins,
L'homme connaît la louange
Qui se chantent aux parvis divins:

Dociles à leur exemple,
Seigneur, nous viendrons désormais
Au milieu de votre temple,
Chanter avec eux vos bienfaits:

Arise and shine in splendor ◇ 166

Brich auf und werde lichte,
Lass gehn die Nacht zunichte,
Dein Licht kommt her zu dir;
Die Herzlichkeit des Herren
Glänzt prächtig weit und ferren
Und zeigt sich um und über dir.

Zwar finster ist die Erde,
Der armen Heiden Herde

Liegt dunkel weit und breit:
Dich hat der Herr, dein Leben,
Dein Heil und Trost, umgeben
Mit grosser Ehr' und Herrlichkeit.

Die Völker auf der Erden,
So je beschienen werden
Durchs klare Sonnenlicht,
Die sollen dein Licht kennen,
Zum Glanze fröhlich rennen,
Der aus der Höh' des Himmels bricht.

Heb auf, heb dein Gesichte:
Das Volk folgt deinem Lichte,
Die Welt kommt ganz zu dir;
Sie hat von dir vernommen,
Die Söhn' und Töchter kommen
Und suchen deinen Ruhm und Zier.

Dein Herze wird dir wallen,
Wenn dir kommt zu Gefallen
Die Anzahl um das Meer;
Du wirst die Augen weiden
Am Volke vieler Heiden,
So dringt mit Haufen zu dir her.

Martin Opitz published this Epiphany hymn in his *Episteln*, 1628, in six stanzas. It was headed "On the Holy Three Kings' Day, Isaiah 60."

The translation is by Gerhard Gieschen, 1937, and was revised by him for *The Lutheran Hymnal* after it had previously appeared in the church publication called *Faith-Life*. The omitted Stanza 6 reads, as translated by Emmanuel Cronenwett for the Ohio *Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

AND BY HARRY K. BARTELS

Arise, my soul, sing joyfully ◇ 118

Ermuntre dich, mein schwacher Geist,
Und trage groß Verlangen, ein kleines King, das Vater heißt,
Mit Freuden zu empfangen.
Dies ist die Nacht, darin es kam
Und menschlich Wesen an sich nahm,
Dadurch die Welt mit Treuen als Braut zu feiern.

Str.1 Brich an, du schönes Morgenlicht, und laß den Himmel tagen! Du Hirtenvolk, erschrecke nicht, weil dir die Engel sagen, daß dieses schwache Knäbelein soll unser Trost und Freude sein, dazu den Satan zwingen und letztlich Frieden bringen.

Str.2 Willkommen, süßer Bräutigam, du König aller Ehren! Willkommen, Jesu, Gottes Lamm, ich will dein Lob vermehren; ich will dir all mein Leben lang von Herzen sagen Preis und Dank, daß du, da wir verloren, für uns bist Mensch geboren.

Str.3 Lob, Preis und Dank, Herr Jesu Christ, sei dir von mir gesungen, daß du mein Bruder worden bist und hast die Welt bezwungen; hilf, daß **ich deine Gütigkeit stets preis in dieser Gnadenzeit und mög hernach dort oben in Ewigkeit dich loben.**

Arise, sons of the kingdom* ◇ 105

(See: Rise, children of the kingdom)

Arm these Thy soldiers, mighty Lord ◇ 508

This hymn is a slightly altered portion of Christopher Wordsworth's longer confirmation hymn "Father of All, in Whom We Live," published in his *Holy Year*, 1862. The original hymn is divided into three parts, as follows:

Part I: *Referring to the Whole Congregation*, in three eight-line stanzas, beginning: "Father of All, in Whom We Live."

Part II: *Referring to Those who Come to be Confirmed: to be used before the laying on of hands*, in five eight-line stanzas, beginning: "O God, in Whose All-searching Eye."

Part III: *After the Laying on of Hands: to be sung specifically by those who have been confirmed*, in three eight-line stanzas, beginning: "Our Hearts and Voices Let Us Raise."

Our hymn is from the second part, of which it is Stanzas 3 to 5. Stanzas 1 and 2 of this section read:

1. O God, in whose all-searching eye
Thy servants stand to ratify
The vow baptismal by them made
When first Thy hand was on them laid,
Bless them, O holy Father, bless,
Who Thee with heart and voice confess.
May they, acknowledged as Thine own,
Stand evermore before Thy throne.

2. O Christ, who didst at Pentecost
Send down from heaven the Holy Ghost
And at Samaria baptize
Those whom Thou didst evangelize,

And then on Thy baptized confer
Thy best of gifts, the Comforter,
By apostolic hands and prayer,
Be with us now as Thou wert there.
[*Handbook to The Lutheran Hymnal*]

Around the throne of God a band ◇ 546

John M. Neale first published this children's hymn in his *Hymns for Children*, first series, 1842, in nine stanzas (with the long-meter doxology of Thomas Ken). This cento contains Stanzas 1, 2, 8, and 9 of the original. [*Handbook to The Lutheran Hymnal*]

As after the waterbrooks ◇ 462

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A dirge based upon the 42nd and the 43rd Psalm of David. The hymn was composed in 1811 and printed in *Saga, Nytaarsgave for 1812*. It is one of Grundtvig's first church hymns. His spiritual verses were, previously, as he himself says, not hymns but "a sighing for the hymn tune." In the preface to the *Saga* he says: "The harp which I hung above the altar of the Lord, He Himself handed me again, when He had consecrated it for Himself, and with courage from on high I touch the quivering strings. To the glory of my God I now realize that I have never sung so joyfully as I have since I ceased to be my own and entered into the service of my rightful Lord."

The English translation was rendered by the Rev. Carl Døving, 1904, who thus again has given abundant proof of his ability to translate the peculiarly idiomatic verses of Grundtvig. [Dahle, *Library of Christians Hymns*]

As each happy Christmas ◇ 117

Alle Jahre wieder
Kommt das Christuskind
Auf die Erde nieder,
Wo wir Menschen sind

Kehrt mit seinem Segen
Ein in jedes Haus
Geht auf allen Wegen
Mit uns ein und aus.

Steht auch mir zur Seite
Still und unerkannt,
Daß es treu mich leite
An der lieben Hand.

As with gladness men of old ◇ 168

A hymn for Epiphany Sunday, written “during an illness,” presumably in 1860. It was printed first in a small collection, *Hymns of Love and Joy*, next in the trial edition of *Hymns Ancient and Modern*. In 1861 it was published in *St. Raphael’s Hymnal*, Bristol, and in the regular edition of *Hymns Ancient and Modern*. From that time and on it has been included in practically all new hymnals as well as in the new editions of the old. The text has suffered very few changes. In a treatise on English Hymns, Sir L. Palmer (Lord Selborn) mentions this hymn in the strongest terms of praise and appreciation. [Dahle, *Library of Christians Hymns*]

Asleep in Jesus! Blessed sleep ◇ 478

Margaret Mackay’s hymn, “Asleep in Jesus! blessed sleep,” appeared for the first time in *The Amethyst; or Christian’s Annual*, 1832 (W. Oliphant), Edinburgh. It contained six stanzas with the following introduction: “Sleeping in Jesus. By Mrs. Mackay of Hedgefield. This simple but expressive sentence is inscribed on a tombstone in a rural burying ground in Devonshire, and gave rise to the following verses.” It was included in *Mrs. Mackay’s Thoughts Redeemed*, 1854, where she relates that the monument bearing the inscription, “Sleeping in Jesus,” is found in the cemetery near Pennycross Chapel and adds: “Distant only a few miles from a bustling and crowded seaport town, reached through a succession of those lovely green lanes for which Devonshire is so remarkable, the quiet aspect of Pennycross comes soothingly over the mind. ‘sleeping in Jesus’ seems in keeping with all around.” [Dahle, *Library of Christians Hymns*]

At Jesus’ feet our infant sweet ◇ 245

At the Lamb’s high feast we sing ◇ 310

Ad regias Agni dapes,
Stolis amicti candidis,
Post transitum maris Rubri,
Christo canamus Principi.

Divina cujus caritas
Sacrum propinat sanguinem,
Almique membra corporis
Amor sacredos immolat.

Sparsum cruorem postibus
Vastator horret Angelus:
Fugitque divisum mare,
Merguntur hostes fluctibus.

Jam Pascha nostrum Christus est,
Paschalis idem victima,
Et pura puris mentibus
Sinceritatis azyma.

O vera caeli victima,
Subjecta cui sunt tartara,
Soluta mortis vincula,
Recepta vitae praemia.

Victor subactis inferis,
Trophaea Christus explicat,
Caeloque aperto, subditum
Regem tenebrarum trahit.

Ut sis perenne mentibus
Paschale Jesu gaudium,
A morte dira criminum
Vitae renatos libera.

Deo Patri sit gloria,
Et Filio, qui a mortuis
Surrexit, ac Paraclito,
In sempiterna saecula. Amen.

At the name of Jesus ◇ 53

Awake and sing the song ◇ 17

Awake, my heart, with gladness ◇ 341

Auf, auf, mein Herz, mit Freuden,
Nimm wahr, was heut' geschieht!
Wie kommt nach grossem Leiden
Nun ein so grosses Licht!
Mein Heiland war gelegt
Da, wo man uns hinträgt,
Wenn von uns unser Geist
Gen Himmel ist gereist.

Er war ins Grab gesenket,

Der Feind trieb gross Geschrei.
Eh' er's vermeint und denket
Ist Christus wieder frei
Und ruft: Viktoria!
Schwingt fröhlich hier und da
Sein Fähnlein als ein Held,
Der Feld und Mut behält.

Das ist mir anzuschauen
Ein rechtes Freudenspiel;
Nun soll mir nicht mehr grauen
Vor allem, was mir will
Entnehmen meinen Mut
Zusamt dem edlen Gut,
So mir durch Jesum Christ
Aus Lieb' erworben ist.

Die Höll' und ihre Rotten,
Die krümmen mir kein Haar;
Der Sünden kann ich spotten,
Bleib' allzeit ohn' Gefahr;
Der Tod mit seiner Macht
Wird schlecht bei mir geacht't;
Er bleibt ein totes Bild,
Und wär' er noch so wild.

Die Welt ist mir ein Lachen
Mit ihrem grossen Zorn;
Sie zürnt und kann nichts machen,
All' Arbeit ist verlorn.
Die Trübsal trübt mir nicht
Mein Herz und Angesicht;
Das Unglück ist mein Glück,
Die Nacht mein Sonnenblick.

Ich hang' und bleib' auch hangen
An Christo als ein Glied;
Wo mein Haupt durch ist gangen,
Da nimmt er mich auch mit.
Er reisset durch den Tod,
Durch Welt, durch Sünd' und Not,

Er reisset durch die Höll',
Ich bin stets sein Gesell.

Er dringt zum Saal der Ehren,
Ich folg' ihm immer nach
Und darf mich gar nicht kehren
An einzig Ungemach.
Es tobe, was da kann,
Mein Haupt nimmt sich mein an;
Mein Heiland ist mein Schild,
Der alles Toben stillt.

Er bringt mich an die Pforten,
Die in den Himmel führt,
Daran mit güldnen Worten
Der Reim gelesen wird:
Wer dort wird mit verhöhnt,
Wird hier auch mit gekrönt;
Wer dort mit sterben geht,
Wird hier auch mit erhöht.

Paul Gerhardt's most excellent Easter hymn first appeared in Johann Crüger's *Praxis Pietatis Melica*, 1648, in nine stanzas. The translation is an altered form of that by John Kelly in his *Paul Gerhardt's Spiritual Songs*, 1867. The omitted Stanza 3 reads:

Upon the grave is standing
The Hero, looking round;
The Foe, no more withstanding,
His weapons on the ground
Throws down, his hellish power
To Christ he must give o'er
And to the Victor's bands
Must yield his feet and hands. [*Handbook to The Lutheran Hymnal*]

Awake, my soul, and with the sun ◇ 74

IN 1674 Thomas Ken published *A Manual of Prayers for the Use of the Scholars of Winchester College*. In this book reference is made to three hymns for evening, midnight, and morning, recommended for the use of the scholars. In a later edition, 1695, these hymns are printed: "Awake, my soul, and with the sun," 12 stanzas; "All praise to Thee, my God, this night", the original of 14 stanzas beginning thus, "Glory

to Thee,” etc.; and “My God, I now from sleep awake” (original: “Lord, now my sleep does me forsake,” 13 stanzas). All three hymns contain the doxology, “Praise God, from whom all blessings flow.” Some have thought that these hymns are imitations of old Latin morning hymns, i. e., the morning hymn, “Awake, my soul” from the Latin “A solis ortus cardine”; and the evening hymn, “Glory to Thee,” from “Te lucis ante terminum.” These hymns by Thomas Ken are among the most popular in the English language. [Dahle, *Library of Christians Hymns*]

Awake, Thou Spirit, who didst fire ◇ 395

This hymn was published in 1750, in the first edition of the author’s hymns, under the title Die Uebung der Gottseligkeit in allerley Geistlichen Liedern. The original of this hymn contained 14 stanzas dedicated to “The faithful workers in the Lord’s vineyard for the blessed propagation of the Gospel throughout the entire world.” Our translation of stanzas 1-3 and 5-8 was made by Miss Winkworth for her *Lyra Germanica*, 1855. These have been somewhat changed in the version of our Lutheran Hymnary. [Dahle, *Library of Christians Hymns*]

Away in a manger ◇ 119

Baptized into Thy name most holy ◇ 242

Str.1 Ich bin getauft auf deinen Namen, Gott, Vater und Heilger Geist; ich bin gezählt zu deinem Samen, zum Volk, das dir geheiligt heißt. Ich bin in Christus eingesenkt, ich bin mit seinem Geist beschenkt.

Str.2 Du hast zu deinem Kind und Erben, mein lieber Vater, mich erklärt; du hast die Frucht von deinem Sterben, mein treuer Heiland, mir gewährt; du willst in aller Not und Pein, o guter Geist, mein Tröster sein.

Str.3 Doch hab ich dir auch Furcht und Liebe, Treu und Gehorsam zugesagt; ich hab, o Herr, aus reinem Triebe dein Eigentum zu sein gewagt; hingegen sagt ich bis ins Grab des Satans schnöden Werken ab.

Str.4 Mein treuer Gott, auf deiner Seite bleibt dieser Bund wohl feste stehn; wenn aber ich ihn überschreite, so laß mich nicht verlorengahn; nimm mich, dein Kind, zu Gnaden an, wenn ich hab einen Fall getan.

Str.5 Ich gebe dir, mein Gott, aufs neue Leib, Seel und Herz zum Opfer hin; erwecke mich zu neuer Treue und nimm Besitz von meinem Sinn. Es sei in mir kein Tropfen Blut, der nicht, Herr, deinen Willen tut.

Str.6 Laß diesen Vorsatz nimmer wanken, Gott Vater, Sohn und Heilger Geist. Halt mich in deines Bundes Schranken, bis mich dein Wille sterben heißt. So leb ich dir, so sterb ich dir, so lob ich dich dort für und für.

THIS baptismal hymn was first printed in the author’s *Erbauliches Handbüchlein für Kinder*, Giessen, 1734. It contained seven six-lined stanzas and bore the title,

Erneuerung des Taufbundes (Renewal of the Baptismal Covenant). Rambach set it to the melody “Wer weiss wie nahe mir mein Ende” (Who knows when death may overtake me?). Our English translation, rendered by Dr. Charles William Schäfer, is not in the same meter as the original, and the sixth stanza is omitted. ... The hymn is one of Rambach’s best, and is extensively used throughout the Lutheran Church. There are three English translations. [Dahle, *Library of Christians Hymns*]

Be not dismayed, thou little flock* ◇ 375
(See: O little flock, fear not the foe)

Beautiful Savior ◇ 54

Str.1 Schönster Herr Jesu, Herrscher aller Herren, Gottes und Marien Sohn, dich will ich lieben, dich will ich ehren, meiner Seele Freud und Kron.

Str.2 Schön sind die Wälder, schöner sind die Felder in der schönen Frühlingszeit; Jesus ist schöner, Jesus ist reiner, der mein traurig Herz erfreut.

Str.3 Schön ist der Monde, schöner ist die Sonne, schön sind auch die Sterne all. Jesus ist feiner, Jesus ist reiner als die Engel allzumal.

Str.4 Schön sind die Blumen, schöner sind die Menschen in der frischen Jugendzeit; sie müssen sterben, müssen verderben: Jesus bleibt in Ewigkeit.

Str.5 Alle die Schönheit Himmels und der Erden ist gefaßt in dir allein. Nichts soll mir werden lieber auf Erden als du, liebster Jesus mein.

THIS hymn has been called *Crusaders’ Hymn from the twelfth century, sung by the Crusaders upon the Way to Jerusalem*. There is, however, no tangible evidence to prove this. The oldest source of the hymn is a *Münster Gesangbuch* from 1677, where it appears under the above-mentioned beginning, and contains five stanzas. During the course of time it has undergone several changes, stanzas have been added and others omitted, etc. Its modern form together with the beautiful melody was noted down from oral recitation in the province of Glaz, Silesia, and was printed in *Schlesische Volkslieder*, Leipzig, 1842. This version became the basis for our present English translation, which was rendered by Dr. Joseph Augustus Seiss, an American Lutheran pastor born in Maryland, 1823 (d. 1904). It was this hymn with its beautiful melody which inspired the poet B. S. Ingemann to write his famous *Crusaders’ Hymn* in the Danish, “Deilig er Jorden,” which ought to take the place of this hymn in our English hymnals. [Dahle, *Library of Christians Hymns*]

Before Thee, God, who knowest all ◇ 493

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THIS hymn was first printed in 1861 in Landstad’s Udkast til Kirkesalmebog. The Scriptural basis for this hymn is as follows: First stanza, Ezra 9:6: “O my God, I am ashamed to lift up my face to Thee, my God: for our iniquities are increased over our head, and our trespass is grown up unto the heavens.” Second stanza, Psalm 51:11:

“Cast me not away from Thy presence; and take not Thy Holy Spirit from me.” Third stanza, Luke 18:14: “I tell you, this man went down to his house justified rather than the other; for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted.” Each stanza closes with the prayer of the publican: “Lord, have mercy upon me!” The English translation adopted for *The Lutheran Hymnary* was rendered by the Rev. Carl Døving in 1909. [Dahle, *Library of Christians Hymns*]

Before Thy throne I now appear ◇ 564

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Before Your awesome majesty ◇ 50

Behold a host ◇ 553

AND one of the elders answered, saying unto me, These that are arrayed in the white robes, who are they, and whence came they? And I said unto him, My Lord, thou knowest. And he said to me, These are they that came out of the great tribulation, and they washed their robes, and made them white in the blood of the Lamb. Therefore are they before the throne of God; and they serve Him day and night in His temple: and He that sitteth on the throne shall spread His tabernacle over them. They shall hunger no more, neither thirst any more; neither shall the sun strike upon them, nor any heat: for the Lamb that is in the midst of the throne shall be their Shepherd, and shall guide them unto fountains of waters of life: and God shall wipe away every tear from their eyes” (Rev. 7:13-17).

This hymn was written in the later years of Brorson’s life. Our present English translation was produced by the joint efforts of the pastors Sanden, Smeby, Kvamme, and Døving.

...

This is what the hymnologist Söderberg says: “Of the glory of the life to come, the harp of Brorson has wonderful strains. This hymn about the Lord’s elect in heaven radiates a snow-white splendor of transfiguration:

Den store, hvide flok vi se som tusen bjerge fuld av sne, med skov omkring av palmesving for tronen—hvo er de?

“What is it that touches us so wondrously in this and other swan songs by Brorson? It is the folk tune, the spirit of the language and the rhythm, of the imagery and thought, something incomparable and unexplainable, an element of power everlasting: That is, this plain, pious, emotional lyric passion which gives birth to sadness and longing, power and triumphant joy. Therefore so many of Brorson’s swan songs in particular have received their tunes—mellow and sonorous at the same time—from the inmost life of the common people living in the valleys and forests, along the hillsides and among the mountains of Norway; and perhaps no more beautiful melody than that of ‘Den store, hvide flok’ has welled forth from the religious craving of the heart of the

Norwegian people for an expression in song—spontaneously and sweetly, as a multitudinous reverberation, a hallelujah to the poet’s inspired words in his beautiful anthem.”

*By means of Edvard Grieg’s classical setting of the folk-tune, this hymn has become the best known and most popular Scandinavian hymn in the English speaking countries. [Dahle, *Library of Christians Hymns*]*

Behold the Lamb of God! ◇ 235

THE author’s Hymns of the Heart, 1848, contained this hymn. It has seven stanzas with the beginning: “Behold the Lamb of God!” and bears the title: “Ecce Agnus Dei.” It is found in a large number of hymnals in England and America, but hardly ever in its original form; but as a rule revised and abbreviated. *The Lutheran Hymnary* contains stanzas 1, 2, 5, and 7, with a few slight variations. [Dahle, *Library of Christians Hymns*]

Behold, a branch is growing ◇ 121

Es ist ein Reis (Ros’) entsprungen
Aus einer Wurzel zart,
Als uns die Alten sungen,
Von Jesse kam die Art,
Und hat ein Blümlein bracht
Mitten im kalten Winter
Wohl zu der halben Nacht.

Das Reislein, das ich meine,
Davon Jesaias sagt,
Hat uns gebracht alleine
Marie, die reine Magd.
Aus Gottes ew’gem Rat
Hat sie ein Kind geboren
Wohl zu der halben Nacht.

Den Hirten auf dem Felde
Verkünd’t das english’ Heer,
Wie zur selbigen Stunde
Christus geboren wär’
Zu Bethle’m in der Stadt,
Da sie das Kindlein finden,
Wie ihn’n der engel g’ sagt.

Das Blümelein so kleine,
Das duftet uns so süß,

Mit seinem hellen Scheine
Vertreibt's die Finsternis,
Wahr'r Mensch und wahrer Gott,
Hilft uns aus allen Leiden,
Rettet von Sünd' und Tod.

Wir bitten dich von Herzen,
O Heiland, edles Kind,
Durch alle deine Schmerzen,
Wann wir fahren dahin
Aus diesem Jammertal,
Du wollest uns geleiten
Bis in der Engel Saal.

This carol seems to have had its beginning in the 15th of 16th century. Originally it was sung in honor of Mary. In the *Alte Catholische Geistliche Kirchengesäng*, Köln, 1599, it appeared in twenty-three stanzas. Michael Prätorius, in his *Musae Sioniae*, VI, 1609, brings only two stanzas, which are with but slight changes Stanzas 1 and 2 of our German text above. The second stanza had been altered to shift the emphasis from Mary to the Christ-child, for originally the second stanza read:

Das Röslein, das ich meine,
Davon Jesaias sagt,
Ist Maria, die reine,
Die uns das Blümlein bracht;
Aus Gottes ew'gem Rat
Hat sie ein Kind geboren
Und bleib ein' reine Magd.

The carol was received into various German hymn-books, usually with alterations and in different centos. The Berlin *Leiderschatz*, in 1832 (or earlier), added the stanza which does not seem to have been among the original twenty-three stanzas.

The translation is By Harriet Krauth Spaeth, who published Stanzas 1 to 4 in 1875, and by John Caspar Mattes, who added Stanza 5 in 1914. [*Handbook to The Lutheran Hymnal*]

Beneath the cross of Jesus ◇ 330

This and a few other hymns were written a short time before Elizabeth Clephane passed out of this life into eternity. Her hymns are filled with intense love for the Savior, and they give pointed expression to the longing of the soul and the eternal hope of the Christian. "Beneath the cross of Jesus" was printed, 1872, in *The Family*

Treasury, together with a few other hymns under the title *Breathings on the Border*. Among her other productions may be mentioned the famous Gospel Hymn, “There were ninety and nine that safely lay,” which became very popular and was extensively used at the revival meetings conducted by Moody and Sankey. [Dahle, *Library of Christians Hymns*]

Beneath the cross of Jesus kneeling ◇ 288

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Beside Thy manger* ◇ 129

(See: I stand beside Thy manger here)

Blessed is the man that never ◇ 457

BASED upon the first Psalm of David, this hymn appeared first in *Geistliche Lieder und Psalmen*, Berlin, 1653. It was published in Danish in 1740, in *Pontoppidan's Den Nye Psalme-Bog*. The author of this version is not known. Landstad rendered a new translation for his hymnal published in 1869. The present English translation was rendered by the Rev. Carl Døving, 1906. [Dahle, *Library of Christians Hymns*]

Blessed Jesus, at Thy Word ◇ 1

Str.1 Liebster Jesu, wir sind hier, dich und dein Wort anzuhören; lenke Sinnen und Begier auf die süßen Himmelslehren, daß die Herzen von der Erden ganz zu dir gezogen werden.

Str.2 Unser Wissen und Verstand ist mit Finsternis verhüllet, wo nicht deines Geistes Hand uns mit hellem Licht erfüllet; Gutes denken, tun und dichten muß du selbst in uns verrichten.

Str.3 O du Glanz der Herrlichkeit, Licht vom Licht, aus Gott geboren: mach uns allesamt bereit, öffne Herzen, Mund und Ohren; unser Bitten, Flehn und Singen laß, Herr Jesu, wohl gelingen.

“Blessed Jesus, at Thy Word,” appeared first in Altdorffisches Gesang-Büchlein, 1663. In 1676 it was taken into Clausnitzer’s hymn book at Nürnberg and has since been constantly used in Germany and in other Lutheran countries. The first Danish translation appeared in Pontoppidan’s Hymnary in 1740. The translator is not known. In Pontoppidan’s, as well as in the German hymnals, it is ordered to be sung “before the sermon,” but since Guldberg’s Hymnal appeared the hymn has been used as an opening hymn for the service. There are at least eleven English translations. *The Lutheran Hymnary* has made use of Miss Winkworth’s version. [Dahle, *Library of Christians Hymns*]

Blessed Jesus, here we stand* ◇ 244

(See: Dearest Jesus! we are here)

Blest be the tie that binds ◇ 420

John Fawcett wrote this hymn in 1772. Miller, in his *Singers and Songs Of the Church*, 1869, describes the circumstances of its origin thus: “This favorite hymn is said to have been written in 1772 to commemorate the determination of its author to remain with his attached people at Wainsgate. The farewell sermon was preached, the wagons were loaded, when love and tears prevailed, and Dr. Fawcett sacrificed the attractions of a London pulpit to the affection of his poor but devoted flock.”

In Stanza 4, Line 1, Fawcett had:

When we asunder part,
It gives us inward pain. [*Handbook to The Lutheran Hymnal*]

Blest is the man, forever blest ◇ 416

This is Isaac Watts’s long-meter version of Ps. 32. It appeared in his *Psalms of David Imitated*, 1719, headed “Repentance and Free Pardon; or, Justification and Sanctification.” Watts explains the liberty he has taken with the psalm thus:

These first two verses of this psalm being cited by the apostle in the 4th chapter of Romans to show the freedom of our pardon and justification by grace without works, I have, in this version of it, enlarged the sense, by mention of the blood of Christ and faith and repentance; and because the psalmist adds “A spirit in which is no guile,” I have inserted that sincere obedience, which is Scriptural evidence of our faith and justification. [*Handbook to The Lutheran Hymnal*]

Bread of the world, in mercy broken ◇ 312

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Break forth, O beauteous heavenly light* ◇ 118

(See: Arise, my soul, sing joyfully)

Brethren, called by one vocation* ◇ 421

(See: We are called by one vocation)

Brief life is here our portion* ◇ 534

(See: The world is very evil)

Bright and glorious is the sky ◇ 120

Dejlig er den himmel blå,
lyst det er at se derpå,
hvor de gyldne stjerner blinke,

hvor de smile, hvor de vinke
os fra jorden op til sig.

Det var midt i julenat,
hver en stjerne glimted mat,
men med ét der blev at skue
én så klar på himlens bue
som en lille stjernesol.

Når den stjerne lys og blid
sig lod se ved midnatstid,
var det sagn fra gamle dage,
at en konge uden mage
skulle fødes på vor jord.

Vise mænd fra østerland
drog i verden ud på stand
for den konge at oplede,
for den konge at tilbede,
som var født i samme stund.

De ham fandt i Davids hjem,
de ham fandt i Betlehem,
uden spir og kongetrone,
der kun sad en fattig kone,
vugged barnet i sit skød.

Stjernen ledte vise mænd
til vor Herre Kristus hen;
vi har og en ledestjerne,
og når vi den følger gerne,
kommer vi til Jesus Krist.

Denne stjerne lys og mild,
som kan aldrig lede vild,
er hans guddoms-ord det klare,
som han os lod åbenbare
til at lyse for vor fod.

Brightest and best ◇ 169

AN Epiphany hymn. It was first published in *The Christian Observer*, November, 1811; later in Heber's *Posthumous Hymns*. This hymn has been severely criticized. It has even been asserted that its use involves star worship (!). Others do not like the meter and rhythm, which they claim resembles a dance-tune. Some have taken it into their hymnals, only to exclude it from later editions. Still others have revised it considerably. But in spite of all this it has become one of the most favored of Heber's hymns. Rev. R. Bingham has rendered it into Latin. [Dahle, *Library of Christians Hymns*]

Built on the Rock ◇ 211

Kirken den er et gammelt Hus,
Staar, om end Taarnene falde;
Taarne fuld mange sank i Grus,
Klokker end kime og kalde,
Kalde paa Gammel og paa Ung,
Meest dog paa Sjælen træt og tung,
Syg for den evige Hvile.

Herren vor Gud vist ei bebor
Huse, som Hænder mon bygge,
Arke-Paulunet var paa Jord
Kun af hans Tempel en Skygge,
Selv dog en Bolig underfuld
Bygde han sig i os af Muld,
Reiste af Gruset i Naade.

Vi er Guds Hus og Kirke nu,
Bygget af levende Stene,
Som under Kors med ærlig Hu
Troen og Daaben forene;
Var vi paa Jord ei meer end To,
Bygge dog vilde han og bo
Hos os med hele sin Naade.

Samles vi kan da med vor Drot
Selv i den laveste Hytte,
Finde med Peder, der er godt,
Tog ei al Verden i Bytte,
Aand er og Liv i allen Stund
Ordet til os af Jesu Mund;
Ordet kun heiliger Huset.

Husene dog med Kirke-Navn,
Bygde til Frelserens Ære,
Hvor han de Smaa tog tidt i Favn,
Er os, aom Hjemmet, saa kjære,
Deilige Ting i dem er sagt,
Sluttet har der med os sin Pagt
Han, som os Himmerig skjänker.

Fonten os minder om vor Daab,
Altret om Nadverdena Naade,
Alt med Guds Ord om Tro og Haab
Og om Guds Rjærligheds Gaade,
Huset om ham hvis Ord bestaar:
Kristus, idag ait som igaar,
Evig Gude Søn, vor Gjenløser.

Give da Gud, at hvor vi bo,
Altid, naar Klokkerne ringe,
Folket forsamles i Jesu Tro
Der hvor det pleied at klinge:
Verden vel ei, men I mig ser,
Alt hvad jeg siger, se, det sker!
Fred være med eder alle!

WHEN Grundtvig prepared his Sangværk til den Danske Kirke, 1837, this famous hymn appeared in its first form. Later on, the author abbreviated and revised it. [Dahle, *Library of Christians Hymns*]

This hymn first appeared in N. F. S. Grundtvig's *Sangværk til den Danske Kirke, 1837*. Later the author revised and abbreviated it as above. It has become one of the most popular hymns in the Church among Scandinavian Christians.

The translation is by Carl Døving, 1909, altered. It appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

By Adam's fall ◇ 430

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By faith we are divinely sure ◇ 229

\\

By grace I'm saved ◇ 226

Aus Gnaden soll ich selig werden!

Herz, glaubst du's, oder glaubst du's nicht?
Was willst du dich so blöd' gebärden?
Ist's Wahrheit, was die Schrift verspricht,
So muss auch dieses Wahrheit sein:
Aus Gnaden ist der Himmel dein.

Aus Gnaden!—Hier gilt kein Verdienen,
Die eignen Werke fallen hin;
Gott, der aus Lieb' im Fleisch erschienen,
Bringt uns den seligen Gewinn,
Dass uns sein Tod das Heil gebracht
Und uns aus Gnaden selig macht.

Aus Gnaden!—Merk dies Wort: Aus Gnaden,
Sooft dich deine Sünde plagt,
Sooft dir will der Satan schaden,
Sooft dich dein Gewissen nagt.
Was die Vernunft nicht fassen kann,
Das beut dir Gott aus Gnaden an.

Aus Gnaden kam sein Sohn auf Erden
Und übernahm die Sündenlast.
Was nötigt' ihn, dein freund zu werden?
Sag's, wo du was zu rühmen hast!
War's nicht, dass er dein Bestes wollt'
Und dir aus Gnaden helfen sollt'?

Aus Gnaden!—Dieser Grund wird bleiben,
Solange Gott wahrhaftig heisst.
Was alle Knechte Jesu schreiben,
Was Gott in seinem Wort anpreist,
Worauf all unser Glaube ruht,
Ist Gnade durch des Lammes Blut.

Aus Gnaden bleibt dem blöden Herzen
Das Herz des Vaters aufgetan,
Wenn's unter grösster Angst und Schmerzen
Nichts sieht und nichts mehr hoffen kann.
Wo nähm' ich oftmals Stärkung her,
Wenn Gnade nicht mein Anker wär'!

Aus Gnaden!—Hierauf will ich sterben.
Ich fühle nichts, doch mir ist wohl;
Ich kenn' mein sündliches Verderben,
Doch auch den der mich heilen soll.
Mein Geist ist froh, die Seele lacht,
Weil mich die Gnade selig macht.

Christian L. Scheidt based this hymn on Eph. 2: 8, 9. It was written in ten stanzas and appeared in the *Ebersdorfer Gesangbuch*, 1742. The cento omits Stanzas 6, 7, and 10. which read in the translation of M. Loy: [*Handbook to The Lutheran Hymnal*]

Chief of sinners though I be ◇ 429

William McComb published this hymn in his *Poetical Works*, 1864. It is entitled “Christ All in All.” [*Handbook to The Lutheran Hymnal*]

Children of the heavenly Father ◇ 174

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Christ alone is our salvation ◇ 484

By an unknown author. [Dahle, *Library of Christians Hymns*]

Christ is made the sure foundation ◇ 8

Angularis fundamentum
lapis Christus missus est
Qui conpage parietis
in utroque nectitur,
Quem Sion saneta suscepit,
In quo credena permanet.

Hoc in templo, summe Deus,
exoratus adveni,
Et clementi bonitate
precum vota suscipe;
Largam benedictionem
hic infunde iugiter.

Hic promereantur omnes
petita acquirere,
Et adepta possidere
cum sanctis perenniter,
Paradisum introire,

translati in requiem.

Gloria et honor Deo
usquequo altissimo,
Una Patri Filioque
inclito Paraclito,
Cui laus est et potestas
per aeterna saecula.

This hymn is the second part of the hymn *Urbs beata Ierusalem*, by an unknown Latin writer of probably the eighth century, one stanza being omitted.

John M. Neale's translation of the entire hymn appeared in his *Mediaeval Hymns*, 1851. It is as follows:

1. Blessed City, heavenly Salem,
Vision dear of peace and love,
Who, of living stones upbuilded,
Art the joy of heaven above:
And, with angel hosts encircled,
As a bride to earth dost move:
2. From celestial realms descending
Ready for the nuptial bed,
Decked with jewels, to His presence
By her Lord shall she be led:
All her streets and all her bulwarks
Of pure gold are fashionèd.
3. Bright with pearls her portal glitters,—
It is open evermore,—
And by virtue of their merits
Thither faithful souls may soar
Who for Christ's dear name in this world
Pain and tribulation bore.
4. Many a blow and biting sculpture
Polished well those stones elect,
In their places now compacted
By the heavenly Architect;
Who therewith hath willed forever
That His palace should be decked.

5. Christ is made the sure Foundation,
And the precious Corner-stone,
Who, the twofold walls surmounting,
Binds them closely into one;
Holy Sion's Help forever
And her Confidence alone.

6. All that dedicated city,
Dearly loved by God on high,
In exultant Jubilation
Pours perpetual melody:
God the One and God the Trinal
Lauding everlastingly.

7. To this temple, where we call Thee,
Come, O Lord of hosts, today.
With Thy wonted loving-kindness
Hear Thy servants as they pray
And Thy fullest benediction
Shed within these walls for aye.

8. Here vouchsafe to all Thy servants
That they supplicate to gain,
Here to have and hold forever
Those good things their prayers obtain,
And hereafter, in Thy glory,
With Thy blessed ones to reign.

9. Laud and honor to the Father,
Laud and honor to the Son,
Laud and honor to the Spirit
Ever Three and ever One:
Consubstantial, coeternal,
While unending ages run.

[Handbook to The Lutheran Hymnal]

Originally this hymn had nine stanzas. It dates from the sixth or the seventh century. The Scriptural basis is as follows: I Pet. 2-5; Rev. 12; and Eph. 2:10. The author is unknown. The hymn is found in three manuscripts from the eleventh century, kept in the British Museum. Another manuscript dating from the same era is at St. Gall. The

hymnologist, G. M. Dreves, published this hymn from a tenth century copy. It has also been treated in the works of Mone, Wackernagel, and many others.

This precious and popular hymn had a place in a large number of breviaries in the Middle Ages. It was ordered for use at church dedications and the like. In places it is given complete, but very often it is divided into two sections, so that the last five stanzas make up a separate hymn, beginning: "Angulare fundamentum lapis missus Christus est." Out of this last section have been formed the two above mentioned hymns: No. 129 by J. M. Neale, and No. 130 by J. Chandler. Various versions based on the first four stanzas are found in some English hymnals. The one most commonly used is by Neale, "Blessed city, heavenly Salem, Vision dear of peace and love." Hymns based on the second section, however, are much more numerous. Opinion is divided as to whether the sixth and seventh stanzas of the original are of the same age as the rest of the hymn. These stanzas have therefore often been printed separately. The original text has, no doubt, undergone many changes. Many centos have arisen due to various methods of grouping and treating the stanzas of this hymn. [Dahle, *Library of Christians Hymns*]

Christ Jesus lay in death's strong bands ◇ 343

Christ lag in Todesbanden,
Für unsre Sünd' gegeben,
Der ist wieder erstanden
Und hat uns bracht das Leben.
Des wir sollen fröhlich sein,
Gott loben und dankbar sein
Und singen: Halleluja!
Halleluja!

2-3

Str.2 Den Tod niemand zwingen konnt bei allen Menschenkindern; das macht alles unsre Sünd, kein Unschuld war zu finden. Davon kam der Tod so bald und nahm über uns Gwalt, hielt uns in seim Reich gefangen. Halleluja.

Str.3 Jesus Christus, Gottes Sohn, an unser Statt ist kommen und hat die Sünd abgetan, damit dem Tod genommen all sein Recht und sein Gwalt; da bleibt nichts denn Tods Gestalt, den Stachel hat er verloren. Halleluja.

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen;
Das Leben, das behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündet das,
Wie ein Tod den andern frass,

Ein Spott der Tod ist worden.
Halleluja!

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist dort an des Kreuzes Stamm
In heisser Lieb' gebraten;
Des Blut zeichnet unsre Tür,
Das hält der Glaub' dem Tot für,
Der Würger kann nicht würgen.
Halleluja!

So feiern wir dies hohe Fest
Mit Herzensfreud' und Wonne,
Das uns der Herre scheinen lässt;
Er ist selber die Sonne,
Der durch seiner Gnaden Glanz
Erleucht't unsre Herzen ganz,
Der Sünd' Nacht ist vergangen.
Halleluja!

Wir essen nun und leben wohl
In rechten Osterfladen;
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden.
Christus will die Koste sein.
Und speisen die Seel' allein;
Der Glaub' kein's andern lebet.
Halleluja!

This Easter hymn was composed in 1524. It seems to be based upon an old spiritual folk song, as the heading indicates: *Der Ostergesang: Christ ist erstanden, gebeszert*. The stanza from this folk-song is as follows:

Christ ist erstanden von der marter aller, Des schüll wir allen fro sein, Christ scholl vnser trost sein.

Kyrioleis. Alleluia, alleluia, alleluia, des schüll wir allen fro sein, Christ scholl vnser trostt sein. Kyrioleis.

Besides this hymn it seems that Luther has had before him a "sequence" from the 11th century:

Victimae paschali laudes immolent Christiani. 2. Agnus redemit oves, Christus innocens patri reconciliavit peccatores. 3. Mors et vita duello conflixere mirando, dux vitae mortuus regnat vivus.

Luther emphasized the third strophe: Death and life met in a terrible conflict. The Prince of Life, though dead, lives and reigns. Luther also, in one of his sermons, refers to this strophe and gives the following comment upon it: "It is not possible to determine who wrote this hymn, but the author must have possessed deep spiritual insight, judging by the descriptive power and skill with which he portrays this struggle; death assailing life, the devil also wishing to destroy it; and Life, which is our Lord Jesus Christ, permitted itself to be slain; but Death made a grievous mistake, because Life in this person was eternal. But Death does not realize this; does not observe the eternal force and divine power hidden in the mortal body of this person. Death has misreckoned, it has outraged a person who cannot die, but who nevertheless dies. For, although the human nature in Christ really and truly died, the divine nature in Him was immortal, yet, during His suffering and death, it remained hidden in Him and—as the ancient church fathers said—it remained covered and did not shine forth or make itself known in order that the human might die. Here Death has done all it could do; it could not accomplish any more. But since this person, according to His divine nature, is perpetual life and can not remain in death, He arises again and tramples death and sin and the devil under foot and reigns thereafter in a new and eternal life against which neither sin, death, nor devils can prevail. This is a most wonderful sermon, never before heard in the world. Our understanding cannot grasp it, but we must accept it in faith: that Christ lives and yet dies upon Calvary, but dies in such a manner that life nevertheless reigns in Him, and that death must itself die in Him and thereby lose its power. This is proclaimed for our comfort in order that we might believe and teach that death has now lost its power over us. Here we have, God be praised, a Man whom death assails and slays like all other men, but as it slays Him, death must itself die and be swallowed up while on the other hand the Lamb that was slain, namely, Christ, lives to all eternity." (Is. 25:8. Luther's Haus-Postille.)

The fourth stanza of this hymn has brought comfort and cheer to many dying Christians. A story is told of a pious Christian woman living in Holstein about the year 1780. As she lay upon her deathbed, her pastor, visiting her for the last time, spoke to her concerning her spiritual condition and suggested that they sing the hymn, "Christ Jesus lay in death's strong bands." She followed softly. But on coming to the words, "An empty form alone remains; His sting is lost forever," she raised herself in the bed, repeated the words in a low voice, but with beaming countenance, and straightway her soul was lifted to the bosom of her Savior.—When the court preacher, Hedinger (d. 1704), was cast upon the sick bed, he requested one of his friends, during a visit, to read Luther's Easter hymn. As the words were read: "An empty form alone remains," his friend remarked: "Therefore, merely a semblance of death, no real death any more." But Hedinger exclaimed: "No, not a 'semblance,' 'An empty form—an empty form

alone remains.’” Luther’s famous Easter hymn has by many been ranked with his “A mighty fortress is our God”. Coverdale rendered it into English in 1539. There are in all 18 English translations. The translation in L. H. of st. 1, 4, 6, 7 is by R. Massie, 1854. *The melody, which dates from the Middle Ages, was evidently worked over by Johann Walther, based upon the old version, “Christ ist erstanden.” It was first printed in the Erfurt Enchiridion, 1524.*

* * *

The original “Christ ist erstanden” entered into the Latin liturgy used at services during the Middle Ages as a so-called “leise” (Kyrie eleison). As previously noted, however, it did not originate in the Latin but came into use first as a German stanza.

It is not likely that the original was written later than the 12th century, since the author of a 13th century MS. refers to it by merely citing the first line, taking for granted that the hymn was universally known. It was one of the most popular sequences and was included in all the major Latin plenaries and agendas from the century preceding the Reformation. It was used at the Catholic services throughout Germany. It was sung not only during services but also upon other occasions, as pilgrimages, processions, Passion plays, and at private gatherings. An Augustinian monk relates from an Easter banquet given at the castle of Giebiechenstein, near Halle: “The host, the Margrave of Brandenburg, exclaimed: ‘Welcome, my dear abbot, let us go and wash ourselves before the meal!’ And when we were all washed the courtiers began to sing this stanza in German:

Christ ist uferstanden von der todes banden; des wollen wir alle fro sein, Gott will unser frost sein. Kyrieleisen!

When they had sung this three times, they sat down to the banquet.”—But the stanza has also been used as a hymn of victory in war. When the German Order of Knights, in July, 1410, after a fierce battle with the Polish army, succeeded in routing the enemy, this stanza was sung as a song of triumph upon the field of battle. During the Catholic Middle Period, this hymn was without doubt quite commonly used also in Denmark and Norway. This appears clearly from the index printed in *Hans Thomissøn’s Hymn Book*. This index bears the heading, “De gamle Sange som her været brugt i Pavedømmet” (the old songs which have been used during the reign of Papacy). Among these he also mentions “Christ stod op aff døde” (Christ ist erstanden). In *Geistliche Lieder*, Erfurt, 1531, two stanzas have been added. Hans Thomissøn employed only the one stanza, but Grundtvig and Landstad, following Kingo, have adopted the hymn of three stanzas, and both of their versions are included in *Landstad’s Hymn Book* (343, 344). [Dahle, *Library of Christians Hymns*]

Christ the Lord is risen again ◊ 344

Christus ist erstanden

Von des Todes Banden;

Des freuet sich der Engel Schar,

Singend im Himmel immerdar:
Halleluja!

Der für uns sein Leben
In Tod hat gegeben,
Der ist nun unser Osterlamm,
Des wir uns freuen allesamt.
Halleluja!

Der, ans Kreuz gehangen,
Kein'n Trost konnt' erlangen,
Der lebet nun in Herrlichkeit,
Uns zu vertreten stets bereit.
Halleluja!

Der so ganz verachwiegen
Zur Hölle gestiegen,
Den wohlgerüst'ten Starken band,
Der wird nun in der Höh' erkannt.
Halleluja!

Der da lag begraben,
Der ist nun erhaben,
Und sein Tun wird kräftig erweist
Und in der Christenheit gepreist.
Halleluja!

Er lässt nun verkünden
Vergebung der Sünden,
Und wie man die durch rechte Buss'
Nach seiner Ordnung suchen muss.
Halleluja!

O Christe, Osterlamm,
Speis uns heut' allesamt,
Nimm weg all unsre Missetat,
Dass wir dir singen früh und spat:
Halleluja!

Michael Weisse first published this hymn in *Ein New Gesengbuchlen*, Jung Bunzlau, Bohemia, 1531. It is based on the ancient hymn “Christ ist erstanden.” (See Hymn No. 187.)

The translation is by Catherine Winkworth in her *Lyra Germanica*, second series, 1858, and in *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

OUR ELH version also combines the medieval Christ ist erstanden.

Christ ist erstanden
Von der Marter alle;
Des soll'n wir alle froh sein,
Christ will unser Trost sein.
Kyrieleis!

Wär' er nicht erstanden,
So wär' die Welt vergangen;
Seit dass er erstanden ist,
So lob'n wir den Herrn Jesum Christ.
Kyrieleis!

Halleluja!
Halleluja!
Halleluja!
Des soll'n wir alle froh sein,
Christ will unser Trost sein.
Kyrieleis!

This is the oldest German Easter hymn and one of the earliest German hymns of any kind. According to *Wackernegel* it is found in four versions in the twelfth century. The same authority gives seventeen fifteenth-century versions that vary from five lines to eleven stanzas.

The three-stanza version is from *Geistliche Lieder*, Erfurt, 1531, and Klug's *Gesangbuch*, Wittenberg, 1529. Luther's estimate of it is this: “After a time one tires of singing all other hymns, but the ‘Christ ist erstanden’ one can always sing again.”

The translation is our own and was prepared in 1939 for *The Lutheran Hymnal*.

The tune “Christ ist erstanden” is as old as the hymn and is based on the Gregorian Chant for the Latin Easter sequence, “Victimae paschali.” (See Hymn No. 191.) [*Handbook to The Lutheran Hymnal*]

Christ the Lord is risen today; Alleluia! ◇ 345

Victimae Paschali
Laudes immolent Christiani.

Agnus redemit oves;
Christus innocens Patri
Reconciliavit
Peccatores.

Mors et vita duello
Confluxere mirando;
Dux vitae mortuus
Regnat vivus.

“Dic nobis, Maria,
Quid vidisti in via?”
“Sepulchrum Christ! viventis,
Et gloriam vidi resurgentis;
Angelicos testes,
Sudarium et vestes.
Surrexit Christus, spes mea,
Praecedet suos in Galilea.”

Credendum est magis soli
Mariae veraci
Quam Iudaeorum turbae fallaci.
Scimus Christum resurrexisse
Ex mortuis vere.
Tu nobis, Victor Rex, miserere.

This ancient Easter sequence is of 11th- or 12th-century origin and of unknown authorship. It has been attributed to a number of medieval writers, but without any certainty. Luther estimated it highly and practically incorporated Stanza 3 in his hymn “Christ lag in Todesbanden.” (Christ Jesus lay in death’s strong bands).

The translation is by Jane E. Leeson and first appeared in H. Formby’s *Hymns*, 1851, where it is in four eight-line stanzas. Here the third stanza is omitted. [*Handbook to The Lutheran Hymnal*]

Christ, mighty Savior ◇ 567 [*Handbook to The Lutheran Hymnal*]

Christ, the Life of all the living ◇ 333

Jesu, meines Lebens Leben,
Jesu, meines Todes Tod,
Der du dich für mich gegeben

In die tiefste Seelennot,
In das äusserste Verderben,
Nur dass ich nicht möchte sterben:
Tausend-, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Du, ach, du hast ausgestanden
Lästerreden Spott und Hohn,
Speichel, Schläge, Strick' und Bande,
Du gerechter Gottessohn,
Mich Elenden zu erretten
Von des Teufels Sündenketten!
Tausend-, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Du hast lassen Wunden schlagen,
Dich erbärmlich richten zu,
Um zu heilen meine Plagen
Und zu setzen mich in Ruh'!
Ach', du hast zu meinem Segen
Lassen dich mit Fluch belegen!
Tausend-, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Man hat dich sehr hart verhöhnet,
Dich mit grossem Schimpf belegt
Und mit Dornen gar gekrönt:
Was hat dich dazu bewegt?
Dass du möchtest mich ergötzen,
Mir die Ehrenkron' aufsetzen.
Tausend-, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Du hast dich hart lassen schlagen
Zur Befreiung meiner Pein,
Fälschlich lassen dich anklagen.
Dass ich könnte sicher sein;
Dass ich möchte trostreich prangen,
Hast du sonder Trost gehangen.
Tausend-, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Du hast dich in Not gesteckt,
Hast gelitten mit Geduld,
Gar den herben Tod geschmecket,
Um zu büßen meine Schuld;
Dass ich würde losgezählet,
Hast du wollen sein gequälet.
Tausend-, tausendmal sei dir,
Liebster Jesu, Dank dafür!

Str.7 Deine Demut hat gebüßet meinen Stolz und Übermut, dein Tod meinen Tod
versüßet; es kommt alles mir zugut Dein Verspotten, dein Verspeien muß zu Ehren
mir gedeihen. Tausend-, tausendmal sei dir, liebster Jesu, Dank dafür.

Nun, ich danke dir von Herzen,
Jesu, für gesamte Not:
Für die Wunden, für die Schmerzen,
Für den herben, bittern Tod,
Für dein Zittern, für dein Zagen,
Für dein tausendfaches Plagen,
Für dein' Angst und tiefe Pein
Will ich ewig dankbar sein.

Ernst Homburg published this hymn for Passiontide with its striking refrain in his collection *Geistliche Lieder*, which was published in two parts, at Jena and Naumburg, 1659. This hymn was in Part I (according to *Koch* this part has the engraved title, Naumburg, 1658). It was headed "Hymn of Thanksgiving to His Redeemer and Savior for His Bitter Sufferings." In the preface to his *Geistliche Lieder* Homburg states: "I was specially induced and compelled [to the writing of hymns] by the anxious and sore domestic afflictions by which God... has for some time laid me aside."

The omitted Stanza 7 reads in translation, without the refrain:

That Thou wast so meek and stainless
Doth atone for my proud mood;
And Thy death makes dying painless,
All Thy ills have wrought our good;
Yea, the shame Thou didst endure
Is my honor and my cure.

Catherine Winkworth's translation of this hymn in her *Chorale Book for England*, 1863, omits Stanzas 3, 4, and 6 and also departs slightly from the original

meter. The translation above is based on her text for Stanzas 1, 2, 5, and 7. Stanzas 3, 4, and 6 are a composite translation from the *Evangelical Lutheran Hymn-Book*, 1912.

The tune “Jesu, meines Lebens Leben” is from *Kirchengesangbuch*, Darmstadt, 1687. [*Handbook to The Lutheran Hymnal*]

“OF my life the life, O Jesus!” [also translated Christ, the Life of all the living] was published in *Homburg’s Geistliche Lieder*, 2nd part, 1659. Schamelius says: “He composed this hymn in order to find comfort during adversities, and he lays especial stress upon *what* Jesus suffered and *why* He suffered; the suffering itself and its purpose and efficacy.” [Dahle, *Library of Christians Hymns*]

Christians, come, in sweetest measures ◇ 411

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This cento is from a Latin sequence, c. 1150, ascribed to Adam of St. Victor. The original poem is in ten stanzas, of which the cento includes Stanzas 1, and 8 to 10. The Latin text of Stanzas 1 and 8, reads:

Iucundare, plebs fidelis,
cuius Pater est in caelis,
recolens Ezechielis
prophetae praeconia.
est Iohannes testis ipsi,
scribens in Apocalypsi,
‘Vere vidi, vere scripsi
vera testimonia.’

Paradisus his rigatur,
viret, floret, fecundatur;
his abundat, his rigatur
quattuor fluminibus.
Fons est Christus, hi sunt rivi;
fons est altus, hi proclivi,
ut saporem fontis vivi
ministrent fidelibus.

The translation is an altered form of that by Robert Campbell in his *Hymns and Anthems*, 1850. [*Handbook to The Lutheran Hymnal*]

Christians, prayer may well employ you* ◇ 518

(See: Rise! To arms...)

Come down, O Love divine ◇ 9

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Come to Calvary's holy mountain ◇ 412

IN that day there shall be a fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanness" (Zechariah 13:1; John 4:14; 2 Kings 5:13; Heb. 10:22; 1 John 1:7).

This hymn appeared first in *Cotterill's Selection*, 1819, under the title *A Fountain opened for Sin and Uncleanness*. It was printed in *Christian Psalmist*, 1825, and has been given a place in many leading hymn books. [Dahle, *Library of Christians Hymns*]

Come unto Me, ye weary ◇ 413

COME unto me, all ye that labor and are heavy-laden, and I will give you rest" (Matt. 11:28).

"Then spake Jesus again unto them, saying, I am the light of the world: He that followeth me shall not walk in darkness, but shall have the light of life" (John 8:12).

"Him that cometh to me I will in no wise cast out" (John 6:37).

This hymn was written in 1867, and was first published in *The People's Hymnal* in that year. It ranks as one of the best of Mr. Dix's hymns, and is found in a number of leading hymn books in England and in America. [Dahle, *Library of Christians Hymns*]

Come, follow Me, the Savior spake ◇ 422

Str.1 "Mir nach", spricht Christus, unser Held, "mir nach, ihr Christen alle!

Verleugnet euch, verlaßt die Welt, folgt meinem Ruf und Schalle; nehmt euer Kreuz und Ungemach auf euch, folgt meinem Wandel nach.

Str.2 Ich bin das Licht, ich leucht euch für mit heiligem Tugendleben. Wer zu mir kommt und folget mir, darf nicht im Finstern schweben. Ich bin der Weg, ich weise wohl, wie man wahrhaftig wandeln soll.

Str.3 Ich zeig euch das, was schädlich ist, zu fliehen und zu meiden und euer Herz von arger List zu rein'gen und zu scheiden. Ich bin der Seelen Fels und Hort und führ euch zu der Himmelsport.

Str.4 Fällt's euch zu schwer? Ich geh voran, ich steh euch an der Seite, ich kämpfe selbst, ich brech die Bahn, bin alles in dem Streite. Ein böser Knecht, der still mag stehn, sieht er voran den Feldherrn gehn.

Str.5 Wer seine Seel zu finden meint, wird sie ohn mich verlieren; wer sie um mich verlieren scheint, wird sie nach Hause führen. Wer nicht sein Kreuz nimmt und folget mir, ist mein nicht wert und meiner Zier."

Str.6 So laßt uns denn dem lieben Herrn mit unserm Kreuz nachgehen und wohlgenut, getrost und gern in allem Leiden stehen. Wer nicht gekämpft, trägt auch die Kron des ewgen Lebens nicht davon.

Mir nach! spricht Christus, unser Held,

Mir nach, ihr Christen alle!
Verleugnet euch, verlasst die Welt,
Folgt meinem Ruf und Schalle,
Nehmt euer Kreuz und Ungemach
Auf euch, folgt meinem Wandel nach!

Ich bin das Licht, ich leucht' euch für
Mit heil'gem Tugendleben.
Wer zu mir kommt und folget mir,
Darf nicht im Finstern schweben.
Ich bin der Weg, ich weise wohl,
Wie man wahrhaftig wandeln soll.

Mein Herz ist voll Demütigkeit,
Voll Liebe meine Seele;
Mein Mund, der fleusst zu jeder Zeit
Von süßem Sanftmutsöle;
Mein Geist, Gemüte, Kraft und Sinn
Ist Gott ergeben, schaut auf ihn.

Ich zeig' euch das, was schädlich ist.
Zu fliehen und zu meiden
Und euer Herz von arger List
Zu rein'gen und zu scheiden.
Ich bin der Seelen Fels und Hort
Und führ' euch zu der Himmelsport'.

So lasst uns denn dem lieben Herrn
Mit Leib und Seel' nachgehen
Und wohlgemut getrost und gern
Bei ihm im Leiden stehen!
Denn wer nicht kämpft, trägt auch die Kron'
Des ew'gen Lebens nicht davon.

Johann Scheffler (Angelus Silesius) based this hymn on Matt. 16:24. It appeared in his *Heilige Seelenlust*, 1668, in six stanzas, entitled "She [the Soul] Encourages to the Following of Christ." In the *Geistreiches Gesang-Buch*, Halle, 1704, Stanza 4 was added. Its author is unknown. The hymn has been called "a masterpiece of Scriptural didactic poetry."

The translation, altered, is by Charles W. Schaeffer. It appeared in the *Evangelical Lutheran Hymn-Book*, 1912. [*Handbook to The Lutheran Hymnal*]

Come, Holy Ghost, Creator blest ◇ 10

Veni, Creator Spiritus,
Mentes tuorum visita,
Imple superna gratia
Quae Tu creasti pectora.

Qui Paracletus diceris,
Donum Dei altissimi,
Fons vivus, Ignis, Caritas,
Et spiritalis Unctio.

Tu septiformis munere,
Dextrae Dei Tu digitus,
Tu rite promisso Patris,
Sermone ditas guttura.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

Hostem repellas longius,
Pacemque dones protinus,
Ductore sic Te praevio
Vitemus omne noxium.

Per Te sciamus, da, Patrem,
Noscamus atque Filium,
Te utriusque Spiritum
Credamus omni tempore.

Sit laus Patri cum Filio,
Sancto simul Paracleto,
Nobisque mittat Filius
Charisma Sancti Spiritus.

Str.1 Komm, Gott Schöpfer, Heiliger Geist, besuch das Herz der Menschen dein, mit Gnaden sie füll, denn du weißt, daß sie dein Geschöpfe sein.

Str.2 Denn du bist der Tröster genannt, des Allerhöchsten Gabe teu'r, ein geistlich Salb an uns gewandt, ein lebend Brunn, Lieb und Feu'r.

Str.3 Zünd uns ein Licht an im Verstand, gib uns ins Herz der Lieb Inbrunst, das schwach Fleisch in uns, dir bekannt, erhalt fest dein Kraft und Gunst.

Str.4 Du bist mit Gaben siebenfalt der Finger an Gotts rechter Hand; des Vaters Wort gibst du gar bald mit Zungen in alle Land.

Str.5 Des Feindes List treib von uns fern, den Fried schaff bei uns deine Gnad, daß wir dein Leiten folgen gern und meiden der Seelen Schad.

Str.6 Lehr uns den Vater kennen wohl, dazu Jesus Christ, seinen Sohn, daß wir des Glaubens werden voll, dich, beider Geist, zu verstehn.

Str.7 Gott Vater sei Lob und dem Sohn, der von den Toten auferstand, dem Tröster sei dasselb getan in Ewigkeit alle Stund.

Conflicting claims have been advanced concerning the authorship of this hymn. Among others the following have been mentioned: Emperor Charles the Great (d. 814); Pope Gregory the Great (d. 604); Bishop Ambrose; and Rabanus Maurus (d. 856). The results of the latest investigations, however, point to the last named as the author. The hymn is first mentioned toward the close of the ninth century. Dreves, one of the leading men in hymnological research, and other scholars with him, have through comparative study of manuscripts, verse form, rhythm, and accent, come to the conclusion that this hymn must have been written by Rabanus Maurus, whose hymns are marked by unique characteristics.

This hymn has won universal recognition throughout the Christian Church. It has been used not only during the Pentecost season but especially on great festive occasions, such as the coronation of kings, the ordination of ministers and bishops, and the opening of synods and church councils. It has been used as a Pentecost hymn from the tenth century and on. During the singing of this hymn the church bells were tolled, incense was offered, all the candles were lighted, and the priests appeared in complete garb. It was a common saying that “this hymn was so beloved of the Triune God that when we in our hearts sincerely mean what we here with our mouth confess, the Holy Spirit cannot but come with His sevenfold gifts to us who sing it” (Is. 11:2). Also in our Church this hymn is regularly used at ordination services (there are some, however, who show a tendency to ignore established church customs by reconstructing the ritual for ordination and giving it rather the characteristic of an “impromptu program”. As early as the 12th century this hymn was rendered in German. Another German translation appeared in the 15th century. The original Latin version contains six stanzas. Later a doxology was added. This appears in different forms in various editions.

In 1524 appeared Luther’s redaction of the hymn: *Der hymnus: Veni Creator Spiritus, etc., verdeutscht; Komm, Gott Schöpfer, heiliger Geist*, of seven stanzas. In Luther’s version, as also in the Danish-Norwegian and Swedish translations, the third and fourth stanzas of the original have been interchanged. The hymn appeared in Danish in the first edition of *Claus Mortensen’s Hymnal* of 1528: *Een ny handbog med Psalmer oc aandelige lofsange, etc.*: “Kom Gud Skaber hellige Aand.” There are a number of

later translations and revisions, among these also one by Grundtvig. Our present English translation follows the version of E. Caswall (1849) and others. There are between 50 and 60 English translations from the Latin original, and at least eight from Luther's version.

The same melody has been continually employed with this hymn from the earliest period, in fact it was used before this hymn was written, as the setting for: "Hic est dies verus Dei," an Easter hymn written by Ambrose. Thus it comes to us as an "echo" of the ancient Ambrosian church song. Johann Walther used it as a setting for Luther's translation, and it was printed in Erfurter Enchiridion, 1524. In Klug's Geistliche Lieder, 1535, another version appears, which has virtually the same form as the one commonly used by us. [Dahle, Library of Christians Hymns]

Come, Holy Ghost, God and Lord! ◇ 2

Komm, Heiliger Geist, Herre Gott,
Erfüll mit deiner Gnaden Gut
Deiner Gläubigen Herz, Mut und Sinn.
Dein' brünstig Lieb' entzünd' in ihn'n!
O Herr, durch deines Lichtes Glast
Zu dem Glauben versammelt hast
Das Volk aus aller Welt Zungen;
Das sei dir Herr, zu Lob gesungen!
Halleluja! Halleluja!

Du heiliges Licht, edler Hort,
Lass uns leuchten des Lebens Wort
Und lehr uns Gott recht erkennen,
Von Herzen Vater ihn nennen!
O Herr, behüt vor fremder Lehr',
Dass wir nicht Meister suchen mehr
Denn Jesum mit rechtem Glauben
Und ihm aus ganzer Macht vertrauen!
Halleluja! Halleluja!

Du heilige Brunst, süsßer Trost,
Nun hilf uns fröhlich und getrost
In dein'm Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben!
O Herr, durch dein' Kraft uns bereit
Und stärk des Fleisches Blödigkeit,
Dass wir hier ritterlich ringen,
Durch Tod und Leben zu dir dringen!

Halleluja! Halleluja!

Wackernagel gives a double form of stanza one, from two manuscripts of the 15th century at München; one from the *Basel Plenarium*, 1514, and one from the *Obsequiale*, Ingolstadt, 1570. This stanza is a translation from an antiphon, not earlier than the 11th century, which reads:

Veni, Sancte Spiritus, reple tuorum corda fidelium et tui amoris in eis ignem accende. Qui per diversitatem linguarum quinctarum gentes in unitatem fidei congregasti. Halleluia, Halleluia.

This antiphon, written by an unknown author, has been called *Antiphona de sancto Spiritu* or *Antiphona in vigilia pentecostes*. Baumker says that the Latin antiphon is still sung in many dioceses in Germany on Sundays before high mass. According to the old ritual for the Danish-Norwegian Church, it is still used at ordination services, sung in Latin with Psalm 104:30 added: “Emitte Spiritum tuum, Domine, et creabuntur, et renovabis faciem terrae.” The first Danish translation dates from 1514; the second is given by Hans Thomissøn, 1569; and the third by Grundtvig, 1868.

Veni, Sancte Spiritus! Reple; Grundtvig’s translation (Landst. 21):

Kom Helligaand, opfyld med Lyst Din troende Forsamlings Bryst/ Med Himlens Ild du os antende, aff Kristi Kjærlighed at brende! For Hjerterne dig aabenbar, Oplys dem med din Lampe klar, Saa alle Tunger trindt paa Jord Samstemmig prise Troens Ord! Halleluja, Halleluja!

Die antiphona: Veni, Sancte Spiritus, etc. verdeutscht: Luther adopted, with a few changes, the old German translation, concerning which he says that the Holy Ghost inspired it both as to its words and melody. Luther added two original stanzas. J. F. Lambert says in *Luther’s Hymns*: “This hymn is an animated prayer for the coming of the Holy Spirit. He shall be the inhabitant of the souls of men, and shall blow gently over the nations. Stanza 1 shows that the Holy Spirit must be glorified among the nations as the Lord who holds them together, through the effulgence of His light; 2: the light of the Holy Spirit is seen and known through the Word, and is implored to teach men to seek their salvation through the knowledge of God, and to fix their hopes on Christ alone; 3: the Holy Spirit, as a sacred flame and heavenly fire, guides men, also when they are under the cross, to a lasting service of God and to victory.”

According to Klippgen, the character of the hymn shows that it originated during the time of the Diet of Worms (?). It appeared in the *Erfurt Enchiridion* and Walther’s book of 1524 and 1525. It was published by Klug and other authors. Leonard Keyser, a Roman priest, was burned alive, in Passau, August 16, 1527, on account of his Evangelical preaching. He implored the multitude standing by to assist him in his prayers for all his foes, and that he might remain steadfast in the faith, even unto death. While his enemies bound him hand and foot upon the funeral pyre, he begged the multitude to sing: “Komm Heiliger Geist, Herre Gott.” Speaking of this pious man and his horrible death, Luther said: “O Lord God, that I might be worthy of such a

confession and death! What am I? What am I doing? How ashamed I feel, when I read this account, that I have not been worthy of having suffered a similar fate long since.— Well, if it shall be so, then let it be! Thy will be done!”—In the Peasants’ War the hymn was sung by Münzer and his forces immediately before the battle of Frankenhausen, May 25, 1525.

Caroline Perthes Homburg, daughter of Matthias Claudius, sent birthday greetings January 16, 1821, to her son, Matthias, a student in the university, saying: “My most earnest birthday wish and prayer for you is:

Thou strong defense, Thou holy Light, Teach me to know our God aright, and call Him Father from the heart: The Word of Life and Truth impart, That he may love not doctrines strange, Nor e’er to other teachers range; But Jesus for his Master own, and put his trust in Him alone.

“My beloved child, may God fulfil this prayer to you!” (Partly from J. F. Lambert, *Luther’s Hymns*.) The Norwegian version is by M. B. Landstad; the English translation by R. Massie, 1854, somewhat altered. The melody is by Johann Walther, 1524. [Dahle, *Library of Christians Hymns*]

Come, Holy Ghost, in love ◇ 11

Veni, Sancte Spiritus,
Et emitte caelitus
Lucis tuae radium:
Veni, Pater pauperum;
Veni, Dator munerum;
Veni, Lumen cordium,

Consolator optime,
Dulcis Hospes animae,
Dulce Refrigerium,
In labore Requies,
In aestu Temperies,
In fletu Solacium.

O Lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine
Nihil est in homine,
Nihil est innoxium.

Lava, quod est sordidum,
Riga, quod est aridum,

Rege, quod est devium,
Fove, quod est languidum,
Flecte, quod est rigidum,
Sana, quod est saucium.

Da tuis fidelibus
In te confidentibus
Sacrum septenarium;
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium. Amen.

This is the Golden Sequence, one of the “loveliest of all the hymns in the whole circle of Latin poetry” (Archbishop Trent). It is of early thirteenth-century origin, although of uncertain authorship. It has been attributed to Robert II of France, Stephen Langton, Innocent III, and others. The authorship of the last-named is considered the most plausible by competent authorities.

The translation is by Ray Palmer and first appeared in the *Sabbath Hymn Book*, Andover, 1858. [*Handbook to The Lutheran Hymnal*]

First stanza: *Veni, sancte spiritus, Et emitte coelitus, Lucis tuae radium. Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium.*

This is one of the most beautiful sequences in the Latin language. It has been called “the golden sequence.” A critic of the 16th century writes as follows: “Nor indeed, in my opinion, can this poem be sufficiently praised; for it is above all praise, whether by reason of its wonderful sweetness along with a most clear and flowing style, or by reason of its agreeable brevity, along with wealth and profusion of ideas, especially as almost every line expresses an idea, or finally by reason of its elegant grace of structure.” Archbishop Trench says: “The loveliest of all hymns in the whole circle of Latin poetry. It could only have been composed by one who had been acquainted with many sorrows and also with many consolations.” The hymn evidently dates from the beginning of the 13th century. The verse form employed is not known to have been used earlier than 1150. It is not definitely known who wrote the hymn. Several authorities have referred it to Pope Innocent III (d. 1216). Others have mentioned Herman Contractus (d. 1054), Stephen Langdon (d. 1228), and King Robert II of France (d. 1031).

Innocent III (Lothario Conti) was born in Anagni 1161. He became favorably known in Paris, Bologna, and Rome. He became cardinal at an early age and was elected pope in 1198, 37 years of age. During his reign the See of Rome rose to its highest point of power. His unblemished life and noble character, his mild yet firm and kindly manner and exceptional ability won for him a place of extraordinary power and influence. A number of hymns have been ascribed to him. [Dahle, *Library of Christians Hymns*]

Come, let us join our cheerful songs ◇ 66

Isaac Watts published this hymn in his *Hymns and Spiritual Songs*, 1707, in five stanzas. The omitted Stanza 4 reads:

Let all that dwell above the sky
And air and earth and seas
Conspire to lift Thy glories high
And speak Thine endless praise. [*Handbook to The Lutheran Hymnal*]

Come, let us with our Lord arise ◇ 3

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Come, my soul ◇ 381

This hymn of John Newton's is based on I Kings 3:5: "In Gibeon the Lord appeared to Solomon in a dream by night: and God said, Ask what I shall give thee." The hymn was published in the collection of Olney Hymns, 1779, and is one of Newton's most popular hymns. It was used very frequently in Spurgeon's tabernacle in London. Spurgeon requested that the hymn be sung softly and subdued immediately before the general prayer. The original contained seven stanzas. [Dahle, *Library of Christians Hymns*]

Come, O come, Thou quickening Spirit ◇ 438

Komm, o komm, du Geist des Lebens,
Wahrer Gott von Ewigkeit!
Deine Kraft sei nicht vergebens,
Sie erfüll' uns jederzeit;
So wird Geist und Licht und Schein
In dem dunkeln Herzen sein.

Gib in unser Herz und Sinnen
Weisheit, Rat, Verstand und Zucht,
Dass wir andres nichts beginnen,
Denn was nur dein Wille sucht!
Dein' Erkenntnis werde gross
Und mach uns von Irrtum los!

Zeige, Herr, die Wohlfahrtsstege!
Das, was wider dich getan,
Räume ferner aus dem Wege;
Schlecht und recht sei um und an!

Wirke Reu' an Sünden Statt,
Wenn der Fuss gestrauchelt hat!

Lass uns stets dein Zeugnis fühlen,
Dass wir Gottes Kinder sind,
Die auf ihn alleine zielen,
Wenn sich Not und Drangsal find't;
Denn des Vaters liebe Rut'
Ist uns allewege gut.

Reiz uns, dass wir zu ihm treten
Frei mit aller Freudigkeit;
Seufz auch in uns, wenn wir beten,
Und vertritt uns allezeit!
So wird unsre Bitt' erhört
Und die Zuversicht gemehrt.

Wird auch uns nach Troste bange,
Dass das Herz oft rufen muss:
Ach, mein Gott, mein Gott, wie lange?
Ei, so mache den Beschluss;
Sprich der Seele tröstlich zu
Und gib Mut, Geduld und Ruh'!

O du Geist der Kraft und Stärke.
Du gewisser, neuer Geist,
Fördre in uns deine Werke,
Wenn der Satan Macht beweist;
Schenk uns Waffen in dem Krieg
Und erhalt in uns den Sieg!

Herr, bewahr auch unsern Glauben,
Dass kein Teufel, Tod noch Spott
Uns denselben möge rauben!
Du bist unser Schutz und Gott.
Sagt das Fleisch gleich immer nein,
Lass dein Wort gewisser sein.

Wenn wir endlich sollen sterben,
So versichre uns je mehr,
Als des Himmelreiches Erben,

Jener Herzlichkeit und Ehr',
Die uns unser Gott erkiest
Und nicht auszusprechen ist.

This hymn appeared first in *Crüger's Praxis Pietatis Melica*, 1664. It was written by Heinrich Held, a lawyer of Guthrau, Silesia, educated in Königsberg, d. cat 1659. The Danish translator is unknown. Our present English version was rendered by Dr. C. W. Schaffer (b. 1813 in Maryland; d. 1896), professor of theology at the Lutheran Seminary in Philadelphia. [Dahle, *Library of Christians Hymns*]

Come, Thou almighty King ◇ 12

Charles Wesley is mentioned in many hymnals as the author of this hymn, which is used extensively throughout the English speaking world. But it is not found in Wesley's collection of 1779. The meter is also different from that of Wesley's hymns. The hymn is found in a collection edited by Rev. Spencer Madan, in his 3rd edition, 1763. It appears there with the melody "God save the king" (America). George Whitefield had taken the hymn into a collection published by him at an earlier date. In that issue the hymn is called an Hymn to the Trinity. During the Revolutionary War, while the English yet controlled Long Island, the English troops one Sunday morning marched into a church and ordered the congregation to sing "God save the king." The congregation sang the melody of the Old Royal hymn, but the text with the following words:

Come, Thou almighty King, Help us Thy name to sing,
Help us to praise; Father all glorious,
O'er all victorious, Come and reign over us,
Ancient of days. [Dahle, *Library of Christians Hymns*]

Come, Thou bright and Morning Star ◇ 75

Morgenglanz der Ewigkeit,
Licht vom unerschöpften Lichte,
Schick uns diese Morgenzeit
Deine Strahlen zu Gesichte
Und vertreib durch deine Macht
Unsre Nacht!

Deiner Güte Morgentau
Fall' auf unser matt Gewissen,
Lass die dürre Lebensau
Lauter süssen Trost geniessen
Und erquick uns, deine Schar,
Immerdar!

Gib, dass deiner Liebe Glut
Unsre kalten Werke töte,
Und erweck uns Herz und Mut
Bei entstandner Morgenröte,
Dass wir, eh' wir gar vergehn,
Recht aufstehn!

Ach du Aufgang aus der Höh',
Gib, dass auch am Jüngsten Tage
Unser Leichnam aufersteh'
Und, erfernt von aller Plage,
Sich auf jener Freudenbahn
Freuen kann!

Leucht uns selbst in jene Welt.
Du verklärte Gnadensonne,
Führ uns durch das Tränenfeld
In das Land der ew'gen Wonne,
Wo die Lust, die uns erhöht,
Nie vergeht!

This cento is composed of Stanzas 1, 3, 4, 6, and 7 of the hymn written by Christian Knorr, Baron von Rosenroth. The hymn was first published in the baron's *Neuer Helicon mit seinen Neun Musen*, etc., Nürnberg, 1684. The omitted stanzas are:

2. Die bewölkte Finsternis
Müsse deinem Glanz entfliehen.
Die durch Adams Apfelbiss
Über uns sich müsste ziehen,
Dass wir, Herr, durch deinen Schein
Selig sein.

5. Lass uns ja das Sündenkleid
Durch des Bundesblut vermeiden,
Dass uns die Gerechtigkeit
Möge wie ein Rock bekleiden
Und wir so vor aller Pein
Sicher sei'n.

Fischer says it is "one of the freshest, most original, and spirited of morning hymns, as if born from the dew of the sunrise."

Knorr based his hymn on the following by Martin Opitz, translated by C. W. Shields, *Sacred Lyrics*, Philadelphia, 1859:

O Holy Light, of Light engendered,
O glorious Sun of Righteousness,
Again as erst from chaos rendered,
Thou dost our waking vision bless,
Thanks and adoration!
Well a new oblation
Such new grate beseems;
Gift of sinful spirits,
Purge it by Thy merits
In Thy cleansing beams.

Now let the glory of Thy dawning
On our benighted souls arise;
Where'er Thou shinest, Star of Morning,
The gloom of sin and sorrow flies.
See, O Lord, we wander;
Darkened paths we ponder,
Lost from Wisdom's way.
Oh, dispel our terror,
And this night of error
Turn to glorious day.

Julian says that Knorr's hymn is "more happily expressed and has attained greater popularity."

The translation is by Richard Massie, contributed to Mercer's *Church Psalter and Hymn Book*, 1857, and in his own *Lyra Domestica*, 1864. [*Handbook to The Lutheran Hymnal*]

Come, Thou long-expected Jesus ◇ 87

The collection, *Hymns for the Nativity of our Lord*, 1744, brought out the first edition of this hymn. It found a place in many hymnals, but it was not included in Wesley's *Hymn Book* until the revised edition appeared in 1875. It is sung extensively both in England and in America, especially in the Episcopalian Church. In some hymnals the first line has been rewritten as follows: "Come, O (Thou) Savior, long expected," or "Hail, Thou long expected Jesus." [Dahle, *Library of Christians Hymns*]

Come, Thou precious ransom, come ◇ 88

Komm, du wertes Lösegeld,

Dessen alle Heiden hoffen;
Komm, o Heiland aller Welt,
Tor' und Türen stehen offen;
Komm in ungewohnter Zier,
Komm, wir warten mit Begier!

Zeuch auch in mein Herz hinein,
O du grosser Ehrenkönig,
Lass mich deine Wohnung sein!
Bin ich armer Mensch zu wenig,
Ei, so soll mein Reichtum sein,
Dass du bei mir ziehest ein.

Nimm mein Hosianna an
Mit den Siegespalmenzweigen!
Soviel ich nur immer kann,
Will ich Ehre dir erzeigen
Und im Glauben dein Verdienst
Mir zueignen zum Gewinnst.

Hosianna, Davids Sohn!
Ach Herr, hilf, lass wohl gelingen!
Lass dein Zepter, Reich und Kron'
Uns viel Heil und Segen bringen,
Dass in Ewigkeit besteh':
Hosianna in der Höh!

Johann Gottfried Olearius first published this hymn in his book *Jesus! Poetische Erstlinge an geistlichen Deutschen Liedern und Madrigalen*, Halle, 1664. It is based on Matt. 21: 5-9. It was entitled "On Advent." The hymn has long been a favorite Advent hymn in the Lutheran Church.

The translation is by Prof. August Crull, somewhat altered. [*Handbook to The Lutheran Hymnal*]

Come, Thou Savior of our race* ◇ 90

(See: Savior of the nations, come)

Come, ye faithful, raise the strain ◇ 347

Αἰσῶμεν, παντες λαοι,
τω εκ πικρας δουλειας
Φαραω τον Ισραηλ απαλλαξαντι

και εν βυθω θαλασσης
ποδι αβροχως οδηγησαντι
ωδην επινικιον,
οτι δεδοξασται.

□

Σημερον εαρ ψυχων,
οτι Χριστος εκ ταφου,
ωσπερ ηλιος, εκλαμψας τριημερος
τον ζοφερον χειμωνα
απηλασε της αμαρτιας ημων,
αυτον ανυμνησωμεν,
οτι δεδοξασται.

□

Η βασιλις των ωρων
τη λαμπροφωρω ημερα
ημερων τε βασιλιδι φανοτατα
δωροφορουσα, τερπει
τον εγκριτον της εκκλησιας λαον,
απαυστως ανυμνουσα
τον αναστατα Χριστον.

□

Πυλαι θανατου, Χριστε,
ουδε του ταφου σφραγιδες,
ουδε κλειθρα των θυρων Σοι αντεστησαν,
αλλ' αναστας επεστης
τοις φιλοις σου ειρηνην, Δεσποτα,
δωρουμενος την παντα
νουν υπερεχουσαν.

This hymn by John of Damascus was written about the middle of the eighth century. It is based on the Song of Moses, Ex. 15. The translation is an altered form of that by John M. Neale in the *Christian Remembrances*, 1859. Neale's original is as follows:

1. Come, ye faithful, raise the strain
Of triumphant gladness!
God hath brought His Israel
Into joy from sadness:
Loosed from Pharaoh's bitter yoke
Jacob's sons and daughters,

Led them with unmoistened foot
Through the Red Sea waters.

2. 'Tis the spring of souls today:
Christ hath burst His prison
And from three days' sleep in death
As a sun hath risen.
All the winter of our sins,
Long and dark, is flying
From His light, to whom we give
Laud and praise undying.

3. Now the queen of seasons, bright
With the day of splendor,
With the royal feast of feasts,
Comes its joy to render;
Comes to glad Jerusalem,
Who with true affection
Welcomes in unwearied strains
Jesus' resurrection.

4. Neither might the gates of death
Nor the tomb's dark portal
Nor the watchers nor the seal
Hold Thee as a mortal;
But today amidst the Twelve
Thou didst stand, bestowing
That Thy peace which evermore
Passeth human knowing.

This hymn is the first ode found in the so-called *Pentecostarium*. It was written by John of Damascus for the St. Thomas festival. Its Biblical basis is Exodus 2:15: "Now when Pharaoh heard this thing, he sought to slay Moses. But Moses fled from the face of Pharaoh, and dwelt in the land of Midian: and he sat down by a well." In all the English versions it is commonly employed as an Easter hymn. The first half of the original was rendered into English by Neale for his *Hymns of the Eastern Church*. [Dahle, *Library of Christians Hymns*]

Come, ye thankful people, come ◇ 461

THIS hymn appeared in *Alford's Psalms and Hymns Adapted to the Sundays and Holidays throughout the Year*, 1844. [Dahle, *Library of Christians Hymns*]

Come, your hearts and voices raising ◇ 128

Kommt und lasst uns Christum ehren,
Herz und Sinnen zu ihm kehren!
Singet fröhlich, lasst euch hören,
Wertes Volk der Christenheit!

Sünd' und Hölle mag sich grämen,
Tod und Teufel mag sich schämen.
Wir, die unser Heil annehmen.
Werfen allen Kummer hin.

Sehet, was hat Gott gegeben!
Seinen Sohn zum ew'gen Leben!
Dieser kann und will uns heben
Aus dem Leid in's Himmels Freud'.

Seine Seel' ist uns gewogen,
Lieb' und Gunst hat ihn gezogen,
Uns, die Satanas betrogen.
Zu besuchen aus der Höh'.

Jakobs Stern ist aufgegangen,
Stillt das sehnliche Verlangen,
Bricht den Kopf der alten Schlange
Und zerstört der Hölle Reich.

Unser Kerker, da wir sassen
Und mit Sorgen ohne Massen
Uns das Herze selbst abfrassen,
Ist entzwei, und wir sind frei.

O du hochgesegn'te Stunde,
Da wir das von Herzensgrunde
Glauben und mit unserm Munde
Danken dir, O Jesulein!

Schönstes Kindlein in dem Stalle,
Sei uns freundlich, bring uns alle
Dahin, wo mit süßem Schalle
Dich der Engel Heer erhöht!

This hymn by Paul Gerhardt was first published in Johann Ebeling's *Geistliche Andachten*, Berlin, 1667. It is based on Luke 2: 15.

The composite translation was prepared for *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

Comfort, comfort ye My people ◇ 102

Tröstet, tröstet meine Lieben,
Tröstet mein Volk, spricht mein Gott;
Tröstet, die sich jetzt betrüben
Über Feindes Hohn und Spott.
Weil Jerusalem wohl dran,
Redet sie gar freundlich an;
Denn ihr Leiden hat ein Ende,
Ihre Ritterschaft ich wende.

Ich vergeb' all ihre Sünden,
Ich tilg' ihre Missetat,
Ich will nicht mehr sehn noch finden,
Was die Straf' erwecket hat;
Sie hat ja zweifältig Leid
Schon empfangen; ihre Freud'
Soll sich täglich neu vermehren
Und ihr Leid in Freud' verkehren.

Eine Stimme lässt sich hören
In der Wüste weit und breit,
Alle Menschen zu bekehren:
Macht dem Herrn den Weg bereit,
Machet Gott ein' ebne Bahn;
Alle Welt soll heben an,
Alle Tale zu erhöhen,
Dass die Berge niedrig stehen.

Ungleich soll nun eben werden
Und was höckricht, gleich und schlecht;
Alle Menschen hier auf Erden
Sollen leben schlecht und recht;
Denn des Herren Herzlichkeit,
Offenbar zu dieser Zeit,
Macht, dass alles Fleisch kann sehen,

Wie, was Gott spricht, muss geschehen.

This hymn by Johann Olearius was originally written for the festival of St. John the Baptist and is based on Is. 40:1-8, the Epistle for that day. It appeared in the author's *Geistliche Singe-Kunst*, Leipzig, 1671.

The translation is an altered form of Catherine Winkworth's *Chorale Book for England* 1863. [*Handbook to The Lutheran Hymnal*]

Designated for John the Baptist's Day, this hymn was printed in the author's *Geistliche Singe-Kunst*, 1671, under the title Meditation upon the Text for the Day. The English translation is by Miss Winkworth. It was first published in her *Chorale Book for England*, 1863. [Dahle, *Library of Christians Hymns*]

Commit whatever grieves thee* ◇ 208

(See: Thy way and all thy sorrows)

Creator of the starry height ◇ 108

\\

AMBROSE has been mentioned as the author, but the Benedictine writers and other recognized investigators do not list this hymn among the hymns ascribed to Ambrose. The oldest manuscripts, of Bern and München, date from the ninth and tenth centuries. In England there are several manuscripts from the eleventh century. A revised version of the hymn is found in the Roman Breviary of 1532. "Creator of the starry height" has been extensively used as an evening hymn during Advent. There are as many as twenty-seven English versions. It was rendered into German during the twelfth century. In 1524 a revised German version was included in the Deutsche Evangelische Messe, and in this form it was taken up in several German hymnals. A Danish translation was published in Hans Tausön's *Salmebog*, 1553; "O Stjerners Skabere i Hiemmelste Huss." A revised version of this appeared successively in Thomissøn's, Kingo's, and Pontoppidan's hymn books. Grundtvig, in 1836-1837, gave a new rendering, "Stjernernes Skaber og Himmelens Drot." [Dahle, *Library of Christians Hymns*]

Crown Him with many crowns ◇ 55

Matthew Bridges published the original of this hymn in his *Hymns of the Heart*, etc., 2d edition, 1851. The text, as in the *Library of Religious Poetry*, Schaff and Gilman, 1881, is in 12 four-line stanzas, of which Stanzas 1 to 6, 11, and 12 form Stanzas 1 to 3 and 5 (somewhat altered), as above. The omitted stanzas read:

1. Crown Him the Lord of peace!
Whose power a scepter sways
From pole to pole that wars may cease,
Absorbed in prayer and praise.

2. His reign shall know no end;
And round his piercéd feet
Fair flowers of paradise extend
Their fragrance ever sweet.

3. Crown Him the Lord of years.
The Potentate of time,
Creator of the rolling spheres,
Ineffably sublime!

5. Glassed in a sea of light
Whose everlasting waves
Reflect His form—the Infinite!
Who lives and loves and saves.

The fourth stanza of the hymn is an addition to the hymn by an unknown author.
[*Handbook to The Lutheran Hymnal*]

Day of wrath ◇ 537

Dies irae, dies illa,
solvat saeculum in favilla
teste David cum Sibylla.

quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

mors stupebit et natura,
cum resurget creatura
iudicanti responsura.

liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

iudex ergo cum sedebit,
quidquid latet, apparebit;
nil inultum remanebit.

quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix iustus sit securus?

rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

recordare, Iesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

ingemisco tamquam reus,
culpa rubet vultus meus;
supplici parce, Deus.

qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.

preces meae non sunt dignae;
sed tu bonus fac benigne
ne perenni cremer igne.

inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

confutatis maledictis,

flammis acribus addictis,
voca ma cum benedictis.

oro supplex et acclinis:
cor contritum quasi cinis;
gere curam mei finis.

lacrimosa dies illa,
qua resurget ex favilla
iudicandus homo reus, huic ergo parce, Deus.

pie Iesu Domine, dona eis requiem. Amen.

Dies irae dies illa!
Solvat faeculum in favillâ,
Teste David cum Sibyllâ.

Quantus tremor est futurus,
Quando Iudex est venturus,
Cuncta stricte discussurus.

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit, et natura,
Quum resurget creatura,
Iudicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.

Iudex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

Quid sum, miser! tunc dicturus,
Quem patronum rogaturus,
Quum vix iustus sit securus?

Rex tremendae maiestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis!

Recordare, Iesu pie,
Quod sum causa tuae viae;
Ne me perdas illâ die!

Quaerens me, sedisti lassus,
Redemisti, crucem passus:
Tantus labor non sit cassus.

Iuste Iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpâ rubet vultus meus;
Supplicanti parce, Deus!

Qui Mariam absolvisti,
Et latronem exauditi,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed Tu bonus fac benigne
Ne perenni cremer igne!

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parb dextrâ.

Confutatis maledictis,
Flammis acribus addiatis,
Voca me cum benedictis!

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa dies illa!

Qua resurget ex favillâ
Iudicandus homo reus;
Huic ergo parce, Deus!

Thomas de Celano, friend and biographer of Francis of Assisi, is generally credited with the authorship of this great medieval sequence, the opening lines of which are taken verbatim from the Vulgate version of Zeph. 1:15. *Julian*, writing of the general acceptance of this hymn, declares:

The hold which this sequence has had upon the minds of men of various nations and creeds has been very great. Goethe uses it, as is well known, in his *Faust* with great effect. It also furnishes a grand climax to Canto VI in Sir Walter Scott's *Lag of the Last Minstrel*. It has been translated into many languages, in some of which the renderings are very numerous, those in German numbering about ninety and those in English about one hundred and sixty. In Great Britain and America no hymn-book of any note has appeared during the past hundred years without the "Dies Irae" being directly or indirectly represented therein. *Daniel*, writing from a German standpoint, says:

"Even those to whom the hymns of the Latin Church are almost entirely unknown, certainly know this one; and if any one can be found so alien from human nature that they have no appreciation of sacred poetry, yet, as a matter of certainty, even they would give their minds to this hymn, of which every word is weighty, yes, even a thunderclap."

From another standpoint, Archbishop Trench says:

"Nor is it hard to account for its popularity. The meter so grandly devised, of which I remember no other example, fitted though it has here shown itself for bringing out some of the noblest powers of the Latin language—the solemn effect of the triple rime, which has been likened to blow following blow of the hammer on the anvil, the confidence of the poet in the universal interest of his theme, a confidence which has made him set out his matter with so majestic and unadorned a plainness as at once to be intelligible to all,—these merits, with many more, have given the *Dies Irae* a foremost place among the masterpieces of sacred song."—*Sac. Lat. Poetry*, 1874, p. 302.

The translation, one of many excellent ones, is by William J. Irons, slightly altered. It was first issued in the privately printed *Introits and Hymns for Advent*, issued,

without date, very likely 1848, for the use of Margaret Street Chapel, London. *Julian* has this to say about the origin of the translation:

It is well known that the Revolution in Paris in 1848 led to many scenes of terror and shame. Foremost was the death of Monsigneur D. A. Affre, the Archbishop of Paris, who was shot on June 25 on the barricades of the Place de la Bastille whilst endeavoring to persuade the insurgents to cease firing, and was buried on July 7. As soon as it was safe to do so, his funeral sermon was preached in Notre Dame, accompanied by a religious service of the most solemn and impressive kind. Throughout the service the archbishop's heart was exposed in a glass case in the choir, and at the appointed place the *Dies Irae* was sung by an immense body of priests. The terror of the times, the painful sense of bereavement which rested upon the minds of the people through the death of their archbishop, the exposed heart in the choir, the imposing ritual of the service, and the grand rendering of the *Dies Irae* by the priests gave to the occasion an unusual degree of impressiveness. Dr. Irons was present and was deeply moved by what he saw and heard. On retiring from the Church, he wrote out this tr. [translation] of the *Dies Irae*.

[*Handbook to The Lutheran Hymnal*]

AMONG all the hymns from the Middle Ages, this Doomsday hymn, "Dies irae, dies illa," wielded a most unique and extraordinary influence. It has stirred the souls of Christians throughout the world, and many authors have busied themselves with this hymn. A large number of translations have been made into German, English, and other languages.

Thomas of Celano lived during the first half of the thirteenth century. He was intimately associated with St. Francis of Assisi, the most remarkable personality of his time, whom he describes with an enthusiasm inspired by the deepest admiration and devotion. Among the prominent men of this century may be mentioned the theologians and hymn writers, Thomas Aquinas and Bonaventura, Pope Innocent III, and the founders of the Dominican and Franciscan Orders. The cultural development of the period really culminated in *Dante's Divine Comedy*, which was begun during the last year of the 13th century.

Celano was located in the northern part of the kingdom of Naples. The city was burned, and the inhabitants were compelled to flee during the violent controversies between the pope and the emperor. Only the church remained intact among the ruins. This was one of the childhood memories of Thomas. It was during that period, possibly, that the young man found his way to St. Francis of Assisi, who was to exert such an influence upon his life and whose co-laborer and biographer he became. Thomas of Celano was later chosen to go to Germany to take charge of the work at the cloisters of Maintz, Worms, and Cologne, and later throughout the whole province.

It is not known under what circumstances or at what time “Dies irae” was written—some think about 1220. The authorship has been variously ascribed to several: Gregory the Great, Bernard of Clairvaux, Bonaventura, and others. Most authorities, however, are now agreed that Thomas of Celano is its author. The hymn was originally intended for use at the private devotions in the cloisters. During the latter part of the 13th century it was used in connection with the mass for the dead, and was regularly incorporated in the Catholic liturgy of the 14th century. The hymn was also used during the season of Lent. There is nothing in this hymn offensive to Lutheran Christians. It is truly Biblical throughout. It is the poor sinner seeking grace and mercy with God. It is Evangelical, emphasizing the free access to God’s throne of grace without the mediation of pope, church, or saint. It is recognized as the most sublime hymn of the Middle Ages. One hymnologist says: “The reason for its great power and influence over the minds of people which it has exerted also in literature and music may first of all be sought in the theme itself; its overwhelming grandeur; the holy sincerity and pathos of the author; and its lofty sentiment is further enhanced by the majestic meter with the triple rime.” Fr. von Meyer writes: “This strange poem, rather lacking in imagery, but profuse in feelings, strikes like a hammer with its mysterious triple rime upon the heart of man. I would not dwell under the same roof with the person who was so devoid of feelings that he could read and hear this hymn without fear and trembling.”

Among the authors who have employed parts of this hymn, “Dies irae,” in their works may be mentioned Walter Scott in *The Lay of the Last Minstrel* (see No. 606). It also plays a part in the scenes of *Goethe’s Faust*, where the poet lets Gretchen faint from fear and anguish, as she hears this hymn sung in the cathedral church, and from that hour her personality is completely changed. Meinhold and Carlyle have also employed parts of this hymn in their works. It is self-evident that prominent musicians should have composed music for this hymn. “Dies irae” furnished the inspiration for Mozart’s immortal *Requiem*. It likewise prompted the two compositions by Palestrina for polyphonic choir steadily used in the great cathedrals of the Catholic church. Cherubini’s production based upon this hymn is also extensively used. The musical setting employed in *The Lutheran Hymnary* was rendered by Ludvig M. Lindeman, organist in Oslo, Norway, in 1883, upon the request of John Dahle, the author of the present history.

“Dies irae” has been rendered into the English language upwards of 160 times. Of these, about 100 have been rendered in America. There are about 100 translations into the German language. There are three versions in the Norwegian, namely, by W. A. Wexels; U. V. Koren, president of the Norwegian Lutheran Synod of America; and an excerpt containing 12 stanzas, based upon various translations, by Gustav Jensen for *Ny Salmebok for den Norske Kirke* (Vredens Dag ved Tidens Ende).

In the Swedish we have a very good rendering, possibly the latest; “Dagen kommer, Vredesdagen.” Concerning the English rendering found in *The Lutheran Hymnary* we submit the following information: William Josiah Irons, born 1812, died 1884, minister

in England and doctor of theology, translated “Dies irae” in 1848. During this year of the revolution Dr. Irons resided in Paris. The archbishop, D. A. Affre, was shot and killed upon the barricade at the Bastille, while trying to persuade the rebels to cease firing. This took place on the 25th of June. On the 7th of July Irons was present at the memorial service conducted in the Notre Dame Cathedral. It was a most impressive service. The heart of the bishop was exhibited in a vessel in the chancel. The ritual, and especially “Dies irae,” sung by a large choir of priests, made a profound impression upon Irons. When he came back to his residence he wrote his translation of this hymn based upon the Latin text of the Paris Missal, and this is the most popular English version of this famous hymn. [Dahle, *Library of Christians Hymns*]

Dayspring of eternity* ◇ 75

(See: Come, Thou bright and Morning-Star)

Dear Christians, one and all, rejoice ◇ 378

Nun freut euch, liebe Christen g'mein,
Und lasst uns fröhlich springen,
Dass wir getrost und all' in ein
Mit Lust und Liebe singen,
Was Gott an uns gewendet hat,
Und seine süsse Wundertat;
Gar teu'r hat er's erworben.

Dem Teufel ich gefangen lag,
Im Tod war ich verloren,
Mein' Sünd' mich quälte Nacht und Tag,
Darin ich war geboren.
Ich fiel auch immer tiefer drein,
Es war kein Gut's am Leben mein,
Die Sünd' hatt' mich besessen.

Mein' gute Werk', die galten nicht,
Es war mit ihn'n verdorben;
Der frei' Will' hasste Gott's Gericht,
Er war zum Gut'n erstorben.
Die Angst mich zu verzweifeln trieb,
Dass nichts denn Sterben bei mir blieb,
Zur Hölle musst' ich sinken.

Da jammert' Gott in Ewigkeit
Mein Elend übermassen,

Er dacht' an sein' Barmherzigkeit,
Er wollt' mir helfen lassen;
Er wandt' zu mir das Vaterherz,
Es war bei ihm fürwahr kein Scherz,
Er liess's sein Bestes kosten.

Er sprach zu seinem lieben Sohn:
Die Zeit ist hier zu 'rbarmen;
Fahr hin, mein's Herzens werte Kron',
Und sei das Heil dem Armen
Und hilf ihm aus der Sündennot,
Erwürg' für ihn den bittern Tod
Und lass ihn mit dir leben!

Der Sohn dem Vater g'horsam ward,
Er kam zu mir auf Erden
Von einer Jungfrau rein und zart,
Er sollt' mein Bruder werden.
Gar heimlich führt' er sein' Gewalt,
Er ging in meiner armen G'stalt,
Den Teufel wollt' er fangen.

Er sprach zu mir: Halt dich an mich,
Es soll dir jetzt gelingen;
Ich geb' mich selber ganz für dich,
Da will ich für dich ringen;
Denn ich bin dein, und du bist mein,
Und wo ich bleib', da sollst du sein,
Uns soll der Feind nicht scheiden.

Vergiessen wird er mir mein Blut,
Dazu mein Leben rauben;
Das leid' ich alles dir zugut.
Das halt mit festem Glauben!
Den Tod verschlingt das Leben mein,
Mein' Unschuld trägt die Sünde dein:
Da bist du selig worden.

Gen Himmel zu dem Vater mein
Fahr' ich von diesem Leben,
Da will ich sein der Meister dein,

Den Geist will ich dir geben.
Der dich in Trübnis trösten soll
Und lehren mich erkennen wohl
Und in der Wahrheit leiten.

Was ich getan hab' und gelehrt,
Das sollst du tun und lehren,
Damit das Reich Gott's werd' gemehrt
Zu Lob und seinen Ehren,
Und hüt' dich vor der Menschen G'satz.
Davon verdirbt der edle Schatz!
Das lass' ich dir zur Letze.

THE year 1523 has been claimed to be the earliest publication date of this hymn, when it is said to have appeared on a leaflet together with the hymn “Es ist ein Heil uns kommen her,” by Speratus. In 1524 it was published in the *Achtliederbuch*, bearing the mark “Luther, 1523.” This reference, however, is not reliable, and no certain evidence has been found of its publication at an earlier date than that of the *Erfurter Enchiridion*, 1524. (Truttebul's). Later on the hymn appeared in almost all the German hymn books. The hymnologist, Fr. Spitta, is evidently correct when he states that originally the hymn was not intended for a common song, but purely a lyric poem—a poetic expression of Luther's personal joy and happiness after having passed through violent inner struggles and realizing that, while his penance and fasting and good works were of no avail, he could now, on the other hand, see himself fully justified by faith in the crucified and risen Jesus Christ. It is therefore most likely that this poem was written during the period previous to the year 1517, while Luther still was filled with the first joy occasioned by the experience of release from the great burden of sin resting upon him. From this period we also have, in Luther's sermons and letters, many expressions in this same vein, couched in the most intense and fervent terms. Thus, for instance, in the letter to his friend Spenlein, dated April, 1516: “Therefore, my dear brother, learn to know Jesus Christ as the Crucified One! Learn to sing praises unto Him! and as you despair concerning yourself, say unto the Lord: ‘Thou, O Lord Jesus, art my righteousness, but I am Thy sin. Thou hast taken my condition upon Thyself and given me Thine Thou hast taken upon Thyself what I was, and given me that which I was not’.” It is for the purpose of emphasizing his own personal happiness that he repeatedly employs the first person singular, “Ich,” “mich,” “mein,” except in the first stanza: “wir,” “uns,” “Christen G'mein.” It appears likely that this stanza was added or at least varied, when in 1523-24 he began the work of supplying German hymns for the congregations, and found that this hymn also might be suitable for that purpose. But the following stanzas were permitted to retain the more personal and intensive expressions “Ich,” “mich,” and “mein.” (Nutzhorn.) Luther calls this “A hymn of praise for the

greatest blessings which God hath shown us in Christ Jesus.” Olearius calls this hymn an exceptionally comforting summary of the Evangelical faith; it includes all that the Holy Scriptures teach concerning God, concerning Christ, concerning our lost condition, and salvation by grace through the merits of Jesus Christ, as well as a firm assurance of a part in the Kingdom of Glory.

“Stanza 1 praises God for the victory vouchsafed through His Son; stanzas 2 and 3 describe man in his lost and sinful estate; stanzas 4 and 5 picture God’s wonderful compassion for the fallen, and the gift of His Son, as Redeemer; stanzas 6 to 8 describe the work of redemption; and 9-10 the sending of the Holy Ghost, whose influence is attended with benefit.” (Lambert, *Luther’s Hymns*.)

“I have no doubt,” says Tileman Hesshusius, “that by this one hymn of Luther’s: ‘Nun freut euch lieben Christen g’mein,’ many hundred souls have been brought to a saving faith, who at an earlier date would not even hear Luther’s name mentioned. These spiritual songs have, in my opinion, exerted a powerful influence in spreading the Gospel.” Even as this hymn was a precious gem for the Evangelical congregation, it became a “thorn in the eye” of the Catholics. As an example of the latter may be mentioned that on Mid-Summer’s Day, 1557, some of the rulers gathered in Frankfurt am Main and wished to take part in an Evangelical service to be conducted in the church of St. Bartholomew. But as soon as the service opened a Catholic priest ascended the pulpit and began to interpret the Gospel according to his form of doctrine. The congregation became highly incensed and interrupted him by uniting in singing Luther’s famous hymn. The priest sought the help of the assembled rulers, but was refused, whereupon he left the church, and the service was continued.

The English translation of this hymn employed in *The Lutheran Hymnary* was rendered by R. Massie in his book, *Martin Luther’s Spiritual Songs*, 1854. It was first printed in Danish in *Claus Mortensen’s hymnal* of 1528. [Dahle, *Library of Christians Hymns*]

Dearest Jesus! We are here ◇ 244

Liebster Jesu, wir sind hier,
Deinem Worte nachzuleben.
Dieses Kindlein kommt zu dir,
Weil du den Befehl gegeben,
Dass man sie zu Christo führe,
Denn das Himmelreich ist ihre.

Ja es schallet allermeist
Dieses Wort in unsern Ohren:
Wer durch Wasser und durch Geist
Nicht zuvor ist neugeboren,
Wird von dir nicht aufgenommen

Und in Gottes Reich nicht kommen.

Darum eilen wir zu dir.
Nimm das Pfand von unsern Armen,
Tritt mit deinem Glanz herfür
Und erzeuge dein Erbarmen,
Dass es dein Kind hier auf Erden
Und im Himmel möge werden!

Hirte, nimm dein Schäflein an;
Haupt, mach es zu deinem Gliede;
Himmelsweg, zeig ihm die Bahn;
Friedefürst, schenk ihm den Frieden:
Weinstock, hilf, dass diese Rebe
Auch im Glauben dich umgebe!

Nun, wir legen an dein Herz,
Was vom Herzen ist gegangen;
Führ die Seufzer himmelwärts
Und erfülle das Verlangen;
Ja, den Namen, den wir geben,
Schreib ins Lebensbuch zum Leben!

THIS baptismal hymn was first printed 1709, in Schmolck's *Heilige Flammen der himmlischgesinnten Seele, in andächtigem Gebet und Liedern angezündet*. It was ordered to be sung by the sponsors as they brought the child to the church. The English version, by Miss Winkworth, was published in her *Lyra Germanica* in 1858, and in the *Chorale Book for England*, in 1863. It was sung at Windsor Castle in 1863 for the baptism of Princess Victoria of Hessen. There are eight English translations. Of the seven stanzas in the original, the fourth and fifth have generally been omitted. [Dahle, *Library of Christians Hymns*]

Dearest Jesus, draw Thou near me ◇ 13

\\

THIS hymn in *The Lutheran Hymnary* contains the last three stanzas of the famous Danish hymn, "Hører, Verdens Øer, hører." The complete hymn contained 10 stanzas. It is based upon Is. 49: 1-6, the epistle lesson for St. John the Baptist's Day. Since this holiday was abolished by a special ordinance October 26, 1770, the last three stanzas have been used at the beginning of the service. The English translation used in the *Hymnary* is by C. K. Solberg, 1908. [Dahle, *Library of Christians Hymns*]

Death is dead, the true Life liveth! ◇ 346

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Deck thyself, my soul, with gladness* ◇ 328

(See: Soul, adorn thyself with gladness)

Draw nigh and take the body of the Lord ◇ 314

Sancti, venite, corpus Christi sumite,
Sanctum bibentes, quo redempti sanguine.

Pro universis immolatus Dominus,
Ipse sacerdos exstitit et hostia.

Sanctorum eustos, rector quoque, Dominus,
Vibe perennis, largitur credentibus.

Caelestem panem dat esurientibus,
De fonte vivo praebet sitientibus.

Accedant omnes pura, mente creduli,
Sumant aeternam salutis custodiam.

Alpha et Omega, ipse Christus Dominus,
Venit venturus iudicare homines. Amen.

THE original of this communion hymn was found in an antiphonarium, written 680-691 in Bangor cloister, Down County, Ireland. It is now kept in the Ambrosian library of Milan, Italy. The printed text is found in Rambach's and O. A. Daniel's editions. It is thought that the hymn was sung especially when the priests partook of the communion. Dr. Neale, who has translated this hymn into English, says that it is characterized by marked piety and simplicity. It is one of the very oldest of our communion hymns. [Dahle, *Library of Christians Hymns*]

Draw us to Thee ◇ 581

Zeuch uns nach dir,
So laufen wir
Mit herzlichem Verlangen
Hin, da du bist,
O Jesu Christ,
Aus dieser Welt gegangen.

Zeuch uns nach dir
In Liebsbegier
Ach reiss uns doch von hinnen,
So dürfen wir
Nicht länger hier
Den Kummerfaden spinnen.

Zeuch uns nach dir,
Herr Christ, ach führ
Uns deine Himmelsstege!
Wir irr'n sonst leicht
Und sind verscheucht
Vom rechten Lebenswege.

Zeuch uns nach dir,
So folgen wir
Dir nach in deinen Himmel,
Dass uns nicht mehr
Allhier beschwer'
Das böse Weltgetümmel.

Zeuch uns nach dir
Nur für und für
Und gib, dass wir nachfahren
Dir in dein Reich,
Und mach uns gleich
Den auserwählten Scharen!

Friedrich Funcke first published this hymn in the *Lüneburg Stadt Gesang Buch*, 1686. It is based on Solomon's Song 1:4.

The translation is by August Crull. [*Handbook to The Lutheran Hymnal*]

LANDSTAD and Skaar have erroneously ascribed this hymn to F. Fabricius. [The hymn had also previously been ascribed to Angelus Silesius (Scheffler), and to Ludomilia Elisabet, who have written hymns with a somewhat similar beginning.] "The words of the bride, in the Song of Solomon 1:4: 'Draw me, we will run after thee' are beautifully rendered in this hymn" (Skaar). It appeared first in the *Lüneburg Stadt-Gesangbuch*, 1686; was taken up by Freylinghausen in his *Gesangbuch*, 1705, and later in many Lutheran hymnals. The version which appeared in J. H. Schrader's *Vollständiges Gesangbuch*, Töndern, 1731, was translated into Danish by H. A. Brorson and printed in *Nogle Himmelfarts- og Pindse-Psalmer*, Töndern, 1734. It was taken up unchanged in Pontoppidan's *Hymnary*, and later somewhat altered in Hauge's and

Landstad's editions. ... The Danish-Norwegian translation has been given a different meter and is sung to the melody, "O Hjertens Ve, og Sorg at se" (Landst. 336). Our English version is a free rendering by A. T. Russell (See No. 26). [Dahle, *Library of Christians Hymns*]

Eternal Son of God ◇ 68

\\

The author of this hymn is unknown. The hymn is found in a Vatican manuscript from the eighth century, also in a ninth century manuscript in the library of Bern. It appears in three manuscripts and in one breviary from the eleventh century, kept in the British Museum. The hymn was translated into German by J. Rambach, and his version was again rendered into English by an unknown hand. The English version appeared first in The Evangelical Lutheran Hymnal, Columbus, Ohio, 1880. [Dahle, *Library of Christians Hymns*]

Evening and morning ◇ 57

Die güldne Sonne,
Voll Freud und Wonne
Bringt unsern Grenzen
Mit ihrem Glänzen
Ein herzerquickendes,
Liebliches Licht.
Mein Haupt und Glieder,
Die lagen darnieder;
Aber nun steh ich,
Bin munter und fröhlich,
Schau den Himmel
Mit meinem Gesicht.

2. Mein Auge schauet,
Was Gott gebauet
Zu seinen Ehren
Und uns zu lehren,
Wie sein Vermögen
Sei mächtig und groß
Und wo die Frommen
Dann sollen hinkommen,
Wann sie mit Frieden
Von hinnen geschieden
Aus dieser Erde

Vergänglichem Schoß.

3. Lasset uns singen,
Dem Schöpfer bringen
Güter und Gaben;
Was wir nur haben,
Alles sei Gottes
Zum Opfer gesetzt!
Die besten Güter
Sind unsre Gemüter;
Lieder der Frommen,
Von Herzen gekommen,
Sind Weihrauch, der ihn
Am meisten ergötzt.

4. Abend und Morgen
Sind seine Sorgen;
Segnen und mehren,
Unglück verwehren
Sind seine Werke
Und Taten allein.
Wann wir uns legen,
So ist er zugegen;
Wann wir aufstehen,
So läßt er aufgehen
Über uns seiner
Barmherzigkeit Schein.

5. Ich hab erhoben
Zu dir hoch droben
All meine Sinnen;
Laß mein Beginnen
Ohn allen Anstoß
Und glücklich ergehn.
Laster und Schande,
Des Seelenfeinds Bande,
Fallen und Tücke
Treib ferne zurücke;
Laß mich auf deinen
Geboten bestehn.

6. Laß mich mit Freuden

Ohn alles Neiden
Sehen den Segen,
Den Du wirst legen
In meines Bruders
Und Nächsten Haus.
Geiziges Brennen,
Unchristliches Rennen
Nach Gut mit Sünde,
Das tilge geschwinde
Aus meinem Herzen
Und wirf es hinaus.

7. Menschliches Wesen,
Was ist's? Gewesen!
In einer Stunde
Geht es zu Grunde,
Sobald die Lüfte
Des Todes dreinwehn.
Alles in allen
Muß brechen und fallen;
Himmel und Erden,
Die müssen das werden,
Was sie gewesen
Vor ihrem Bestehn.

8. Alles vergehet.
Gott aber stehet
Ohn alles Wanken;
Seine Gedanken,
Sein Wort und Wille
Hat ewigen Grund.
Sein Heil und Gnaden,
Die nehmen nicht Schaden,
Heilen im Herzen
Die tödlichen Schmerzen,
Halten uns zeitlich
Und ewig gesund.

9. Gott, meine Krone,
Vergib und schone!
Laß meine Schulden
In Gnad' und Hulden

Aus deinen Augen
Sein abgewandt.
Sonst, Herr, regiere
Mich, lenke und führe,
Wie dir's gefället;
Ich habe gestellet
Alles in deine
Beliebung und Hand.

10. Willst du mir geben,
Womit mein Leben
Ich kann ernähren,
So laß mich hören
Allzeit im Herzen
Dies heilige Wort:
Gott ist das Größte,
Das Schönste und Beste;
Gott ist das Süßte
Und Allergewißte,
Aus allen Schätzen
Der edelste Hort.

11. Willst Du mich kränken,
Mit Galle tränken,
Und soll von Plagen
Ich auch was tragen,
Wohlan, so mach es,
Wie dir es beliebt.
Was gut und tüchtig,
Was schädlich und nichtig
Meinem Gebeine,
Das weißt du alleine,
Hast niemals einen
Zu bitter betrübt.

12. Kreuz und Elende,
Das nimmt ein Ende;
Nach Meeresbrausen
Und Windessausen
Leuchtet der Sonne
Erwünschtes Gesicht.

Freude die Fülle
Und selige Stille
Darf ich erwarten
Im himmlischen Garten;
Dahin sind meine
Gedanken gericht't.

Str.1 Die güldene Sonne bringt Leben und Wonne, die Finsternis weicht. Der Morgen sich zeigt, die Röte aufsteiget, der Monde verbleicht.

Str.2 Nun sollen wir loben den Höchsten dort oben, daß er uns die Nacht hat wollen behüten vor Schrecken und Wüten der höllischen Macht.

Str.3 Kommt, lasset uns singen, die Stimmen erschwingen, zu danken dem Herrn. Ei bittet und flehet, daß er uns beistehet und weiche nicht fern.

Str.4 Es sei ihm gegeben mein Leben und Streben, mein Gehen und Stehn. Er gebe mir Gaben zu meinem Vorhaben, laß richtig mich gehn.

Str.5 In meinem Studieren wird er mich wohl führen und bleiben bei mir, wird schärfen die Sinnen zu meinem Beginnen und öffnen die Tür.

Faith is a living power from heaven ◇ 361

\\

O Christenmensch, merk wie sich's hält." Thus began the original hymn of 18 verses, published by Wackernagel. A cento of this hymn is found in *Versuch*, written by the hymnologist Bunsen. Here the hymn begins with the third stanza, which has been changed to "Der Glaub' ist ein lebend'ge Kraft." This cento contains stanzas 3, 8, 11, 12, 16, and 18 of the original. This was translated by Miss Winkworth for her *Lyra Germanica*, 1858, and later published also in her *Chorale Book for England*, 1863. Bunsen characterizes this hymn as "a beautiful confession of true faith." [Dahle, *Library of Christians Hymns*]

Farewell I gladly bid thee ◇ 535

Valet will ich dir geben,
Du arge, falsche Welt
Dein sündlich, böses Leben
Durchaus mir nicht gefällt.
Im Himmel ist gut wohnen,
Hinauf steht mein' Begier,
Da wird Gott ewig lohnen
Dem, der ihm dient allhier.

Rat mir nach deinem Herzen,

O Jesu, Gottes Sohn!
Soll ich hier dulden Schmerzen,
Hilf mir, Herr Christ, davon!
Verkürz mir alles Leiden,
Stärk meinen blöden Mut,
Lass mich selig abscheiden,
Setz mich in dein Erbgut!

In meines Herzens Grunde
Dein Nam' und Kreuz allein
Funkelt all' Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut't zu Tod!

Verbirg mein' Seel' aus Gnaden
In deiner offnen Seit'
Rück sie aus allem Schaden
Zu deiner Herzlichkeit!
Der ist wohl hier gewesen
Der kommt ins Himmelsschloss;
Der ist ewig genesen,
Der bleibt in deinem Schoss.

Schreib meinen Nam'n aufs beste
Ins Buch des Lebens ein
Und bind mein' Seel' fein feste
Ins schöne Bündelein
Der'r, die im Himmel grünen
Und vor dir leben frei,
So will ich ewig rühmen,
Dass dein Herz treue sei.

Valerius Herberger first published this hymn on a broadsheet, entitled "A devout prayer with which the Evangelical citizens of Frawenstadt in the autumn of the year 1613 moved the heart of God the Lord so that He mercifully laid down His sharp rod of wrath under which nearly two thousand fell on sleep. And also a hymn of consolation in which a pious heart bids farewell (*Valet*) to this world. Both composed by Valerius Herberger, preacher at Kripplein Christi." Leipzig, 1614.

The title of the hymn itself is: “The Farewell (*Valet*) of Valerius Herberger that he gave to this world in the autumn of the year 1613, when he every hour saw death before his eyes, but mercifully and also as wonderfully as the three men in the furnace at Babylon was nevertheless spared.”

The hymn in its original form is an acrostic on his name as follows: VALE (1) R (2) I (3) U (4) S (5). It is a favorite hymn in many circles.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

Father most holy, merciful, and tender ◇ 436

O Pater sancte, mitis atque pie,
O Iesu Christe, Fili venerande,
Paracleteque Spiritus o alme,
Deus aeterne,

Trinitas sancta unitasque firma,
Deitas vera, bonitas immensa,
Lux angelorum, salus orphanorum,
Spesque cunctorum,

Serviunt tibi cuncta, quae creasti;
Te tuae cunctae laudant creaturae;
Nos quoque tibi psallimus devoti;
Tu nos exaudi.

Gloria tibi, omnipotens Deus,
Trinus et unus, magnus et excelcus;
Te decet hymnus, honor, laus, et decus
Nunc et in aevum. Amen.

This Trinity hymn of unknown authorship is dated c. 900. It was an office hymn for that feast in the Sarum, York, Aberdeen, Old Roman (Venice, 1478), and other breviaries. In its external form it is a sapphic, but its rhythm is not the classical one.

The translation is by Percy Dearmer and was made for the *English Hymnal*, 1906. [*Handbook to The Lutheran Hymnal*]

IN the British Museum there are two manuscripts which contain this hymn to the Trinity, from the 11th century. It was printed in many breviaries (Sarum, York, Aberdeen, Venice, and others). The printed text is also found in the works of Mone, Daniel, and Cardinal Newman’s *Hymni Ecclesiae*. G. M. Drevés found it in a manuscript from the 10th century. There are 8 English translations. The one of the latest

date is by Rev. Percy Dearmer, 1906—the version used in *The Lutheran Hymnary*. [Dahle, *Library of Christians Hymns*]

Father, Son, and Holy Ghost ◇ 509

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THIS confirmation hymn was first printed in the Döring's *Christliches Haus-Gesangbuch*, Elberfeld, 1821. "Vater, Sohn, und Heiliger Geist," has fifteen stanzas in groups, in different meters, arranged as follows: 1-3, hymn of prayer for the children, to be sung by the congregation; 4-7, to be sung by the parents and teachers; 8-13, prayer to be sung by the children; 14-15 to be sung by the congregation. Our present translation of stanzas 1-3 is by J. S. Stallybrass, 1859. [Dahle, *Library of Christians Hymns*]

Father, we praise Thee ◇ 76

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Father, we thank Thee who hast planted* ◇ 312

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Father, who the light this day ◇ 14

The author of this cento is Julia Anne Elliott. In 1835 her husband published *Psalms and Hymns for Public, Private, and Social Worship*, to which she contributed eleven hymns, at first anonymously; her initials were added in 1839. This hymn was among them. Originally it was published in seven stanzas. Our hymn is made up of Stanzas 3, 4, and 5. Mrs. Elliott strangely confused the seventh day on which the Creator rested and the first day of the week, the Christian Sunday. This error was altered by an unknown hand. We give the original version for the sake of comparison:

1. Hall, thou bright and sacred morn,
Risen with gladness in thy beams!
Light, which not of earth is born,
From thy dawn in glory streams:
Airs of heaven are breathed around.
And each place is holy ground.

2. Sad and weary were our way.
Fainting oft beneath our load,
But for thee thou blessed day,
Resting-place on life's rough road!
Here flow forth the streams of grace;
Strengthened hence, we run our race.

3. Great Creator! who this day
From Thy perfect work didst rest;
By the souls that own Thy sway
Hallowed be its hours and blest;
Cares of earth aside be thrown,
This day given to heaven alone!

4. Savior! who this day didst break
The dark prison of the tomb,
Bid my slumbering soul awake,
Shine through all its sin and gloom;
Let me, from my bonds set free,
Rise from sin and live to thee!

5. Blessed Spirit! Comforter!
Sent this day from Christ on high;
Lord, on me Thy gifts confer,
Cleanse, illumine, sanctify!
All Thine influence shed abroad,
Lead me to the truth of God!

6. Soon, too soon, the sweet repose
Of this day of God will cease;
Soon this glimpse of heaven will close,
Vanish soon the hours of peace;
Soon return the toil, the strife,
All the weariness of life.

7. But the rest which yet remains
For Thy people, Lord, above
Knows nor change nor fears nor pains,
Endless as their Savior's love.
Oh, may every Sabbath here
Bring us to that rest more near! [*Handbook to The Lutheran Hymnal*]

Fear and love thy God and Lord ◇ 510

\\

THIS hymn was originally printed together with another spiritual song, about the year 1608, under the following title: "Tvende aandelige andægtige Sange, Odense Byes, mine gunstige gode geistlige og verdslige Øvrigheder med deres Menigheder til et ydmygt Taknemmeligheds Tegn, udi denne Forms Bekostning dediceret af B. Pedersen,

K. ibidem” (Kannik sammesteds). The author served as canon or minister in Odense or in some city in the district of Fyen. According to a resolution of the church, the fourth stanza of this hymn was to be sung after Baptism, and the fifth stanza before Communion. It has been extensively used in the parochial schools of the church and as a closing hymn on confirmation day. [Dahle, *Library of Christians Hymns*]

Feed Thy children, God most holy ◇ 599

Speis uns, o Gott, deine Kinder,
Tröste die betrübten Sünder,
Sprich den Segen zu den Gaben,
Die wir jetzund vor uns haben,
Dass sie uns zu diesem Leben
Stärke, Kraft und Nahrung geben,
Bis wir endlich mtt den Frommen
Zu der Himmelmehlzeit kommen!

This grace for before meals, by Johann Heermann, first appeared in his prayer-book *Geistlicher Poetischer Erquikstunden*, etc., Nürnberg, 1656, without Lines 7 and 8. These were added later by an unknown hand and appeared in the *Halberstadter Gesangbuch*, 1712. This table-prayer became a general favorite in German circles. It was frequently sung before the meal.

The composite translation was prepared for *The Lutheran Hymnal* and is based largely on the translation in the *Australian Lutheran Hymn-Book*, 1925. [*Handbook to The Lutheran Hymnal*]

Fight the good fight ◇ 249

Fight the good fight of faith, lay hold on eternal life, where-unto thou art also called, and hast professed a good profession before many witnesses” (1 Tim. 6: 12). This hymn, which is very extensively used, was first published in Monsell’s *Hymns of Love and Praise*, 1863. [Dahle, *Library of Christians Hymns*]

Fling out the banner ◇ 504

Flung to the heedless winds ◇ 556

Die Asche will nicht lassen ab,
Sie stäubt in allen Landen;
Hier hilft kein Bach, Loch, Grub’ noch Grab;
Sie macht den Feind zuschanden.
Die er im Leben durch den Mord
Zu schweigen hat gedrungen,
Die muss er tot an allem Ort

Mit aller Stimm' und Zungen
Gar fröhlich lassen singen.

This hymn is from Martin Luther's first poetical production of which we have any record, his "Ein neues Lied wir heben an." It was a ballad written in 1523 to commemorate the martyrdom of two young Augustinian monks, Heinrich Voes and Johann Esch, who had been condemned to death and burned at the stake in Brussels on June 30, 1523, because of their Lutheran faith. It first appeared in part in *Eyn Enchiridion* Erfurt, 1524; Stanzas 9 and 10 were added in *Gegstliche gesangk Buchleyn*, Wittenberg, 1524. Richard Massie, in his *Martin Luther's Spiritual Songs*, gives us this version of the ballad:

1. By help of God I fain would tell
A new and wondrous story
And sing a marvel that befell
To His great praise and glory.
At Brussels, in the Netherlands,
He hath His banner lifted,
To show His wonders by the hands
Of two youths highly gifted
With rich and heavenly graces.

2. One of these youths was called John,
And Henry was the other,
Rich in the grace of God was one,
A Christian true his brother.
For God's dear Word they shed their blood
And from the world departed
Like bold and pious sons of God;
Faithful and lion-hearted,
They won the crown of martyrs.

3. The old Arch-fiend did them immure,
To terrify them seeking:
They bade them God's dear Word abjure
And fain would stop their speaking.
From Louvain many Sophists came,
Versed deeply in the schools,
And met together at the game.
The Spirit made them fools;
They could not but be losers.

4. Now sweet, now harsher tones they tried,
In artifice abounding;
The youths did firm as rocks abide,
The Sophists all confounding.
The enemy waxed fierce in hate,
And for their life-blood thirsted;
He fumed and chafed that one so great
Should by two babes be worsted
And straightway sought to burn them.

5. Their monkish garb from them they take
And gown of ordination;
The youths a cheerful Amen spake
And showed no hesitation.
They thanked their God that by His aid
They now had been denuded
Of Satan's mock and masquerade,
Whereby he had deluded
The world with false pretenses.

6. Thus by the power of grace they were
True priests of God's own making
Who offered up themselves e'en there,
Christ's holy orders taking.
Dead to the world, they cast aside
Hypocrisy's sour leaven,
That, penitent and justified,
They might go clean to heaven
And leave all monkish follies.

7. They then were told that they must read
A note which was dictated;
They straightway wrote their faith and creed
And not one jot abated.
Now mark their heresy! "We must
In God be firm believers'
In mortal men not put our trust,
For they are all deceivers";
For this they must be burned.

8. Two fires were lit, the youths were brought,
But all were seized with wonder
To see them set the flames at naught
And stood as struck with thunder.
With joy they came in sight of all
And sang aloud God's praises;
The Sophists' courage waxèd small
Before such wondrous traces
Of God's almighty finger.

9. The scandal they repent and would
Right gladly gloss it over.
They dare not boast their deed of blood,
But seek the stain to cover;
They feel the shame within their breast
And charge therewith each other;
But now the Spirit cannot rest,
For Abel 'gainst his brother
Doth cry aloud for vengeance.

10. Their ashes never cease to cry.
The fires are ever flaming,
Their dust throughout the world doth fly,
Their murderers' shame proclaiming.
The voices, which with cruel hands
They put to silence living,
Are heard, though dead, throughout all lands
Their testimony giving
And loud hosannas singing.

11. From lies to lies they still proceed
And feign forthwith a story
To color o'er the murderous deed:
Their conscience pricks them sorely.
These saints of God e'en after death
They slandered and asserted
The youths had with their latest breath
Confessed and been converted,
Their heresy renouncing.

12. Then let them still go on and lie,

They cannot win a blessing;
And let us thank God heartily,
His Word again possessing.
Summer is even at our door,
The winter now hath vanished,
The tender flowerets spring once more,
And He who winter banished
Will send a happy summer.

*V. Ein neues Lied wir heben an.
By help of God I fain would tell.*

*A Song of the Two Christian Martyrs burnt at Brussels by
the Sophists of Louvain in the year MDXXII [July 1, 1523].*

MELODY, 1525. _Harmony by_ M. PRAETORIUS, 1610.

*1. By help of God I fain would tell
A new and wondrous story,
And sing a marvel that befell
To his great praise and glory.
At Brussels in the Netherlands
He hath his banner lifted,
To show his wonders by the hands
Of two youths, highly gifted
With rich and heavenly graces.*

*2. One of these youths was called John,
And Henry was the other;
Rich in the grace of God was one,
A Christian true his brother.
For God's dear Word they shed their blood,
And from the world departed
Like bold and pious sons of God;
Faithful and lion-hearted,
They won the crown of martyrs.*

*3. The old Arch-fiend did them immure,
To terrify them seeking;
They bade them God's dear Word abjure,
And fain would stop their speaking.*

*From Louvain many Sophists came,
Deep versed in human learning,
God's Spirit foiled them at their game
Their pride to folly turning.
They could not but be losers.*

*4. They spake them fair, they spake them foul,
Their sharp devices trying.
Like rocks stood firm each brave young soul
The Sophists' art defying.
The enemy waxed fierce in hate,
And for their life-blood thirsted;
He fumed and chafed that one so great
Should by two babes be worsted,
And straightway sought to burn them.*

*5. Their monkish garb from them they take,
And gown of ordination;
The youths a cheerful Amen spake,
And showed no hesitation.
They thanked their God that by his aid
They now had been denuded
Of Satan's mock and masquerade,
Whereby he had deluded
The world with false pretences.*

*6. Thus by the power of grace they were
True priests of God's own making,
Who offered up themselves e'en there,
Christ's holy orders taking;
Dead to the world, they cast aside
Hypocrisy's sour leaven,
That penitent and justified
They might go clean to heaven,
And leave all monkish follies.*

*7. They then were told that they must read
A note which was dictated;
They straightway wrote their fate and creed,
And not one jot abated.
Now mark their heresy! "We must*

*In God be firm believers;
In mortal men not put our trust,
For they are all deceivers;"
For this they must be burned!*

*8. Two fires were lit; the youths were brought,
But all were seized with wonder
To see them set the flames at naught,
And stood as struck with thunder.
With joy they came in sight of all,
And sang aloud God's praises;
The Sophists' courage waxed small
Before such wondrous traces
Of God's almighty finger.*

*9. The scandal they repent, and would
Right gladly gloss it over;
They dare not boast their deed of blood,
But seek the stain to cover.
They feel the shame within their breast,
And charge therewith each other;
But now the Spirit cannot rest,
For Abel 'gainst his brother
Doth cry aloud for vengeance.*

*10. Their ashes will not rest; would-wide
They fly through every nation.
No cave nor grave, no turn nor tide,
Can hide th'abomination.
The voices which with cruel hands
They put to silence living,
Are heard, though dead, throughout all lands
Their testimony giving,
And loud hosannas singing.*

*11. From lies to lies they still proceed,
And feign forthwith a story
To color o'er the murderous deed;
Their conscience pricks them sorely.
These saints of God e'en after death
They slandered, and asserted*

*The youths had with their latest breath
Confessed and been converted,
Their heresy renouncing.*

*12. Then let them still go on and lie,
They cannot win a blessing;
And let us thank God heartily,
His Word again possessing.
Summer is even at our door,
The winter now has vanished,
The tender flowerets spring once more,
And he, who winter banished,
Will send a happy summer.*

*1. Ein neues Lied wir heben an,
Das walt' Gott unser Herre,
Zu singen was Gott hat gethan
Zu seinem Lob und Ehre.
Zu Bruessel in dem Niederland
Wohl durch zween junge Knaben
Hat er sein Wunder g'macht bekannt,
Die er mit seinen Gaben
So reichlich hat gezieret.*

*2. Der Erst' recht wohl Johannes heisst,
So reich an Gottes Hulden;
Sein Bruder Heinrich nach dem Geist,
Ein rechter Christ ohn' Schulden.
Von dieser Welt geschieden sind,
Sie ha'n die Kron' erworben,
Recht wie die frommen Gottes Kind
Fuer sein Wort sind gestorben,
Sein' Maert'rer sind sie worden.*

*3. Der alte Feind sie fangen liess,
Erschreckt sie lang mit Draeuen,
Das Wort Gott man sie lenken hiess,
Mit List auch wollt' sie taeuben,
Von Loewen der Sophisten viel,
Mit ihrer Kunst verloren,
Versammelt er zu diesem Spiel;*

*Der Geist sie macht zu Thoren,
Sie konnten nichts gewinnen.*

*4. Sie sangen suess, sie sangen sau'r,
Versuchten manche Listen;
Die Knaben standen wie ein' Mau'r,
Veracht'ten die Sophisten.
Den alten Feind das sehr verdross,
Dass er war ueberwunden
Von solchen Jungen, er so gross;
Er ward voll Zorn von Stunden,
Gedacht' sie zu verbrennen.*

*5. Sie raubten ihn'n das Klosterkleid,
Die Weih' sie ihn'n auch nahmen;
Die Knaben waren des bereit,
Sie sprachen froehlich: Amen!
Sie dankten ihrem Vater, Gott,
Dass sie los sollten werden
Des Teufels Larvenspiel und Spott,
Darin durch falsche Berden
Die Welt er gar betreuget.*

*6. Da schickt Gott durch sein Gnad' also,
Dass sie recht Priester worden:
Sich selbst ihm mussten opfern da
Und geh'n im Christen Orden,
Der Welt ganz abgestorben sein,
Die Heuchelei ablegen,
Zum Himmel kommen frei und rein,
Die Moencherei ausfegen
Und Menschen Tand hie lassen.*

*7. Man schrieb ihn'n fuer ein Brieflein klein,
Das hiess man sie selbst lesen,
Die Stueck' sie zeigten alle drein,
Was ihr Glaub' war gewesen.
Der huechste Irrthum dieser war:
Man muss allein Gott glauben,
Der Mensch leugt und treugt immerdar,
Dem soll man nichts vertrauen;*

Dess mussten sie verbrennen.

*8. Zwei grosse Feur sie zuend'ten an,
Die Knaben sie her brachten,
Es nahm gross Wunder Jedermann,
Dass sie solch' Pein veracht'ten,
Mit Freuden sie sich gaben drein,
Mit Gottes Lob und Singen,
Der Muth ward den Sophisten klein
Fuer diesen neuen Dingen,
Da sich Gott liess so merken.*

*9. Der Schimpf sie nun gereuet hat,
Sie wolltens gern schoen machen;
Sie thuern nicht ruehmen sich der That
Sie bergen fast die Sachen,
Die Schand' im Herzen beisset sie
Und klagen's ihr'n Genossen,
Doch kann der Geist nicht schweigen hie:
Des Habels Blut vergossen,
Es muss den Kain melden.*

*10. Die Aschen will nicht lassen ab,
Sie staeubt in allen Landen;
Hie hilft kein Bach, Loch, Grub' noch Grab,
Sie macht den Feind zu Schanden.
Die er im Leben durch den Mord
Zu schweigen hat gedrungen,
Die muss er todt an allem Ort
Mit aller Stimm' und Zungen
Gar froehlich lassen singen.*

*11. Noch lassen sie ihr Luegen nicht,
Den grossen Mord zu schmuecken,
Sie gehen fuer ein falsch Gedicht,
Ihr G'wissen thut sie druecken,
Die Heil'gen Gott's auch nach dem Tod
Von ihn'n gelaestert werden,
Sie sagen: in der lessten Noth
Die Knaben noch auf Erden
Sich sollen ha'n umkehret.*

12. Die lass man luegen immerhin,
Sie haben's keinen Frommen,
Wir sollen danken Gott darin,
Sein Wort ist wiederkommen.
Der Sommer ist hart fuer der Thuer
Der Winter ist vergangen,
Die zarten Bluemlein geh'n herfuer:
Der das hat angefangen,
Der wird es wohl vollenden.

This hymn is a paraphrase of Stanza 10. It appeared in D' Aubigne's *History of the Reformation*, Philadelphia, 1843, and is attributed to John Alexander Messenger. Schaff and Gilman, in *Library of Religious Poetry*, ascribe the translation to William Johnson Fox (1786-1864). We have not been able to verify this. [*Handbook to The Lutheran Hymnal*]

For all the saints ◇ 554

William Walsham How first published this hymn in *Hymn for Saints' Day, and Other Hymns, 1864*, in eleven stanzas. Originally the author had written "For all Thy saints," but altered the line later. The omitted stanzas are 3, 4, and 5, which read:

3. For the apostles' glorious company
Who, bearing forth the cross o'er land and sea,
Shook all the mighty world, we sing to Thee.

4. For the evangelists, by whose pure word
Like fourfold stream, the garden of the Lord
Is fair and fruitful, be my name adored.

5. For martyrs who with rapture-kindled eye
Saw the bright crown descending from the sky
And, dying, grasped it, Thee we glorify.

The author's sequence of stanzas has been changed in the text. The last stanza preceded Stanza 6. Thus the hymn originally closed with Stanza 7. [*Handbook to The Lutheran Hymnal*]

For me to live is Jesus ◇ 473

Christus, der ist mein Leben,
Sterben ist mein Gewinn,

Dem tu' ich mich ergeben,
Mit Freud' fahr' ich dahin.

Mit Freud' fahr Ich von dannen
Zu Christ, dem Bruder mein,
Dass ich mög' zu ihm kommen
Und ewig bei ihm sein.

Nun hab' ich überwunden
Krenz, Leiden, Angst und Not,
Durch sein' heilig' fünf Wunden
Bin ich versöhnt mit Gott.

Wenn meine Kräfte brechen,
Mein Atem schwer geht aus
Und kann kein Wort mehr sprechen:
Herr, nimm mein Seufzen auf!

Wenn mein Herz und Gedanken
Vergehen wie ein Licht,
Das hin und her muss wanken,
Wenn ihm die Flamm' gebricht:

Alsdann fein sanft und stille,
Herr, lass mich schlafen ein
Nach deinem Rat und Willen.
Wenn kommt mein Stüdelein,

Und lass mich an dir kleben
Wie eine Klett' am Kleid
Und ewig bei dir leben
In Himmelswonn' und -freud'!

Amen, das wirst du, Christe,
Verleihen gnädiglich!
Mit deinem Geist mich rüste,
Dass ich fahr' seliglich!

This hymn, by an unknown author, first appeared in seven stanzas in Vulpius's *Ein schön geistlich Gesangbuch*, etc., Jena, 1609; then, in a slightly altered form, with an eighth stanza, in *Christliches Gesangbüchlein*, Hamburg, 1612. This eighth stanza,

however, a doxology, is not the same as the eighth above. We have not been able to trace the time or the authorship of this stanza.

The hymn has long been a favorite. The translation, except Stanza 8 by an unknown writer, is by Catherine Winkworth, slightly altered, included in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

THE oldest known source for this hymn is the collection *Ein schön geistlich Gesangbuch, etc., durch Melchiorem Vulpium (Melchior Vulpus)* Jena, 1609. The original contained 7 stanzas. Besides this Wackernagel also mentions another version of 8 stanzas found in *Christliches Gesangbüchlein, Hamburg*, 1612. Simon Graff, who published it in his devotional book of 1636, was accepted as its author. But Graff was only six years old when the hymn book published by Vulpus appeared. In a funeral sermon published in Eisleben, 1620, it is mentioned that Anna, the wife of Count Heinrich von Stolberg, sang (composed) this hymn, and this may also be said to be in harmony with the title of the hymn as given in the *Erfurter Gesangbuch*, 1648: *Einer Gräfflichen Matron Sterblied*. (Skaar.) A. J. Rambach and other hymnologists are of the opinion that Anna Stolberg has composed this hymn about 1600. But this has never been settled. The hymn has, however, been a source of great comfort to many in the time of death. H. A. Brorson has rendered two translations, both found in *Troens rare Klenodie*. One of these, the present version, entered into *Landstad's Hymnal* (Landstad, No. 625). The present English translation was rendered by Miss Winkworth for her *Chorale Book for England*, 1863. [*Dahle, Library of Christians Hymns*]

For the beauty of the earth ◇ 463

THIS hymn was contributed to the second edition of O. Shepley's *Lyra Eucharistica*, 1864, in 8 stanzas, to be used as a communion hymn. It is not usually found in its full form, but the four or five stanza form is extensively used for Rower services and as a children's hymn, according to J. Julian. [*Dahle, Library of Christians Hymns*]

For thee, O dear, dear country* ◇ 534

(See: The world is very evil)

Forever with the Lord ◇ 552

THEN we that are alive, that are left, shall together with them (the dead in Christ, v. 16) be caught up in the clouds, to meet the Lord in the air: and so shall we ever be with the Lord" (I Thess. 4:17).

This hymn was published in *The amethyst*, in 1835, and was divided into two parts, one part containing 9 and the other 13 four-lined stanzas. In 1841 it was repeated in his poetical works, and it was also included in his *Original Hymns*, which appeared in 1853.—This extract from the original hymn consists of stanzas one to four of the first part, and stanzas five to eight of the second part. The composer says that he has received

more acknowledgment of thanks and expressions of gratitude for this than for any other hymn he has composed, with the single exception of hymn No. 361, which treats of prayer. Earl Cain, Lord High Chancellor of England, called this his favorite hymn; it was sung at his funeral in 1885.

Forth in Thy name ◇ 506

From all that dwell below the skies ◇ 16

Isaac Watts published this paraphrase of Psalm 117 (the shortest chapter in the Bible) in his *Psalms of David Imitated*, 1719. Two stanzas were added by an unknown poet and first published, c. 1780, in *A Pocket Hymn-Book designed as a constant Companion for the pious collected from various authors*. (York, England, Robert Spence, Publisher.) John Wesley reprinted these two stanzas in his own *Pocket Hymn-Book*, 1786. It is possible that these stanzas are by John Wesley himself or by his brother, Charles Wesley. It may be, however, that Spence himself wrote them for his collection, published five or six years before John Wesley's. These are the added stanzas:

Your lofty themes, ye mortals, bring;
In songs of praise divinely sing;
The great salvation loud proclaim
And shout for joy the Savior's name.

In every land begin the song;
To every land the strains belong;
In cheerful sounds all voices raise
And fill the world with loudest praise.

Because of the majestic beauty and simplicity of the stanzas by Watts the hymn was retained in its original form, except that the "alleluias" were added for the sake of the tune. [*Handbook to The Lutheran Hymnal*]

From all Thy saints in warfare ◇ 558

AND I heard a voice from heaven saying, Write, Blessed are the dead who die in the Lord henceforth: yea, saith the Spirit, that they may rest from their labors; for their works follow with them" (Rev. 14:13).

This is the most popular hymn written by this author. It was printed in his *Hymns for Saints' Day and Other Hymns by a Layman*, 1864. It has found a place in many hymn books. [*Dahle, Library of Christians Hymns*]

From depths of woe I cry to Thee* ◇ 452

(See: Out of the depths I cry to Thee)

From east to west ◇ 267

A solis ortus cardine
Ad usque terrae limitem,
Christum canamus principem
Natum Maria virgine.

Beatus auctor saeculi
Servile corpus induit,
Ut carne carnem liberans,
Ne perderet, quod condidit.

Clausa puellae viscera
Caelestis intrat gratia;
Venter puellae baiulat
Secreta, quae non noverat.

Enixa est puerpera,
Quem Gabriel praedixerat,
Quem matris alvo gestiens
Clausus Iohannes senserat.

Faeno iacere pertulit,
Praesege non abhorruit,
Parvoque lacte pastus est,
Per quem nec ales esurit.

Gaudet chorus caelestium,
Et angeli canunt Deum,
Palamque fit pastoribus
Pastor, creator oronium.

Gloria tibi, Domine,
Qui natus es de virgine,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

This hymn is part of a longer poem by Coelius Sedulius, written in the first half of the fifth century, in twenty-three stanzas, entitled “Paeon Alphabeticus de Christo,” a song of praise to Christ written according to the letters of the alphabet. It presents a

devout picture of the life of our Lord in verse. Martin Luther published a German translation of this hymn in *Eyn Enchiridion*, Erfurt, 1524, as follows:

1. Christum wir sollen loben schon,
Der reinen Magd Marien Sohn,
Soweit die liebe Sonne leucht't
Und an aller Welt Ende reicht.
2. Der selig' Schöpfer aller Ding'
Zog an ein's Knechtes Leib gering,
Dass er das Fleisch durchs Fleisch erwürb'
Und sein Geschöpf nicht all's verdürb'.
3. Die göttlich' Gnad' vom Himmel gross
Sich in die keusche Mutter goss;
Ein Mägdlein trug ein heimlich Pfand,
Das der Natur war unbekannt.
4. Das züchtig' Haus des Herzens zart
Gar bald ein Tempel Gottes ward;
Die kein Mann rühret noch erkannt,
Von Gottes Wort man schwanger fand.
5. Die edle Mutter hat gebor'n
Den Gabriel verhiess zuvorn,
Den Sankt Johann's mit Springen zeigt',
Da er noch lag im Mutterleib.
6. Er lag im Heu mit Armut gross,
Die Krippe hart ihn nicht verdross;
Es ward ein' kleine Milch sein' Speis',
Der nie kein Vöglein hungern liess.
7. Des Himmels Chör' sich freuen drob,
Und die Engel singen Gott Lob;
Den armen Hirten wird vermeld't
Der Hirt und Schöpfer aller Welt.
8. Lob, Ehr' und Dank sei dir gesagt,
Christ, gebor'n von der reinen Magd,
Mit Vater und dem Heil'gen Geist

Von nun an bis in Ewigkeit!

Here is an altered form of Richard Massie's translation in *Martin Luther's Spiritual Songs*, 1854.

Now praise we Christ, the Holy One,
The blessed Virgin Mary's Son,
Far as the glorious sun doth shine,
E'en to the world's remote confine.

He who Himself all things did make
A servant's form vouchsafed to take
That He as man mankind might win
And save His creatures from their sin.

The grace and power of God the Lord
Upon the mother was outpoured;
A virgin pure and undefiled
In wondrous wise conceived a child.

The holy maid became the abode
And temple of the living God,
And she, who knew not man, was blest
With God's own Word made manifest.

The noble mother bore a Son,-
For so did Gabriel's promise run,-
Whom John confessed and leaped with joy
Ere yet the mother knew her boy.

Upon a manger filled with hay
In poverty content He lay;
With milk was fed the Lord of all,
Who feeds the ravens when they call.

The heavenly choirs rejoice and raise
Their voice to God in songs of praise.
To humble shepherds is proclaimed
The Shepherd who the world hath framed.

All honor unto Christ be paid,

Pure Offspring of the favored maid,
With Father and with Holy Ghost,
Till time in endless time be lost. [*Handbook to The Lutheran Hymnal*]

PAEAN Alphabeticus de Christo (A song of triumph concerning Christ, according to the letters of the alphabet) as follows: first stanza, “A A solis ortus cardine”; second stanza, “Beatus auctor saeculi”; third stanza, “Clause puella viscera”; etc. Two hymns have been made from this poem, one with the above mentioned title, the other, beginning: “Hostis Herodis Impie.” Both have been translated by Luther: “Christum wir sollen loben schon,” and “Was fürchtst du Feind Herodes sehr.” The complete text, dating from the 8th century, is found in a manuscript in the British Museum and also in many editions of the works of Sedulius. There are seven English translations of Luther’s version of the first part, and about twelve renderings based upon the Latin original. The present translation is by Rev. J. Ellerton, 1870, somewhat altered. The first Danish translation was made by Claus Mortensen, 1528, and later it was also translated by Søren Poulsøn Judichær (Gotländer), author and minister in Slangstrup. The hymn was, however, omitted from the American edition of *Landstad’s Hymn Book*. [Dahle, *Library of Christians Hymns*]

From eternity, O God ◇ 220

Gott, du hast in deinem Sohn
Mich von Ewigkeit erwählet.
Sende nun von deinem Thron,
Was noch meinem Heile fehlet,
Und gib mir des Geistes Gaben,
Sodann werd’ ich alles haben.

Ach, ich bin lebendig tot
Und zum Guten ganz verloren!
Heil’ger Geist, mein Herr und Gott,
Mache du mich neugeboren!
Denn das Fleisch ist mein Verderben
Und kann nicht den Himmel erben.

Treibe weg die finstre Nacht
Meiner irrigen Gedanken!
Dämpfe das, was Gott veracht’t,
Halte die Vernunft in Schranken,
Dass ich anders nicht als gerne
Selbst von dir die Weisheit lerne.

Schaffe mir ein reines Herz,

Dass ich stets an Gott gedenke
Und mich oft mit Reu' und Schmerz
Über meine Sünden kränke;
Doch nach den betrübten Stunden
Führe mich in Jesu Wunden!

Pflanze mich daselbst in ihn
Als ein Glied an seinem Leibe,
Und wenn ich sein eigen bin,
Hilf mir, dass ich es auch bleibe!
Er sei Stock und ich die Rebe,
Dass ich ganz in Jesu lebe.

Hierzu bitt' ich diese drei:
Glauben, Hoffnung und die Liebe.
Steh auch sonst mir also bei,
Dass kein Teufel mich betrübe!
Gib mir Demut, Fried' und Freude
Und auch Sanftmut, wenn ich leide!

Hilf mir reden recht und wohl,
Auch zuweilen gar nichts sagen;
Hilf mir beten, wie ich soll,
Hilf mir auch mein Kreuze tragen!
Wenn es Zeit ist, hilf mir sterben
Und dabei den Himmel erben!

Caspar Neumann wrote this hymn for Whitsunday, in eight stanzas. It appeared in the Silesian *Vollkommen Kirchen Gesangbuch*, Breslau and Liegnitz, 1711. [*Handbook to The Lutheran Hymnal*]

From God shall naught divide me ◇ 465

Von Gott will ich nicht lassen,
Denn er lässt nicht von mir,
Führt mich auf rechter Strassen,
Da ich sonst irrte sehr,
Reichet mir seine Hand.
Den Abend wie den Morgen
Tut er mich wohl versorgen,
Sei, wo ich woll', im Land.

Wenn sich der Menschen Hulde
Und Wohltat all' verkehrt,
So find't sich Gott gar balde,
Sein' Macht und Gnad' bewährt,
Hilfet aus aller Not,
Errett't von Sünd' und Schanden,
Von Ketten und von Banden,
Und wenn's auch wär' der Tod.

Auf ihn will ich vertrauen
In meiner schweren Zeit;
Es kann mich nicht gereuen.
Er wendet alles Leid.
Ihm sei es heimgestellt;
Mein Leib, mein' Seel', mein Leben
Sei Gott dem Herrn ergeben,
Er mach's, wie's ihm gefällt!

Lobt ihn mit Herz und Munde,
Welch's er uns beldes schenkt!
Das ist ein' sel'ge Stunde,
Darin man sein gedenkt.
Sonst verdirbt alle Zeit,
Die wir zubring'n auf Erden;
Wir soUen selig werden
Und bleib'n in Ewigkeit.

Mag uns die Welt entgehen
Mit ihrer stolzen Pracht,
Nicht Ruhm, nicht Gut bestehen,
Die einst wir gross geacht't,
Mag man uns nach dem Tod
Tief in die Erd' begraben:
Wenn wir geschlafen haben,
Wird uns erwecken Gott.

Darum, ob ich schon dulde
Hier Widerwärtigkeit,
Wie ich's auch wohl verschulde,
Kommt doch die Ewigkeit,
Die aller Freuden voll;

Dieselb' ohn' alles Ende,
Dieweil ich Christum kenne,
Mir widerfahren soll.

Ludwig Helmbold wrote this hymn, c. 1563, in nine stanzas. *Koch* relates its origin thus:

In 1563, while Helmbold was conrector of the *Gymnasium* at Erfurt, a pestilence broke out, during which about 4,000 of the inhabitants died. As all who could fled from the place, Dr. Pancratius Helbich, rector of the university (with whom Helmbold had formed a special friendship and whose wife was godmother of his eldest daughter), was about to do so, leaving behind him Helmbold and his family. Gloomy forebodings filled the hearts of the parting mothers. To console them and nerve them for parting, Helmbold composed this hymn on Ps.73:23.

The hymn was first published as a broadsheet and dedicated to Dr. Helbich's wife. It is Helmbold's finest hymn. The cento omits Stanzas 4, 7, and 9.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

I AM continually with thee" (Psalm 73:23). This hymn was written especially for Regina Helbich of Erfurt, in 1563, when the pestilence was raging in the city, and people were leaving in great numbers. Dr. P. Helbich, professor of medicine, and his wife, who were sponsors at the Baptism of Helmbold's daughter, left the city. Helmbold wrote this hymn to comfort and encourage them in the moment of parting from their friends. This is Helmbold's most popular hymn. In the old hymn books it is called *The Companion of True Christians*. Dr. Schubert says: "I have learned to sing this hymn with deep emotion, as I, in my earlier years, had to follow a course which to me seemed dark, through anguish and sorrow, but which my God caused to become a way of great blessing." An old man was once asked) what his daily prayer was. He answered: "My prayer every morning and evening; my prayer at every meal is the third stanza of the hymn, 'From God shall naught divide me.' From my early youth these words have been my daily prayer to God, and I have always fared well; I have never lacked either earthly and temporal or spiritual and heavenly things."—The hymn was translated into Danish by Hans Ravn in 1615. The present English translation is by Miss Catherine Winkworth. [*Dahle, Library of Christians Hymns*]

From heaven above ◇ 123-124

Vom Himmel hoch, da komm' ich her,
Ich bring' euch gute neue Mär,
Der guten Mär bring' ich so viel.

Davon ich sing'n und sagen will.

Euch ist ein Kindlein heut' gebor'n
Von einer Jungfrau auserkor'n,
Ein Kindelein, so zart und fein.
Das soll eur' Freud' und Wonne sein.

Es ist der Herr Christ, unser Gott,
Der will euch führ'n aus aller Not,
Er will eu'r Heiland selber sein,
Von allen Sünden machen rein.

Er bringt euch alle Seligkeit,
Die Gott der Vater hat bereit,
Dass ihr mit uns im Himmelreich
Sollt leben nun und ewiglich.

So merket nun das Zelchen recht,
Die Krippe, Windelein so schlecht,
Da findet ihr das Kind gelegt,
Das alle Welt erhält und trägt.

Des lasst uns alle fröhlich sein
Und mit den Hirten gehn hinein,
Zu sehn, was Gott uns hat beschert,
Mit seinem lieben Sohn verehrt.

Merk auf, mein Herz, und sieh dorthin!
Was liegt dort in dem Krippelein?
Wer ist das schöne Kindelein?
Es ist das liebe Jesulein.

Bis willekomm, du edler Gast!
Den Sünder nicht verschmähet hast
Und kommst ins Elend her zu mir,
Wie soll ich immer danken dir?

Ach Herr, du Schöpfer aller Ding',
Wie bist du worden so gering,
Dass du da liegst auf dürrem Gras,
Davon ein Rind und Esel asz!

Und wär' die Welt vielmal so weit,
Von Edelstein und Gold bereit't,
So wär' sie doch dir viel zu klein,
Zu sein ein enges Wiegelein.

Der Sammet und die Seide dein,
Das ist grob Heu und Windelein
Darauf du König gross und reich
Herprangst, als wär's dein Himmelreich.

Das hat also gefallen dir,
Die Wahrheit anzuzeigen mir:
Wie aller Welt Macht, Ehr' und Gut
Vor dir nichts gilt, nichts hilft noch tut.

Ach mein herzliebes Jesulein,
Mach dir ein rein, sanft Bettelein,
Zu ruhen in mein's Herzens Schrein,
Dass ich nimmer vergesse dein!

Davon ich allzeit fröhlich sei,
Zu springen, singen immer frei
Das rechte Susanne schon,
Mit Herzenslust den süssen Ton.

Lob, Ehr' sei Gott im höchsten Thron,
Der uns schenkt seinen ein'gen Sohn!
Des freuen sich der Engel Schar
Und singen uns solch neues Jahr.

(Ein Kinderlied auf die Weinachten, vom Kindlein Jesu.)

(A Christmas hymn of the Christ-Child, for Christmas Eve.)

THIS hymn is based upon the second chapter of the Gospel according to St. Luke. It is intended as a Christmas hymn for children (Kinderlied). Luther here used as a pattern a folksong for children. He made use of the beginning of this, which may be seen from a comparison with the following stanza.

Ich kom aus fremden lande her und bring euch viel der neuen Mär; der neuen Mär bring ich so viel, mer dann ich euch hier sagen will.

“The first five stanzas contain the message of the angel; the two following lead us to the manger, to the Christ-child, and in the presence of the wonderful child are intoned

in seven strophes greeting and praise, thanksgiving and prayer” (Wackernagel). It was Luther’s custom to arrange a festival for his family every Christmas Eve. Upon these occasions many a comforting word was sung and spoken, and for one of these festivals Luther composed this hymn for his children. The hymn appeared in print in 1535 and hence it was possibly written the previous year. The hymn soon gained universal favor and has become one of the most popular Christmas hymns. It has also been used at death beds. When the minister, Samuel Auerbach, of Schenkenberg, shortly before his death had received the Lord’s Supper, he folded his hands, and, with eyes uplifted towards heaven, he repeated the eighth stanza:

Welcome to earth, Thou noble guest, Through whom the sinful world is blest! Thou com’st to share our misery, What can we render, Lord, to Thee!

“God’s eternal Son came down from heaven to the world and has shared our misery, as we sing in this hymn. Divers and pearl-fishers often go to the bottom of the sea to hunt for pearls; likewise miners often go many fathoms into the earth to dig for gold, silver, and other precious metals, because these things are counted of value among men. How highly must not then the human soul be prized in heaven, since the Lord Jesus Christ for our sakes did not spare Himself, but willingly humiliated Himself to such an extent and stepped down into this sea of human misery” (Chr. Scriver). The oldest Danish version of this hymn is by Hans Tausøn, Bishop of Ribe (d. 1561). (Notes on Luther may be found under No. 29.) [Dahle, *Library of Christians Hymns*]

Give praise to God our King ◇ 58

Glorious things of thee are spoken ◇ 214

THIS hymn appeared in Newton’s *Olney Hymns*, First Book, 1779. It contained five stanzas and the following title attached, *Zion, or the City of God*. The hymn is based upon the 87th Psalm: “Glorious things are spoken of thee, thou city of God” (Psalm 87:3). In *The Lutheran Hymnary* the third stanza of the original is omitted. This hymn is considered one of the best in the English language. In many hymnals it has been abbreviated and revised in various ways. R. Bingham has translated it into Latin: “Dicta de te sunt miranda.” [Dahle, *Library of Christians Hymns*]

Glory be to God the Father ◇ 410

Horatius Bonar first published this hymn of praise in his *Hymns of Faith and Hope*, third series, 1866. It calls to mind the joyfui praise in Rev. 1: 5, 6: “Unto Him that loved us and washed us from our sins in His own blood and hath made us kings and priests unto God and His Father: to Him be glory and dominion forever and ever. Amen.” [*Handbook to The Lutheran Hymnal*]

Glory be to Jesus ◇ 283

Viva! Viva! Gesù! che per mio bene
Tutto il sangue verso dalle sue vene.

Il sangue di Gesù fu la mia vita;
Benedetta la Sua bontà infinita.

Questo sangue in eterno sia lodato,
Che dall' inferno il mondo ha riscattato.

D'Abele il sangue gridava venedetta.
Quel di Gesù per noi perdono aspetta.

Se di Gesù si esalta il divin sangue,
Tripudia il ciel, trema l'abisso e langue.

Diciamo dunque insiem con energia
Al sangue di Gesù gloria si dia. Amen.

The Italian author of this hymn is unknown, though it has been ascribed to St. Alfonso Liguori. It is first found in an Italian collection, *Raccolta di Orazioni*, etc., attributed to an Italian priest called Galli, who died in 1845; but as Pope Pius VII (1800–1823) already granted indulgences of 100 days “to all the faithful who say or sing” this hymn, its origin is commonly placed into the 18th century.

The translation is by Edward Caswall. It was published in his *Hymns for the Use of the Birmingham Oratory*, 1857, in nine stanzas. The stanzas omitted above are four, five, and seven. [*Handbook to The Lutheran Hymnal*]

Go to dark Gethsemane ◇ 284

OF this favorite Passion hymn Montgomery has provided two different redactions. The first was printed 1820 in *Cotterill's Selection*, and bears the title: *The Last Sufferings of Christ*. The second appeared 1825 in the author's *Christian Psalmist*, under the title: *Christ, Our Example in Suffering*. Both versions are extensively used, but the second, which appears in *The Lutheran Hymnary*, is found in almost twice as many hymn books as the first. The Norwegian translation, found in *Landstad's Hymn Book*, was rendered by Grundtvig and appeared in his *Sang-Værk til den danske Kirke*, 1837. This is a free rendering of the first version of the original.

“A few years ago,” a traveler relates, “during a visit in Jerusalem, on Thursday evening of Holy Week, we went out to the Garden of Gethsemane upon the Mount of Olives, where our Lord and Savior during that night ‘trod the winepress alone’ (Is. 63:3). We proceeded up the Mount of Olives and seated ourselves upon a rock, from which point we gained a good view of the Garden. It was a clear, moonlit evening. The

old olive trees cast their shadows upon the holy place. Deep silence reigned. By the moonlight we read various passages concerning: ‘the Lamb of God which beareth the sin of the world,’ and ‘the bloody sweat of Jesus.’ Finally, we sang the hymn: ‘Go to dark Gethsemane, Ye who feel the tempter’s power’” (James King in *Anglican Hymnology*). (For biography of Montgomery, see Vol. I, No. 65.) [Dahle, *Library of Christians Hymns*]

God bless our native land ◇ 602

Dr. Julian, in his *Dictionary of Hymnology*, has a long discussion on the origin of this American hymn and its English counterpart, “God save the King.” Space will not permit us to enter upon a detailed discussion of it. May it suffice to mention that the American version seems to have its beginning with the hymn of Charles Timothy Brooks, who as student of divinity at Cambridge, in 1834, wrote:

God bless our native land!
Firm may she ever stand
Through storm and night!
When the wild tempests rave,
Ruler of wind and wave,
Father Eternal, save
Us by Thy might!

Lo, our hearts’ prayers arise
Into the upper skies,
Regions of light.
He who hath heard each sigh,
Watches each weeping eye:
He is forever nigh,
Venger of Right!

This was a rather free translation of the patriotic song for Saxony, written by the German song-writer Siegfried August Mahlmann (1771–1826), published in G. W. Fink’s *Musikalischer Hausschatz*, etc., 1842, reading:

God loved the world so that He gave ◇ 403

Also hat Gott die Welt geliebt,
Dass er uns seinen Sohn hergibt,
Dass, wer ihm traut und glaubt allein,
Kann und soll ewig selig sein.

Der Glaubenserund ist Jesus Christ,

Der für uns selbst Mensch worden ist.
Wer seinem Mittler fest vertraut,
Der bleibt auf diesen Grund gebaut.

Dein Gott will nicht des Sünders Tod,
Sein Sohn hilft uns aus aller Not,
Der Heil'ge Geist lehrt dich durchs Wort,
Dass du wirst selig hier und dort.

Drum sei getrost, weil Gottes Sohn
Die Sünd' vergibt, der Gnadenthron;
Du bist gerecht durch Christi Blut,
Die Tau' schenkt dir das höchste Gut.

Bist du krank, kommst du gar in Tod,
So merk dies wohl in aller Not;
Mein Jesus macht die Seel' gesund,
Das ist der rechte Glaubensgrund.

Ehr' sei dem Vater und dem Sohn
Samt Heil'gem Geist in einem Thron,
Welch's ihm auch also sei bereit't
Von nun an bis in Ewigkeit.

This hymn, by an unknown author, is from the *Kirchengesangbuch für Evangelisch-Lutherische Gemeinden*, St. Louis, where the source is given as *Bollhagen Gesangbuch*, 1791. We have been unable to trace it further.

The translation is by August Crull, slightly altered, in the *Evangelical Lutheran Hymn-Book*, 1912.

God loves me dearly ◇ 175

God moves in a mysterious way ◇ 434

JESUS answered and said unto him (Peter), "What I do thou knowest not now; but thou shalt understand hereafter" (John 13:7). This hymn was composed in 1773 or in the beginning of 1774, while the poet suffered severely from an attack of melancholy brought on by brooding over religious matters. In 1773 Cowper passed through a period of insanity, during which he was beset by a strong desire to end his life by drowning in the river Ouse. Finally he made an attempt, but lost his way and did not find the place which he had selected for the suicidal act. It is commonly accepted that he wrote this famous hymn upon returning from this expedition, realizing how wondrously his plans

had been forestalled by a merciful Providence. Later hymnologists have, however, doubted the truth of this story. Julian asserts that Cowper either wrote this hymn in 1773, when the dread disease began to darken his mind, or rather in April, 1774, as he was being restored to health. For according to Southey, it was at this time that he began to write “lines descriptive of his unhappy state.” The editors of the historical edition of *Hymns Ancient and Modern* also claim that there is no ground for the assertion that the hymn was written immediately after “attempted suicide,” but that it was composed while the author was suffering seriously from melancholy. This hymn was Cowper’s last contribution to *The Olney Hymns*, where it appeared in the part bearing the title *Conflict*, and the hymn has the superscription: *Light shining out of Darkness*. The hymn writer Montgomery treasured this hymn very highly, as may be seen from the following statement: “It is a lyric of high tone and character and rendered awfully interesting by the circumstances under which it was written—in the twilight of departing reason.” It has won great popularity throughout the English speaking world and has been rendered into many languages. There are two versions in Latin, one by R. Gingham, 1871, “Secretis miranda viis opera numen,” and one by Macgill, 1876, “Deus mundum, en, molitur.” It has been rendered into Norwegian by Gustav Jensen in his *Forslag til Salmebog for den Norske Kirke* (No. 577). His translation is as follows:

Naar Gud vil gjøre underverk, ei støv hans vei forstaar; han rider frem paa storm, og sterk han gjennom havet gaar.

Fra dype grubers dunkle hjem, med visdom aldrig træt, sit lyse raad han virker frem, til det han vil er sket.

I bange barn, fat mot panny! Snart i en signings flod skal løses op den tordensky, som isner eders blod.

Døm ikke Gud med svake sans, men tro ham alting til! Bak mørkets slør med solens glans hans naade lyser mild.

Slet intet ser et vantro folk, og altid tar de fell; Gud er sin naades egen tolk, snart faar du se hans segl.

The fifth verse of the original has been omitted. [Dahle, *Library of Christians Hymns*]

God of mercy, God of grace ◇ 582

Godfrey Thring wrote this hymn in 1877 as an offertory hymn. It appeared in his *Collection*, 1880. It was included in his *Church of England Hymn-Book* 1882, headed Luke 10:36, 37: “Which, now, of these three was neighbor unto him that fell among the thieves?” [*Handbook to The Lutheran Hymnal*]

God of the prophets ◇ 501

This hymn was written by Denis Wortman in 1884, the year of the centennial of the New Brunswick Theological Seminary, of which he was a graduate (1860). It was entitled “Prayer for Young Ministers.” According to Dr. W. C. Covert there were

originally seven stanzas. We have been able to find only six. The omitted sixth stanza reads:

6. O mighty age of prophet-kings, return!
O truth, O faith, enrich our urgent time!
Lord Jesus Christ, again with us sojourn:
A weary world awaits Thy reign sublime.
[*Handbook to The Lutheran Hymnal*]

God rest you merry, gentlemen ◇ 126

God the Father, be our stay ◇ 18

Gott der Vater wohn' uns bei
Und lass' uns nicht verderben,
Mach' uns aller Sünden frei
Und helf' uns selig sterben!
Vor dem Teufel uns bewahr',
Halt uns bei festem Glauben
Und auf dich lass uns bauen,
Aus Herzensgrund vertrauen,
Dir uns lassen ganz und gar,
Mit allen rechten Christen
Entfliehen Teufels Listen,
Mit Waffen Gott's uns fristen!
Amen, Amen, das sei wahr,
So singen wir: Halleluja!

Jesus Christus wohn' uns bei usw.

Heilig Geist, der wohn' uns bei usw.

This is a medieval litany, revised by Martin Luther. Its origin is fifteenth century or earlier. *Wackernugel* gives a version of 1422, in 15 lines, beginning "Sanctus Petrus won uns bey." In some parts of Germany it was used "in time of Processions or St. Mark's Day and in Rogation Week." Luther recast portions of the earlier version, removed the invocations to Mary, the Angels, and the saints, and published his version in Johann Walther's *Gegstliche gesangk Buchleyn*, Wittenberg, 1524.

The translation is an altered form of that by Richard Massie in his *Martin Luther's Spiritual Songs*, London, 1854. [*Handbook to The Lutheran Hymnal*]

God's own child, I gladly say it ◇ 246

God's Word is our great heritage ◇ 583

Guds Ord det er vort Arvegods,
Det skal vort Afkoms være;
Gud giv os i vor Grav den Ros,
Vi holdt det høit i Ære!
Det er vor Hjælp i Nød,
Vor Trøst i Liv og Død;
O Gud, ihvor det gaar,
Lad dog, mens Verden staar,
Det i vor Æt nedarves!

This is the fifth stanza of Nikolai F. S. Grundtvig's Danish version of Martin Luther's "A Mighty Fortress." It was first published in *Salmer ved Jubelfesten*, 1817. Later it was given as a separate hymn in Danish and Norwegian hymnals. It is used on festival occasions and as a closing stanza.

The translation is by Ole G. Belsheim, 1909, and appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

IN the collection of hymns, *Salmer ved Jubelfesten*, 1817, Grundtvig also published his "free Danish version" of Luther's "Ein' feste Burg ist unser Gott" (A mighty fortress is our God), which contained four stanzas. Grundtvig added a fifth stanza of his own. This present stanza has, in later Norwegian and Danish hymnals, been given a place as a separate hymn. It is used as the closing hymn of the service and at church festivals. (For notes on Grundtvig see No. 49.) The English version in *The Lutheran Hymnary* is by O. G. Belsheim, 1909. [Dahle, *Library of Christians Hymns*]

God, my Lord, my Strength ◇ 204

God, we praise You ◇ 42

God, who madest earth and heaven ◇ 77

Gott des Himmels und der Erden,
Vater, Sohn und Heil'ger Geist,
Der es Tag und Nacht lässt werden,
Sonn' und Mond uns scheinen heisst,
Dessen starke Hand die Welt
Und was drinnen ist, erhält,

Gott, ich danke dir von Herzen,
Dass du mich in dieser Nacht
Vor Gefahr, Angst, Not und Schmerzen

Hast behütet und bewacht,
Dass des bösen Feindes List
Mein nicht mächtig worden ist.

Lass die Nacht auch meiner Sünden
Jetzt mit dieser Nacht vergehn!
O Herr Jesu, lass mich finden
Deine Wunden offen stehn,
Da alleine Hilf' und Rat
Ist für meine Missetat!

Hilf, dass ich mit diesem Morgen
Geistlich auferstehen mag
Und für meine Seele sorgen,
Dass, wenn nun dein grosser Tag
Uns erscheint und dein Gericht,
Ich davor erschrecke nicht.

Führe mich, o Herr, und leite
Meinen Gang nach deinem Wort!
Sei und bleibe du auch heute
Mein Beschützer und mein Hort!
Nirgends als von dir allein
Kann ich recht bewahret sein.

Meinen Leib und meine Seele
Samt den Sinnen und Verstand,
Grosser Gott, ich dir befehle
Unter deine starke Hand.
Herr, mein Schild, mein' Ehr' und Ruhm,
Nimm mich auf, dein Eigentum!

THIS morning hymn was published in 1643 in the fifth part of *Albert's Arien etliche theils geistliche, theils weltliche zur Andacht, guten Sitten, keuscher Liebe und Ehrenlust dienende Lieder*, which appeared in eight parts from 1638 to 1650, and later in one collection, Königsberg, 1652. Stanzas 3, 4, and 5 are used very extensively in Germany. This hymn has not been included in any of the ranking Norwegian hymn books. In the *Evangelisk Christelige Salmebog* it has been altered to the extent that the spirit of the hymn has been entirely changed. Six very good English versions are in use. The translation found in *The Lutheran Hymnary* was rendered by Miss Winkworth for her *Lyra Germanica*, 1855. [Dahle, *Library of Christians Hymns*]

Gracious Savior, gentle Shepherd ◇ 367

This hymn has an unusual origin. Jane E. Leeson, in 1842, published the following three hymns in her *Hymns and Scenes of Childhood*: “Shepherd, in Thy Bosom Folded,” “Loving Shepherd of Thy Sheep,” and “Infant Sorrow, Infant Weakness.” From these, with a few new lines, this hymn was constructed. It was published by John Whittemore in his *Baptist Supplement to All Hymn-Books*, 1850. [*Handbook to The Lutheran Hymnal*]

Grant peace, we pray, in mercy, Lord ◇ 584

Str.1 Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten. Es ist doch ja kein anderer nicht, der für uns könnte streiten, denn du, unser Gott, alleine.

Great God, we praise Thy gracious care ◇ 600

The “graces” by J. Cennick have been much altered. W. T. Brooke in Julian: “The two Metrical Graces which have taken the greatest hold on the church throughout the English-speaking countries are those by John Cennick which appeared in his *Sacred Hymns for the Children of God in the Days of Their Pilgrimage*, London, 1741. [Dahle, *Library of Christians Hymns*]

Guide me, O Thou great Jehovah ◇ 262

Arglwydd, arwain trwy’r anialwch
Fi bererin gwael ei wedd,
Nad oes ynof nerth na bywyd,
Fel yn gorwedd yn y bedd:
Hollalluog
Ydyw’r un a’ m cwyd i’r lan.

Agor y ffynnonau melus
Sydd yn tarddu o’r Graig i maes;
‘Rhyd yr anial mawr canlyned
Afon iachawdwriaeth grâs:
Rho imi hyny;
Dim i mi ond dy fwynhau.

Ymddiriedaf yn dy allu,
Mawr yw’r gwaith a wnest erioed:
Ti gest angau, ti gest uffern,
Ti gest Satan dan dy droed:
Pen Calfaria,
Nac aed hwnw byth o’ m cof.

THIS hymn is one of the best by this poet, and appears in many of the leading English hymn books. It was originally written, 1745, in the Welsh language: “Arglwydd, arwain trwy’r anialwch.” The original has five stanzas. Peter Williams translated three of the stanzas into English in 1771. W. Williams incorporated the first stanza of this translation into his version and himself rendered three additional stanzas in translation. In 1773 W. Williams published his translation separately under the title: *a favourite Hymn sung by Lady Huntingdon’s young Collegians. Printed by the desire of many Christian Friends. Lord, give it Thy blessing!*—The hymn was given its present form by John Keble. [Dahle, *Library of Christians Hymns*]

Hail the day so rich in cheer* ◇ 131

(See: Now hail the day so rich in cheer)

Hail the day that sees Him rise ◇ 388

Charles Wesley first published this hymn in *Hymns and Sacred Poems*, 1739, in ten stanzas. The cento includes Stanzas 1, 2, 4, 5, 6, and 10. The omitted stanzas read:

3. Circles round with angel powers,
Their triumphant Lord and ours,
Conqueror over death and sin;
Take the King of Glory in!

7. Master (will we ever say),
Taken from our head today,
See Thy faithful servants, see,
Ever gazing up to Thee.

8. Grant, though parted from our sight
High above yon azure height,
Grant our hearts may thither rise,
Following Thee beyond the skies.

9. Ever upward let us move,
Wafted on the wings of love;
Looking when our Lord shall come,
Longing, gasping, after home.
[*Handbook to The Lutheran Hymnal*]

Hail thee, festival day ◇ 398

Salve festa dies

Hail to the Lord's Anointed ◇ 103

THIS hymn was written in 1821 for a Christmas program and was sung as a part of a Christmas ode in the congregation of the Moravian Brethren in England. In the month of February, 1822, the hymn was sent in manuscript to George Bennett, who at that time made a missionary journey to the South Sea Islands. In April of the same year James Montgomery delivered a lecture in the Wesleyan chapel in Liverpool and closed his lecture by reciting this hymn. Dr. Adam Clarke, who was present on this occasion, was so impressed by this beautiful poem, that he asked for a copy and had it printed in his commentary upon the seventy-second Psalm. The hymn has found a place in all the leading hymnals of the English speaking world and has been rendered into many languages. This beautiful Messianic hymn is based upon Psalm 72 and is Montgomery's best psalm-paraphrase. The original has eight stanzas. *The Lutheran Hymnary* has omitted stanzas 3 and 5. [Dahle, *Library of Christians Hymns*]

Hail, Thou once despised Jesus! ◇ 270

THE oldest version of this hymn is found in *Poetical Tracts*, 1757-74, in the Bodleian Library at Oxford. In this collection there is a booklet containing 72 pages under the title: *A Collection of Hymns addressed to the Holy, Holy, Holy, Triune God in the Person of Jesus, our Mediator and Advocate*, London, 1757. In this booklet the hymn has only two stanzas. In M. Madan's *Collection of Psalms and Hymns*, 1760, the hymn has been revised and expanded into four stanzas. It is now found in a large number of hymn books throughout the English-speaking world. But it occurs in many different forms, either abbreviated and with the first lines varying, especially for the second or the third stanza, or in the longer form of five stanzas. [Dahle, *Library of Christians Hymns*]

Hallelujah (See: Alleluia)

Hark the glad sound! ◇ 109

HE hath sent me to bind up the broken-hearted, to proclaim liberty to captives" (Luke 4:18; Is. 61:1).

"Hark, the glad sound! the Savior comes," was written in 1735 and published for the first time in a Scotch hymnal, 1745. The original contains seven stanzas. In *The Lutheran Hymnary* stanzas 2, 4, and 6 are omitted. In the Scottish Church a revised edition of this hymn has been in extensive use for over one hundred years. Ten years after its publication in Scotland the hymn was published in England in Job Orton's edition of *Hymns of Doddridge*, 1755, where the hymn is printed in its original form. Later it has been taken up into all the leading English hymnaries and has been translated into many languages. A Latin version has been rendered by R. Bingham. Lord Selborne says concerning this hymn: "In the whole treasury of church hymns we have none more

beautiful, none more powerful and more perfect in form than the spiritual songs by Philip Doddridge.”

The following are the stanzas which have been omitted from *The Lutheran Hymnary*:

2. On Him the Spirit, largely poured, Exerts its sacred fire, Wisdom and might and zeal and love His holy breast inspire.

4. He comes from thickest films of vice To clear the mental ray, And on the eye-balls of the blind To pour celestial day.

6. His silver trumpets publish loud The jub'lee of the Lord, Our debts are all remitted now, Our heritage restored. [Dahle, *Library of Christians Hymns*]

Hark the voice of Jesus crying ◇ 191

THIS missionary hymn was written by the Rev. Daniel March. [Dahle, *Library of Christians Hymns*]

Stanzas 1, 2, and 4 of this hymn are by Daniel March. The third stanza, by an unknown author, was put in place of March's second (March's third is our second), which reads:

If you cannot cross the ocean
And the heathen lands explore,
You can find the heathen nearer,
You can help them at your door;
If you cannot give your thousands,
You can give the widow's mite,
And the least you give for Jesus
Will be precious in His sight.

The reason for omitting this stanza is because of the questions raised as to the correctness of the last four lines. No doubt March had the right thought in mind, but his words can be construed to mean just the opposite. The committee received dozens of requests from our people to alter these lines, and many suggestions were sent to us. However, none of these proved satisfactory, and therefore it was decided to drop the stanza altogether.

March was a Congregational pastor in Philadelphia when he wrote this hymn in 1868. He had been asked to preach a sermon to the Philadelphia Christian Association, on October 18, on the text Is.6:8. At a late hour he learned that one of the hymns selected was not suitable. He wrote the hymn in “great haste,” and it was sung from the manuscript. The hymn was first published in *The Hymnal of the Methodist Episcopal Church*, 1878. [*Handbook to The Lutheran Hymnal*]

Hark! a thrilling voice is sounding ◇ 96

Vox clara ecce intonat,
Obscura quaeque increpat;
Bellantur eminus somnia,
Ab aether Christus promicat.

Mens iam resurgat torpida,
Quae sorde exstat saucia:
Sidus refulget iam novum,
Ut tollat omne noxium.

E sursum Agnus mittitur
Laxere gratis debitum;
Omnes pro indulgentia
Vocem demus cum lacrimis:

Secundo ut cum fulserit
Mundumque horror cinxerit,
Non pro reatu puniat,
Sea pius nos tunc protegat.

Laus, honor, virtus, gloria
Deo Patri cum Filio,
Sancto simul Paraclito
In sempiterna saecula.

The Latin original of this hymn is of unknown authorship, early tenth century. The translation by Edward Caswall appeared in his *Lyra Catholica*, 1849, the first line reading: [*Handbook to The Lutheran Hymnal*]

HARK! a thrilling voice in sounding,” is a very old hymn, possibly from the fifth century. It has been ascribed to Ambrose, but not, however, by the Benedictine writers. It is found in manuscripts from the eleventh century in the British Museum and in Cambridge. The hymnologist, G. M. Dreves, has printed one from the tenth century. This hymn is based upon Rom. 13:11 and Luke 21:25. The hymn has appeared in two versions. In the Roman Breviary of 1632 the original text is revised and begins: “En clara vox redarguit.” Our translation, by E. Caswall, in *Lyra Catholica*, 1849, is based upon this latter version. This translation is found in a large number of hymn books in England and America. There are twenty-four English translations in all. [Dahle, *Library of Christians Hymns*]

Hark! the herald angels sing ◇ 125

ORIGINALLY this hymn consisted of ten four-lined stanzas and had a somewhat different beginning: “Hark! how all the welkin rings, Glory to the King of kings.” It was first published in *Hymns and Sacred Poems*, 1739, and again in a revised form in a new edition of the same work in 1743. In Whitefield’s *Collection* of 1753 the first line of this hymn has been changed to “Hark! the herald angels sing, Glory to the newborn King.” Later on the first six stanzas were combined into three eight-lined stanzas, and the first two lines were added as a refrain. In this form it was taken up in the *Book of Common Prayer*. This form of the hymn, with a few changes in the text in some editions, has won such universal favor as no other hymn in the English language except “Rock of Ages.” Bingham’s translation into Latin begins with the line: “Audite! tollunt carmina.” [Dahle, *Library of Christians Hymns*]

He is arisen! Glorious Word! ◇ 348

Han er opstanden! Store Bud!
Min Gud er en forsonet Gud,
Min Himmel er nu aaben!
Min Jesu seierrige Død
Fordømmelsernes Pile brød,
Og knuste Mørkets Vaaben.
Min Trøst!
Ved hans Seier,
Som jeg eier,
Helled bæver;
Han var død, men se, han lever!

This hymn of one stanza by Birgitte K. Boye first appeared in *Guldberg’s Hymn Book*, 1778. “It is to be sung before the reading of the Gospel from the pulpit, from Easter to Ascension” (Dahle.) The translation is by George T Rygh, 1909, and appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

To be sung before the reading of the Gospel from the pulpit, from Easter until Ascension Sunday. “Han er opstanden! Store Bud!” was first published in *Guldberg’s Hymn Book* of 1778. —The translation into English was rendered by G. T. Rygh, 1909. [Dahle, *Library of Christians Hymns*]

He that believes and is baptized ◇ 241

Enhver som tror og bliver døbt,
Han skal vist salig blive,
Thi han ved Jesu Blad er kjøbt,
Som vil sig ham indlive,
Og blandt Guds Børns det hellig’ Tal
Til Himmeriges Æres Val

Med Korsets Blod indskrive.

Vi sukke alle hiertelig,
Og udi Troen sige
Med Hjertens Bøn, enhver for sig:
O Jesu, lad os stige
Ved Daabens kraft i Dyder frem,
Og for os saa ved Troen hjem
Til Ærens evig' Rige!

HE that believeth and is baptized shall be saved; but he that believeth not shall be damned” (Mark 16:16).

“For as many of you as have been baptized into Christ have put on Christ” (Gal. 3:27).

“The Lord shall count, when He writeth up the people, that this man was born there” (Psalm 87:6).

These Scripture passages furnish the basis for this hymn. The hymn was first printed in Kingo's Hymnal Outline, 1689, and was entered as a baptismal hymn in his official Church Hymnal of 1699. It was given a place in Guldberg's Hymnary in 1778. [Dahle, *Library of Christians Hymns*]

He's risen, He's risen! ◇ 350

Erstanden, erstanden ist Jesus Christ,
Es freue sich, was auf Erden ist,
Es jauchze der Himmel mit seinem Heer;
O hüpfet, ihr Berge, und brause, du Meer!
Kyrieleis.

Der Feind triumphierte auf Golgatha.
Die Hölle durchtönte Viktoria,
Denn endlich hatte der Finsternis Macht
Den Fürsten des Lebens ans Kreuz gebracht.
Kyrieleis.

Doch Trotz dir, du Hölle, und Trotz dir, o Welt,
Der Herzog des Heiles behält das Feld.
Kaum waren vergangen der Tage drei,
So war dein Gefangener los und frei.
Kyrieleis.

Wo ist nun dein Stachel, o Todesgestalt?

Wo ist nun dein Sieg, o Höllengewalt?
Wo ist nun, o Sünde, deine Kraft?
Wo sind nun, Gesetz, deine Flüche und Haft?
Kyrieleis.

Der Herr ist erstanden, das Grab ist leer,
Entschlafen ist nun unsrer Sünden Heer;
Nun jauchze alles, was Sünder heisst.
Und preise den Vater, Sohn und Geist.
Kyrieleis.

This cento is from the Easter hymn, in eleven stanzas, by Carl Ferdinand Wilhelm Walther. It is found in the biography of *C. F. W. Walther* by Martin Günther, 1890, where it is given with the tune, which Walther also composed, and the heading “On the First Easter Day, April 8, 1860, on the Ocean.” It was therefore composed on the journey Walther took that year to Germany for recuperation. Stanzas 5 to 9 of the original are omitted.

The rather free translation is by Anna M. Meyer and was first published in the *Lutheran Witness*, 1937. [*Handbook to The Lutheran Hymnal*]

Hear us now, our God and Father ◇ 188

Heaven is my home* ◇ 474
(See: I'm but a stranger here)

Holy Father, in Thy mercy ◇ 576

This hymn by Isabella S. Stephenson first appeared in the *Supplement* to the revised edition of *Hymus Ancient and Modern*, 1889. [*Handbook to The Lutheran Hymnal*]

Holy Ghost, dispel our sadness ◇ 20

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THIS is a beautiful hymn of prayer concerning the gift of grace sent by the Holy Ghost. It first appeared in the third edition of *Crüger's Praxis Pietatis Melica*, consisting of 10 eight-lined stanzas. Our version has employed stanzas 1, 3, 4, 9 and 10. Bible references: first stanza: Luke 11:13: “If ye then, being evil, know how to give good gifts unto your children, how much more shall your heavenly Father give the Holy Spirit to them that ask Him?”; second stanza, Isaiah 44:3: “For I will pour water upon him that is thirsty, and streams upon the dry ground! I will pour my Spirit upon thy seed, and my blessing upon shine offspring”; third stanza, Psalm 51:13: “Then will I teach transgressors Thy ways; and sinners shall be converted unto Thee”; fourth stanza, Ezekiel 36:26-27: “A new heart also will I give you, and a new spirit will I put

within you; and I will take away the stony heart out of your flesh, and I will give you a heart of flesh. And I will put my Spirit within you, and cause you to walk in my statutes, and ye shall keep mine ordinances, and do them”; fifth stanza, Psalm 71:1-9: “In Thee, O Jehovah, do I take refuge: Let me never be put to shame. Deliver me in Thy righteousness, and rescue me: Bow down Thine ear unto me, and save me. Be Thou to me a rock of habitation, whereunto I may continually resort: Thou hast given commandment to save me; For Thou art my rock and my fortress. Rescue me, O my God, out of the hand of the wicked, out of the hand of the unrighteous and cruel man. For Thou art my hope, O Lord Jehovah: Thou art my trust from my youth. By Thee have I been holden up from the womb; Thou art He that took me out of my mother’s bowels: My praise shall be continually of Thee. I am as a wonder unto many; but Thou art my strong refuge. My mouth shall be filled with Thy praise, and with Thy honor all the day. Cast me not off in the time of old age; forsake me not when my strength faileth.”

The hymn was used very extensively in Germany. Through J. C. Jacobi’s translation, “O Thou sweetest source of gladness,” 1732, the hymn has become known in England and America, where many centos have been made from it. Our present translation is Toplady’s version following Jacobi’s translation. About 26 translations and centos have been made from this hymn. Dr. Götze, superintendent at Lübeck, has written a little book dealing with this beautiful hymn. A Catholic youth, twenty-one years of age, at his death told his pastor that the tenth stanza (our fifth stanza) had given him more comfort and joy than all the wisdom of the world. This stanza he had rewritten and read it repeatedly with tears in his eyes. The hymn has been translated also into French, Danish, Swedish, and Norwegian. Brorson rendered the Danish version of the whole hymn. [Dahle,*Library of Christians Hymns*]

Holy Ghost, with light divine ◇ 402

Andrew Reed entitled this hymn “Prayer to the Spirit” and first published it in his *Collection*, 1817, in four eight-line stanzas. We have not found any modern hymn-book that has the complete hymn. Most of them use the four-line stanza form, and the stanzas range from four to six. One of the omitted parts, belonging after Stanza 5, reads:

Bid my sin and sorrow cease,
Fill me with Thy heavenly peace;
Joy divine I then shall prove,
Light of Truth—and Fire of Love. [*Handbook to The Lutheran Hymnal*]

Holy God, we praise Thy name ◇ 43

Grosser Gott, wir loben dich,
Herr, wir preisen deine Stärke,
Vor dir beugt die Erde sich
Und bewundert deine Werke.

Wie du warst vor aller Zeit,
So bleibst du in Ewigkeit.

Alles, was dich preisen kann,
Cherubim und Seraphinen,
Stimmen dir ein Loblied an.
Alle Engel, die dir dienen,
Rufen dir in sel'ger Ruh':
Heilig, heilig, heilig! zu.

Der Apostel heli'ger Chor,
Der Propheten grosse Menge
Schickt zu deinem Thron empor
Neue Lob- und Dankgesänge.
Der Blutzeugen grosse Schar
Lobt und preist dich immerdar.

Sie verehrt den Heil'gen Geist,
Welcher uns mit seinen Lehren
Und mit Troste kräftig speist;
Der, o König aller Ehren,
Der mit dir, Herr Jesu Christ,
Und dem Vater ewig ist.

\\ more stanzas

Str.1 Großer Gott, wir loben dich; Herr, wir preisen deine Stärke. Vor dir neigt die Erde sich und bewundert deine Werke. Wie du warst vor aller Zeit, so bleibst du in Ewigkeit.

Str.2 Alles, was dich preisen kann, Cherubim und Seraphinen, stimmen dir ein Loblied an, alle Engel, die dir dienen, rufen dir stets ohne Ruh: "Heilig, heilig, heilig!" zu.

Str.3 Heilig, Herr Gott Zebaoth! Heilig, Herr der Himmelsheere! Starker Helfer in der Not! Himmel, Erde, Luft und Meere sind erfüllt von deinem Ruhm; alles ist dein Eigentum.

Str.4 Der Apostel heiliger Chor, der Propheten hehre Menge schickt zu deinem Thron empor neue Lob- und Dankgesänge; der Blutzeugen lichte Schar lobt und preist dich immerdar.

Str.5 Dich, Gott Vater auf dem Thron, loben Große, loben Kleine. Deinem eingebornen Sohn singt die heilige Gemeinde, und sie ehrt den Heiligen Geist, der uns seinen Trost erweist.

Str.6 Du, des Vaters ewiger Sohn, hast die Menschheit angenommen, bist vom hohen Himmelsthron zu uns auf die Welt gekommen, hast uns Gottes Gnad gebracht, von der Sünd uns frei gemacht.

Str.7 Durch dich steht das Himmelstor allen, welche glauben, offen; du stellst uns dem Vater vor, wenn wir kindlich auf dich hoffen; du wirst kommen zum Gericht, wenn der letzte Tag anbricht.

Str.8 Herr, steh deinen Dienern bei, welche dich in Demut bitten. Kauftest durch dein Blut uns frei, hast den Tod für uns gelitten; nimm uns nach vollbrachtem Lauf zu dir in den Himmel auf.

Str.9 Sieh dein Volk in Gnaden an. Hilf uns, segne, Herr, dein Erbe; leit es auf der rechten Bahn, daß der Feind es nicht verderbe. Führe es durch diese Zeit, nimm es auf in Ewigkeit.

Str.10 Alle Tage wollen wir dich und deinen Namen preisen und zu allen Zeiten dir Ehre, Lob und Dank erweisen. Rett aus Sünden, rett aus Tod, sei uns gnädig, Herre Gott!

Str.11 Herr, erbarm, erbarme dich. Laß uns deine Güte schauen; deine Treue zeige sich, wie wir fest auf dich vertrauen. Auf dich hoffen wir allein: laß uns nicht verloren sein.

This the very popular German *Te Deum* “Grosser Gott, wir loben dich,” appeared in eight stanzas in the *Allgemeines Katholisches Gesangbuch*, Vienna (undated), c. 1775, together with the tune. Both author and composer are unknown, although some have credited Peter Ritter (1760-1846) with the tune. This is hardly probable, as he was only a boy when it was first published.

The translation is by Clarence A. Walworth, slightly altered. It is dated 1853 in the *Evangelical Hymnal*, New York, 1880, where it seems to have first appeared. The translation is rather free, and Walworth. [*Handbook to The Lutheran Hymnal*]

Holy, holy, holy ◇ 15

THIS is the best known and most popular of Heber’s hymns. It was first printed in *Psalms and Hymns for the Parish Church of Banbury*, 1826, and the following year it was entered among the author’s hymns for Trinity Sunday. In some hymnals it is listed as a morning hymn. [Dahle, *Library of Christians Hymns*]

Hosanna, loud hosanna ◇ 279

This hymn by Jeannette Threlfall first appeared in 1873 in her volume of poems *Sunshine and Shadow*. It has become very popular as a hymn for Palm Sunday or the First Sunday in Advent. [*Handbook to The Lutheran Hymnal*]

How beautiful are their feet ◇ 192

HOW beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace; that bringeth good tidings of good, that publisheth salvation; that saith unto Zion, Thy God reigneth! Thy watchmen shall lift up the voice: with the voice together shall they sing; for they shall see eye to eye, when the Lord shall bring again Zion. Break forth into joy, sing together, ye waste places of Jerusalem: for the Lord hath comforted His people, He hath redeemed Jerusalem. The Lord hath made bare His holy arm in the eyes of all the nations; and all the ends of the earth shall see the salvation of our God” (Isaiah 52:7-10).

These words of the prophet form the basis for this hymn. It was written in 1707 and printed first in *Hymns and Spiritual Songs*, with the title: *The Blessedness of Gospel Times j or The Revelation of Christ to Jews and Gentiles*. [Dahle, *Library of Christians Hymns*]

How blessed is the little flock ◇ 585

THIS hymn appeared the first time in *Harpen*, a hymnal published in Christiania, 1829. Bible reference, 2nd stanza, Matthew 25:1-13; John 21:15-17. The English translation is by the Rev. Carl Døving, 1906. [Dahle, *Library of Christians Hymns*]

How blest are they who hear God’s Word ◇ 586

O salig den, Guds Ord har hørt,
Bevaret og tir Nytte ført!
Han daglig Visdom lærte;
Fra Lys til Lys han vandre kan,
Og har i Livets Prøvestand
En Saive for sit Hjerte
Mod al sin Nød og Smerte.

Guds Ord det er min rige Skat,
Min Sol i Sorgens mørke Nat,
Mit Sverd i Troens Krige.
Guds Finger selv i Ordet skrev
Min Barne-Ret, mit Arve-Brev;
Den Skrift skal aldrig svige:
Kom, arv et evigt Rige!

Jeg gik som til et dækket Bord
Idag og huorte Herrens Ord
Og Sjælen sanked Føde.
Gid Troen derved vokse saa,
At Troens Frugt ei savnes maa,
Naar jeg for ham skal møde,

Som tor os alle døde!

This hymn was published by the Norwegian bishop Johan Nordahl Brun in his *Evangeliske Sange (Evangelical Hymns)* in 1786. Of his hymns the pious bishop stated: “Our divine worship is that garden from which I have gathered my flowers.” This is one of his better hymns and bears witness “to a life of faith, which has its fountain in God Himself and which is nourished by His Word.”

The translation is by Oluf H. Smeby and was published in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

EVANGELISKE SANGE, published in 1787, contained this hymn written by Bishop Johan Nordahl Brun. It is based upon the last portion of the Gospel lesson for the third Sunday in Lent: “Blessed are they that hear the Word of God and keep it” (Luke 11:28). The English translation is by Rev. O. H. Smeby. [Dahle, *Library of Christians Hymns*]

How can I thank You, Lord? ◇ 423

Was kann ich doch für Dank,
O Herr, dir dafür sagen,
Dass du mich mit Geduld
So lange Zeit getragen,
Da ich in mancher Sünd'
Und Übertretung lag
Und dich, du frommer Gott,
Erzürnte alle Tag'!

Dass ich nun bin bekehrt,
Hast du allein verrichtet;
Du hast des Satans Reich
Und Werk in mir vernichtet.
Herr, deine Güt' und Treu',
Die an die Wolken reicht,
Hat auch mein steinern Herz
Zerbrochen und erweicht.

Selbst konnt' ich dich zu viel
Beleidigen mit Sünden,
Ich konnte aber nicht
Selbst Gnade wieder finden;
Selbst fallen konnte ich
Und ins Verderben gehn,
Doch konnt' ich selber nicht

Von meinem Fall aufstehn.

Du hast mich aufgericht't
Und mir den Weg geweiſet,
Den ich nun wandeln ſoll;
Dafür, Herr, ſei gepreiset!
Gott ſei gelobt, daſſ ich
Die alte Sünd' nun haſſ'
Und willig, ohne Furcht,
Die toten Werke laſſ'.

Damit ich aber nicht
Aufs neue wieder falle,
So gib mir deinen Geiſt,
Dieweil ich hier noch walle,
Der meine Schwachheit ſtätk'
Und in mir mächtig ſei
Und mein Gemüte ſtets
Zu deinem Dienſt erneu'.

Ach leit und führe mich,
Solang ich leb' auf Erden;
Laſſ mich nicht ohne dich
Durch mich geführet werden!
Führ' ich mich ohne dich,
So werd' ich bald verführt;
Wenn du mich führeſt ſelbſt,
Tu' ich, waſ mir gebührt.

O Gott, du groſſer Gott,
O Vater, hör mein Flehen!
O Jeſu, Gottes Sohn,
Laſſ deine Kraft mich ſehen!
O werter Heil'ger Geiſt,
Sei bei mir allezeit,
Daſſ ich dir diene hier
Und dort in Ewigkeit!

This hymn is attributed to David Denicke, although Justus Gesenius is also mentioned. It first appeared, in eight stanzas, in the Hanoverian *New Ordentlich Gesangbuch*, Braunschweig, 1648, entitled "Thanksgiving and Prayer of a Convert."

Stanza 6 is an altered form of a stanza by Johann Heermann and first appeared as a short prayer in his *Devoti Musica Cordis*, 1630. The omitted second stanza reads in translation:

2. Lord, Thou hast shown to me
Divine commiseration:
I persevered in sin,
But Thou in great compassion;
I did resist Thee, Lord,
Deferring to repent;
Thou didst defer Thy wrath
And instant punishment.

The translation is an altered form of that by August Crull in the *Evangelical Lutheran Hymn-Book*, 1912. [*Handbook to The Lutheran Hymnal*]

How fair the Church of Christ ◇ 418

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THE hymn is based upon the Epistle lesson for the Fifth Sunday after Trinity (1 Pet. 3:8-15) and appeared for the first time in *En ny almindelig Kirkesalmebog*, 1699: "...Be ye all like-minded, compassionate, loving as brethren, tenderhearted, humble-minded: not rendering evil for evil, or reviling for reviling; but contrariwise blessing; for hereunto were ye called, that ye should inherit a blessing" (1 Pet. 3:8-9). This hymn was rendered into English by O. T. Sanden, 1908. [Dahle, *Library of Christians Hymns*]

How firm a foundation ◇ 521

THIS hymn appeared in *Rippon's Selection*, 1787, in seven stanzas entitled *Exceeding Great and Precious Promises*. The authorship of this hymn has been the subject of much enquiry. Rippon's original signature was "K—." This "K—" has in later hymn books been extended into "Kirkham," "Keen," and "George Keith." In *Fletcher's Collection*, 1822, the "K—" of Rippon is extended into "Kn," and in the edition of 1835 it is still further extended to "Keen"; and so it remains. In the index of the *Names of such Authors of the Hymns as are known*, the name "Keen" with the abbreviation "Kn," is also given. Taking all the facts into account, "we are justified in concluding that the ascription to this hymn must be that of an unknown person of the name of Keen" (J. Julian). [Dahle, *Library of Christians Hymns*]

How lovely shines the Morning Star ◇ 167

Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süsse Wurzel Jesse!

Du Sohn Davids aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich, freundlich,
Schön und herrlich, gross und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

Ei meine Perl', du werte Kron',
Wahr'r Gottes- und Mariensohn,
Ein hochgeborner König!
Mein Herz heisst dich ein Lilium,
Dein süsses Evangelium
Ist lauter Milch und Honig.
Ei mein Blümlein,
Hosianna, himmlisch Manna,
Das wir essen,
Deiner kann ich nicht vergessen!

Geuss sehr tief in mein Herz hinein,
Du heller Jaspis und Rubin,
Die Flamme deiner Liebe
Und erfreu' mich, dass ich doch bleib'
An deinem auserwählten Leib
Ein' lebendige Rippe!
Nach dir ist mir,
Gratiosa coeli rosa,
Krank und glimmet
Mein Herz, durch Liebe verwundet.

Von Gott kommt mir ein Freudenschein,
Wenn du mit deinen Äugelein
Mich freundlich tust anblicken.
O Herr Jesu mein trautes Gut,
Dein Wort, dein Geist, dein Leib und Blut
Mich innerlich erquicken!
Nimm mich freundlich
In dein' Arme, dase ich warme
Werd' von Gnaden!
Auf dein Wort komm' ich geladen.

Herr Gott Vater, mein starker Held,
Du hast mich ewig vor der Welt
In deinem Sohn geliebet.
Dein Sohn hat mich ihm selbst vertraut,
Er iet mein Schatz, ich bin sein' Braut,
Sehr hoch in ihm erfreuet.
Eia, eia,
Himmlisch Leben wird er geben
Mir dort oben!
Ewig soll mein Herz ihn loben.

Zwingt die Saiten in Zithara
Und lasst die süsse Musika
Ganz freudenreich erschallen,
Dass ich möge mit Jesulein,
Dem wunderschönen Bräut'gam mein,
In steter Liebe wallen!
Singet, springet,
Jubilieret, triumphieret,
Dankt dem Herren!
Gross ist der König der Ehren!

Wie bin ich doch so herzlich froh,
Dass mein Schatz ist dae A und O.
Der Anfang und das Ende!
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf' ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,
Bleib nicht lange,
Deiner wart' ich mit Verlangen!

Philipp Nicolai published this "Queen of *Chorales*" in the *Appendix* of his *Frewden-Spiegel*, etc., Frankfurt a. M., 1599; but it was very likely written in 1597 or earlier. It will be noted that the first letters of the German stanzas are W, E, G, U, H, Z, W, which form an acrostic, referring to *Wihelm Ernst, Graf und Herr zu Waldeck*, whose teacher Nicolai had been. The hymn is a great favorite and has a wide usage at festival occasions. The tune "Wie schön leuchtet" is also by Nicolai and appeared with the hymn in 1599.

The claim that this hymn is a spiritual recast of a somewhat popular love song of the time has been exploded by such eminent hymnologists as Wackernagel, and by Curtz. The latter is the author of a monograph on Nicolai. The love-song in question is instead a parody of this hymn and did not appear until the middle of the 17th century.

The translation is composite and was prepared for *The Lutheran Hymnal*.
[*Handbook to The Lutheran Hymnal*]

EIN Geistlich Braut-Lied der gläubigen Seelen, von Jesu Christo, ihrem himmlischen Brautigam, Gestellet uber den 45. Psalm des Propheten Davids (Spiritual Bridal Song of the Believing Soul concerning Jesus Christ, her Heavenly Bridegroom). This hymn, together with three others, was printed in 1599 as a supplement to a short treatise entitled: *Freuden-Spiegel des ewigen Lebens*. The author of this work, Philipp Nicolai, served as pastor of Unna while the pestilence raged there and throughout all Westphalia. In Unna alone, 1,400 persons died, among them many of Nicolai's relatives. In this treatise he prays: "I have sought Thee, and I have found Thee, Thou most precious Lord Jesus, and I desire to love Thee. Increase in me an ardent longing after Thee, and do not withhold the object of my prayer. Even if Thou gavest me all that Thou hast brought forth, it could not satisfy me, unless Thou didst give me Thine own self. Behold, I love Thee fervently, but if I love Thee in too small a measure, help me to increase in my affection..." The following is of interest in connection with the origin of this hymn: At the time of the pestilence of 1597, Nicolai, downcast and weary, sat in his study one morning. Then he "lifted up his heart unto God," unto his Savior and Redeemer, and from the depths of his soul sprang this grand hymn of the Savior's love and the glories of heaven. He was filled with holy inspiration and forgot his cares, his surroundings, forgot even his meal, until the hymn was written down, three hours after dinner time. That he should inscribe the initials of Wilhelm Ernst Graf Und Herr Zu Waldeck would not prevent the hymn from being the product of holy fervor and ecstasy, when we consider the powerful influence which it has wielded throughout the Christian world for several centuries. Parallel passages to the hymn are found in Ephesians 5 and in the Song of Solomon. The assertion has been made, especially by Karl von Winterfeld, that it was built upon an old love-song: "Wie schön leuchten die Äugelein der Schönen und der Zarten mein," with a few changes introduced by Nicolai. But Wackernagel has proved beyond a doubt that the above mentioned love-song is a frivolous and most awkward paraphrase based upon this very hymn.

A hymn like this, in which fervent love of the Savior has found true expression, a hymn whose every stanza is permeated with the spirit of this confession: "Thou art the most beautiful among the children of men, for grace is poured out upon Thy lips"—a hymn like this would be sure to find a response in the congregation, where Jesus has become the wisdom from God unto righteousness, sanctification, and redemption. And it certainly gained entrance into the hearts. It was used so extensively at weddings, that the idea really became common that if this hymn were not sung at the wedding, the

persons were not properly married. Stanzas of the hymn were engraved upon bowls and kettles and vases. It was sung at Communion not only because of the bearing of the fourth stanza (L. H. 3rd St.), but in view of the plan of the whole hymn. It was used at the deathbed of Christians who had kept the pure faith in love for the Savior of their souls, and who were prepared to follow the invitation to the great supper of the Lamb, the wedding feast in the Kingdom of God. The pious theologian Johann Gerhard, died while singing the words of the seventh stanza (omitted in L. H.). Susanna Eleonora von Koseritz, during her last moments, asked that this bridal hymn be sung to her. When it was ended she said, "How glorious I" and she repeated three times the words of this line: "Gross ist der König der Ehren," (Praise the God of your salvation, L. H. 220, 5). The hymn has had a place in the hymnals of Sweden since 1610. It is used there as a hymn to be sung during the offertory, especially in the Christmas season. The first Danish translation is said to have been made by Hans Christensøn Sthen. This has been called in question, although the version of this hymn is found in a later edition of his hymnal, *Vandrebog*. The original edition is not extant. But both the hymn and its melody were well known by 1622. The English version of St. 1, 3, 4, 5, 6, used in *The Lutheran Hymnary* is by E. J. Palmer and dates from 1892. There are at least 14 other English translations. [Dahle, *Library of Christians Hymns*]

How precious is the Book Divine ◊ 232

John Fawcett first published this hymn in his *Hymns*, etc., 1782. It was based on Ps. 119:105.

This is a hymn worth singing often in our day. The Bible, in spite of all the opposition of unbelief, is more widely distributed than ever. It is the perennial best seller. It is translated into more than a thousand tongues. Bible societies are busier than ever in their efforts to spread it still more widely. Let us sing this hymn and study our Bibles the more diligently! [*Handbook to The Lutheran Hymnal*]

How rich, at Eastertide ◊ 349

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How shall the young secure their hearts ◊ 176

WHEREWITH shall the young man cleanse his way? By taking heed thereto according to Thy Word" (Ps. 119:9).

The hymn appeared first in *Watts' Psalms of David*, 1719. The original contained 8 stanzas. [Dahle, *Library of Christians Hymns*]

How sweet the name of Jesus sounds ◊ 155

THIS hymn of seven stanzas, in the original, was published in *The Olney Hymns*, 1779, under the title, *The name of Jesus*. John Wesley caused the hymn to be printed in the *Arminian Magazine*, 1781, but it was not until 1875 that it was taken up

in the *Wesleyan Hymnal*. In most of the versions the fourth stanza of the original is omitted. The hymn is considered one of the most beautiful in the English language. It has been compared with Newton's masterpiece, "Glorious things of Thee are spoken". The latter hymn expresses more direct joy, while "How sweet the name of Jesus sounds" reflects more of burning zeal and love. In the fifth stanza of the original (the fourth in our version), we find these words: "Jesus I My Shepherd, Husband, Friend." In connection with this utterance it should be remembered that it is not the individual soul, but the whole Church, or the congregation collectively, which can be designated as the bride of Jesus. Hence, the Christian, individually, should not use the expression "My Husband," in connection with Christ. That is the reason why this line has been changed in many hymn books. In *The Lutheran Hymnary* we have the hymn as it was printed in the *Leeds Hymnary*, 1853: "Jesus, my Shepherd, Guardian, Friend." (In other hymnals: "Leader, Shepherd, Friend"; "Brother, Shepherd, Friend"; "Savior, Shepherd, Friend." Instead of the word "sweet," in the first line, many versions have "blessed.") This hymn has been translated into many languages. There are two Latin versions, "Quam dulce, quam mellifluum," by R. Gingham; and "Jesus! o quam dulce nomen," by Macgill. [Dahle, *Library of Christians Hymns*]

I am alone your God and Lord ◇ 488

I am baptized into Christ* ◇ 246

(See: God's own child, I gladly say it)

I am Jesus' little lamb ◇ 177

Weil ich Jesu Schäflein bin,
 Freu' ich mich nur immerhin
 Über meinen guten Hirten,
 Der mich wohl weiss zu bewirten,
 Der mich liebet, der mich kennt
 Und bei meinem Namen nennt.

Unter seinem sanften Stab
 Geh' ich aus und ein und hab'
 Unausprechlich süsse Weide,
 Dass ich keinen Mangel leide;
 Und sooft ich durstig bin,
 Führt er mich zum Brunnquell hin.

Sollt' ich denn nicht fröhlich sein,
 Ich beglücktes Schäflein?
 Denn nach diesen schönen Tagen

Werd' ich endlich hingetragen
In des Hirten Arm und Schoss:
Amen, Ja mein Glück ist gross!

This justly popular children's song by Henrietta Luise von Hayn first appeared in the Moravian hymnal the *Neuen Brüder Gesangbuch*, 1778, where it was placed among the hymns for Holy Communion. It has been frequently translated into English. The translation is composite. [*Handbook to The Lutheran Hymnal*]

I am so glad, when Christmas comes ◇ 127

Jeg er så glad hver julekveld, for da ble Jesus født,
da lyste stjernen som en sol, og engler sang så søtt.

Det lille barn i Betlehem han var en konge stor,
som kom fra himlens høye slott ned til vår arme jord.

Nå bor han høyt i himmerik - han er Guds egen sønn,
men husker alltid på de små og hører deres bønn.

Jeg er så glad hver julekveld, da synger vi hans pris;
da åpner han for alle små sitt søte paradis.

Da tenner moder alle lys, så ingen krok er mørk;
hun sier stjernen lyste så i hele verdens ørk.

Hun sier at den lyser enn og sløkner aldri ut,
og hvis den skinner på min vei, da kommer jeg til Gud.

Hun sier at de engler små de synger og i dag,
om fred og fryd på jorderik og om Guds velbehag.

Å gid jeg kunne synge så, da ble visst Jesus glad;
for jeg jo også ble Guds barn engang i dåpens bad.

Jeg holder av vår julekveld og av den Herre Krist,
og at han elsker meg igjen, det vet jeg ganske visst.

I am trusting Thee, Lord Jesus ◇ 206

Frances R. Havergal wrote this hymn of faith at Ormont Dessons, in September, 1874. It was first published in her *Loyal Responses*, 1878. The hymn was the author's

own favorite and was found in her pocket Bible after her death. [*Handbook to The Lutheran Hymnal*]

I come to Thee, O blessed Lord ◇ 495

Jeg kommer her, o søde Gud,
Fordi at du har sendt mig Bud,
Til Høitid din og Nadverds Fest,
Hjælp, at Jeg er en værdig Gjæst!

Jeg kommer her med Hjerte-Graad,
Fordi jeg veed mig ingen Raad
Og Redning i min Syndenød:
Hjælp mig, O Jesu, for din Død!

Dersom du Ondskab regne vil,
At staa for dig hvo tror sig til?
Rens mig af mine lønlig' Brøst,
Vær du den arme Synders Trøst!

O Jesu, du Guds Lam, som bar
Al Verdena Synd, og sonet har,
Hvor ilde jeg endog har gjort,
Kast mig ei fra dit Aasyn bort!

O Jesu, du Guds Lam, som bar
Al Verdens Synd, og sonet har,
Miskunde dig nu over mig,
Miskunde dig evindeligt!

Magnus B. Landstad's opening stanza of this hymn, dated 1863, is a translation of the following German stanza by an unknown author:

Ich stell' mich ein, o frommer Gott,
Zu deinem himmlischen Gastgebot,
Dazu du mich geladen hast;
Hilf, dass ich sei ein würdiger Gast.

The remaining stanzas Landstad added. The hymn was included in his *Salmebog*. The translation is by Carl Døving, 1910. It was included in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

Ich stell mich ein, O frommer Gott, zu deinem himmlischen Gastgebot, dazu du mich geladen hast; hilf, dasz ich sei ein würrdiger Gast.

Unverfälschter Liedersegen, Vierte Aufl., 1863.

THIS stanza, whose author is unknown, was translated by Landstad, who also wrote the remaining stanzas of the hymn.

The third stanza is based on the third verse of the 130th Psalm: "If Thou, Lord, shouldst mark iniquities, O Lord, who shall stand?" Also upon Psalm 19:12: "Who can understand his errors? Cleanse Thou me from secret faults." The fourth stanza points to the "Lamb of God which taketh away the sin of the world" (John 1:29), and cries out with the Psalmist: "Cast me not away from Thy presence; and take not Thy Holy Spirit from me" (Psalm 51:11). (Notes on M. B. Landstad may be found under No. 97.) [Dahle, *Library of Christians Hymns*]

I come, O Savior, to Thy table ◇ 313

Ich komm' zu deinem Abendmahle,
Weil meine Seele hungrig ist,
Der du wohnst in dem Freudensaale
Und meiner Seele Speise bist;
Mein Jesu, lass dein Fleisch und Blut
Sein meiner Seele höchstes Gut!

Gib, dass ich würdiglich erscheine
Bei deiner Himmelstafel hier,
Dass meine Seele nur alleine
Mit ihrer Andacht sei bei dir!

Unwürdig bin ich zwar zu nennen,
Weil ich in Sünden mich verirrt;
Doch wirst du noch dein Schäflein kennen,
Du bist ja mein getreuer Hirt.

Gib, dass die Sünde ich verfluche
Als meiner Seele Tod und Gift,
Dass leb mein Leben untersuche,
Dass mich nicht dein Gerichte trifft!

Dein Herz ist stets voll von Verlangen
Und brennt von sehnlicher Begier,
Die armen Sünder zu umfassen,
Drum komm' ich Sünder auch zu dir.

Mühselig bin ich und beladen
Mit einer schweren Sündenlast;
Doch nimm mich Sünder an zu Gnaden
Und speise mich als deinen Gast!

Du wirst ein solches Herze finden,
Das dir zu deinen Füßen fällt,
Das da beweinet seine Sünden,
Doch sich an dein Verdienst auch hält.

Ich kann dein Abendmahl wohl nennen
Nur deiner Liebe Testament;
Denn, ach, hier kann ich recht erkennen,
Wie sehr dein Herz vor Liebe brennt!

Es ist das Hauptgut aller Güter
Und unsers Glaubens Band und Grund,
Die grösste Stärke der Gemüter,
Die Hoffnung und der Gnadenbund.

Dies Mahl ist meiner Seele Weide,
Der Armen Schatz, der Schwachen Kraft,
Der Teufel Schreck, der Engel Freude,
Den Sterbenden ihr Lebenssaft.

Der Leib, den du für mich gegeben,
Das Blut, das du vergossen hast,
Gibt meiner Seele Kraft und Leben
Und meinem Herzen Ruh' und Rast.

Ich bin mit dir nun ganz vereinet,
Du lebst in mir und ich in dir,
Drum meine Seele nicht mehr weinet,
Es lacht nun lauter Lust bei ihr.

Wer ist, der mich nun will verdammen?
Der mich gerecht macht, der ist hie.
Ich fürchte nicht der Hölle Flammen,
Mit Jesu ich in Himmel zieh'.

Kommt gleich der Tod auf mich gedrungen,
So bin ich dennoch wohl vergnügt,
Weil der, so längst den Tod verschlungen.
Mir mitten in dem Herzen liegt.

Nun ist mein Herz ein Wohnhaus worden
Der Heiligen Dreifaltigkeit,
Nun steh' ich in der Engel Orden
Und lebe ewiglich erfreut.

This cento is composed of Stanzas 1 to 10, 14 to 17, and 21 of the hymn in twenty-one stanzas by Friedrich C. Heyder (1677–1754). The German text is in *Kirchengesangbuch für Evangelisch-Lutherische Gemeinden*, St. Louis. *Fischer* states that *Wetzel* gives the hymn as originally in twenty-eight stanzas and that it first appeared in *Blumberg's Zwickau Gesangbuch*, 1710.

The translation is composite and was prepared for *The Lutheran Hymnal*.
[*Handbook to The Lutheran Hymnal*]

I fall asleep in Jesus' wounds ◇ 530

In Christi Wunden schlaf' ich ein,
Die machen mich von Sünden rein;
Ja, Christi Blut und G'rechtigkeit,
Das ist mein Schmuck und Ehrenkleid,
Damit will ich vor Gott bestehn,
Wenn ich zum Himmel werd' eingehn.

Mit Fried' und Freud' ich fahr' dahin,
Ein Gotteskind ich allzeit bin.
Dank hab', mein Tod, du führest mich;
Ins ew'ge Leben wandre ich,
Mit Christi Blut gereinigt fein.
Herr Jesu, stärk den Glauben mein!

This hymn has been ascribed to Paul Eber, but his authorship, though probable, is not definitely established. It first appeared in *Jeremias Weber's Leipziger Gesangbuch*, 1638, in three four-line stanzas, to be sung to the tune "Herr Jesu Christ, mein's" (see Hymn No. 7). Later the stanzas were arranged as above, and the hymn is commonly sung to the tune "Vater unser." For comments on the tune see Hymn No. 458.

This hymn is a favorite in German-speaking circles, and Lines 3—6 of Stanza 1 have been used as a daily prayer, especially at retiring, by millions. The translation is a

slightly altered form of that by Catherine Winkworth in her *Christian Singers of Germany*, 1869. [*Handbook to The Lutheran Hymnal*]

I know my faith is founded ◇ 494

Ich weiss, an wen ich gläube:
Mein Jesus ist des Glaubens Grund;
Bei dessen Wort ich bleibe,
Und das bekennet Herz und Mund.
Vernunft darf hier nichts sagen,
Sie sei auch noch so klug;
Wer Fleisch und Blut will fragen,
Der fällt in Selbstbetrug.
Ich folg' in Glaubenslehren
Der Heil'gen Schrift allein;
Was diese mich lässt hören,
Muss unbeweglich sein.

Herr, stärke mir den Glauben;
Denn Satan trachtet Nacht und Tag.
Wie er dies Kleinod rauben
Und um mein Heil mich bringen mag.
Wenn deine Hand mich führet,
So werd' ich sicher gehn;
Wenn mich dein Geist regieret,
Wird's selig um mich stehn.
Ach segne mein Vertrauen
Und bleib mit mir vereint!
So lass' ich mir nicht grauen
Und fürchte keinen Feind.

Lass mich im Glauben leben;
Soll auch Verfolgung, Angst und Pein
Mich auf der Welt umgeben,
So lass mich treu im Glauben sein!
Im Glauben lass mich sterben,
Wenn sich mein Lauf beschliesst,
Und mich das Leben erben,
Das mir verheissen ist!
Nimm mich in deine Hände
Bei Leb- und Sterbenszeit,
So ist des Glaubens Ende

Der Seelen Seligkeit.

Erdmann Neumeister first published this hymn in his *Evangelischer Nachklang*, etc., first part, Hamburg, 1718.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

I know of a sleep ◇ 525

Jeg ved mig en Sovn i Jesu Navn,
Den kvæger de trætte Lemmer,
Der redes en Seng I Jordens Favn,
Saa moderlig hun mig gjemmer,
Min Sjæl er hos Gud i Himmerig,
Og Sorgerne sine glemmer.

Jeg veed mig en Aften-Time god,
Og længes vel somme Tider,
Naar jeg er af Reisen træt og mod,
Og Dagen saa tungsom skrider:
Jeg vilde til Sengs saa gjerne gaa,
Og sovne ind sødt omsider.

Jeg veed mig en Morgen lys og skøn,
Der synges i Livsens Lunde,
Da kommer han Guds velsigned' Søn
Med lystelig' Ord i Munde,
Da vækker ham oa af Sovne op
Alt udi saa säle Stunde.

Jeg haver den Morgen mig saa kjær,
Og drager den tidt til Minde,
Da synge jeg maa, og se den nær,
Den Sol, som strør Guld paa Tinde,
Som Smaafugeln ud mod Morgenstund
Op under de høie Linde.

Da træder Guds Søn til Gravens Hus,
Hans Røst i al Verden høres,
Da brydes alt Stengsel ned i Grus,
Da dybe Havsgrunde røres,
Han raaber: Du Døde, kom herud!
Og frem vi forklaret føres.

O Jesu, træd du min Døds seng til,
Rek Haanden med Miskund over,
Og sig: Denne Dreng, den Pigelil
Hun er ikke død, men sover!
Og slip mig ei før, at op jeg staar,
I Levendes Land dig over!

This hymn, by Magnus B. Landstad, first appeared in his *Kirke-Salmebog*, etc., 1861, in seven stanzas. It ranks high in the literature of Norway and is considered one of the author's best hymns. The omitted stanza reads in translation:

7. Now opens the Father's house above,
The names of the blest are given.
Lord, gather us there, let none we love
Be missed in the joys of heaven.
Oh, grant to us all a place with Thee;
We ask through our dear Redeemer.

It was dropped because of an unscriptural thought in Lines 3 and 4. Such a prayer presupposes the possibility of suffering in heaven. This is inconsistent with Rev. 21:4.

The translation is composite, prepared by K. A. Kasberg, O. H. Smeby, and C. Döving for *The Lutheran Hymnary*, 1913.

THIS hymn was first published in *Landstads Kirke-Salmebog, et Udkast*, 1861. It is not known at what time the hymn was written. Statements made concerning its date of composition are mere guesses. Several of the stanzas of this hymn are among the best in our hymn literature. Nordahl Rolfsen in *Norske Digtere*, 1886, says concerning Landstad's hymn writing and especially of this hymn: "Landstad shows special power and originality as a writer of hymns. His spiritual poetry, as found in *Hjertesuk*, *Psalmebog*, and *Sange og Digte* are characterized in the first place by intense religious fervor, and at the same time they are marked by unusual simplicity and directness of expression, making them more singable than is often the case with many hymns. But aside from these characteristics, which, strictly speaking, do not come under purely esthetic considerations, Landstad's hymns often attain poetical power which gives them high poetic rank. Among those hymns may especially be mentioned the two: 'Her falder megen Trætte' (Landst. No. 217), and 'Jeg ved mig en Søvn i Jesu Navn,' and particularly the latter will stand as the best example of Landstad's true ability as a hymn poet. While it may be said of some of his hymns that the poetic intonation begins on a high plain, but gradually declines with the progress through the hymn, this hymn maintains throughout both the personal and poetic characteristics on a lofty level. But

even here the first stanza really ranks highest in the wonderful simplicity of its word picture:

Jeg ved mig en Søvn i Jesu Nave, Den kvæger de trælte Lemmer; Der redes en Seng i Jordens Favn, Saa moderlig hun mig gjemmer; Min Sjæl er hos Gud i Himmerig, Og Sorgerne sine glemmer.

Jeg ved mig en Aftentime god, Og længes vel somme Tider, Naar jeg er av Reisen træt og mod, Og Dagen saa tungsom skrider; Jeg vilde tilsengs saa gjerne gaa, Og sovne ind sødt omsider.

Our hymn literature cannot show very many stanzas which are so distinctly national in spirit as these.”—NYHUS.

There are, however, phrases even in this hymn showing that Landstad was not able to completely liberate himself from Danish influence. There is, for instance, the fourth stanza of the original with thoughts and word pictures borrowed from *Dag-visen*, and phrases like, “denne Dreng,” “denne Pigelil.” In the sixth stanza is found an expression which rather should be eliminated, and the structure of the whole stanza is not up to standard:

Gud lade os alle mødes glad, Og ingen av vore savne. (Lord, gather us there; let none we love Be missed in the joys of heaven).

This is hardly Scriptural. This prayer presupposes the possibility of want, hence, the feeling of pain and suffering in heaven. In this connection, compare Revelation 21:4. This hymn has been a source of comfort to many in times of sorrow and tribulation, and in the distress of death.

I know that my Redeemer ◇ 373

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I know that my Redeemer lives ◇ 351

This Easter hymn by Samuel Medley first appeared in G. Whitefield’s *Psalms and Hymns*, 21st edition, 1775, in nine stanzas.

I know Thee, Savior! God Thou art ◇ 307

I lay my sins on Jesus ◇ 239

UNDER the title, *The Fullness of Jesus*, this hymn appeared first in *Bonar’s Songs of the Wilderness*, 1843, next in *The Bible Hymn Book*, 1845, and finally in the first series of the *Hymns of Faith and Hope* under the title *The Substitute*. It also occurs with the first line, “I rest my soul on Jesus” (v. 3). The poet’s son, Rev. H. N. Bonar, relates that his father began writing hymns while serving in Leith (1834-37). It was especially his desire to furnish hymns that would interest the children in hymn singing at the services. He chose two melodies; for the one melody (Heber) he wrote the present hymn, and for the other he composed a morning hymn. These two hymns make up his

first contribution to hymn literature. They were printed on leaflets and distributed in the schools. He soon became convinced that more hymns were necessary to enrich the services and to increase the interest in them. So he collected a number of hymns and he himself composed three new ones, among them “I was a wandering sheep,” which also was printed on a leaflet. “I lay my sins on Jesus” has become very popular, especially for use at evangelistic meetings. That the hymn is based upon a Latin original dating from the fourteenth century, “Jesu plena caritate,” may be only a conjecture. [Dahle, *Library of Christians Hymns*]

I pray Thee, dear Lord Jesus ◇ 178

O Jesu, gid du vilde
Mit Hjerte danne saa,
Det baade aarl' og silde
Dit Tempel väre maa!
Du selv min Hjerne vende
Fra Verdens kloge Flok,
Og lär mig dig at kjende,
Saa har jeg Visdom nok!

This is the concluding stanza of Thomas Kingo's hymn “Hvor storer dog den Glæde,” a hymn to the Child Jesus in the Temple. It first appeared in 1699. According to an ordinance of the Norwegian Church authorities, dated October 10, 1818, this stanza was to be sung at church dedication services. This custom, we are told, is still observed in our Norwegian churches. The translation is by Norman A. Madson and was prepared for *The Lutheran Hymnal* in 1939. [*Handbook to The Lutheran Hymnal*]

I see Thee standing ◇ 70

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I sing the birth ◇ 130

I stand beside Thy manger here ◇ 129

Str.1 Ich steh an deiner Krippen hier, o Jesu, du mein Leben; ich komme, bring und schenke dir, was du mir hast gegeben. Nimm hin, es ist mein Geist und Sinn, Herz, Seel und Mut, nimm alles hin und laß dir's wohlgefallen.

Str.2 Da ich noch nicht geboren war, da bist du mir geboren und hast mich dir zu eigen gar, eh ich dich kannt, erkoren. Eh ich durch deine Hand gemacht, da hast du schon bei dir bedacht, wie du mein wolltest werden.

Str.3 Ich lag in tiefster Todesnacht, du warest meine Sonne, die Sonne, die mir zugebracht Licht, Leben, Freud und Wonne. O Sonne, die das werthe Licht des Glaubens in mir zugericht', wie schön sind deine Strahlen!

Str.4 Ich sehe dich mit Freuden an und kann mich nicht satt sehen; und weil ich nun nichts weiter kann, bleib ich anbetend stehen. O daß mein Sinn ein Abgrund wär und meine Seel ein weites Meer, daß ich dich möchte fassen!

Str.5 Wann oft mein Herz im Leibe weint und keinen Trost kann finden, rufst du mir zu: "Ich bin dein Freund, ein Tilger deiner Sünden. Was trauerst du, o Bruder mein? Du sollst ja guter Dinge sein, ich zahle deine Schulden."

Str.6 O daß doch so ein lieber Stern soll in der Krippen liegen! Für edle Kinder großer Herrn gehören güldne Wiegen. Ach Heu und Stroh ist viel zu schlecht, Samt, Seide, Purpur wären recht, dies Kindlein drauf zu legen!

Str.7 Nehmt weg das Stroh, nehmt weg das Heu, ich will mir Blumen holen, daß meines Heilands Lager sei auf lieblichen Violen; mit Rosen, Nelken, Rosmarin aus schönen Gärten will ich ihn von oben her bestreuen.

Str.8 Du fragest nicht nach Lust der Welt noch nach des Leibes Freuden; du hast dich bei uns eingestellt, an unsrer Statt zu leiden, suchst meiner Seele Herrlichkeit durch Elend und Armseligkeit; das will ich dir nicht wehren.

Str.9 Eins aber, hoff ich, wirst du mir, mein Heiland, nicht versagen: daß ich dich möge für und für in, bei und an mir tragen. So laß mich doch dein Kripplein sein; komm, komm und lege bei mir ein dich und all deine Freuden.

I trust, O Christ, in You alone ◇ 415

Allein zu dir Herr Jesu Christ,
Mein' Hoffnung steht auf Erden;
Ich weiss, dass du mein Tröster bist.
Kein Trost mag mir sonst werden.
Von Anbeginn ist nichts erkor'n,
Auf Erden ist kein Mensch gebor'n,
Der mir aus Nöten helfen kann;
Ich ruf' dich an,
Zu dem ich mein Vertrauen han.

Mein' Sünd' sind schwer und übergross
Und reuen mich von Herzen,
Derselben mach mich quitt und loss
Durch deinen Tod und Schmerzen
Und zeig mich deinem Vater an,
Dass du hast g'nug für mich getan,
So werd' ich quitt der Sündenlast.
Herr, halt mir fest,
Wes du dich mir versprochen hast!

Gib mir nach dein'r Barmherzigkeit

Den wahren Christenglauben,
Auf dass ich deine Süßigkeit
Möcht' inniglich anschauen,
Vor allen Dingen lieben dich
Und meinen Nächsten gleich als mich.
Am letzten End' dein' Hilf' mir send,
Dadurch behend
Des Teufels List sich von mir wend'.

Wilhelm Nelle calls this hymn “a presentation of the Christian life in a nutshell.” The hymn first appeared in a hymn-book in the Low German *Magdeburg Gesangbuch*, 1542. An undated Nürnberg broadsheet, probably c. 1540, has it and ascribes it to Johann Schneeing. Mark Wagner, a pupil of Schneeing, definitely claims that Schneeing was the author. Konrad Hubert, to whom the hymn has also been attributed, probably had no more to do with it than to make a few changes in the text. Bunsen calls it “an immortal hymn of prayer of a confident faith.” Martin Luther included it in the Valentin Babst *Gesang Buch*, 1545. The omitted Stanza 4 is a doxology.

The translation is an altered form of that by Arthur T. Russell in his *Psalms and Hymns*, 1851. [*Handbook to The Lutheran Hymnal*]

TRULY, my soul waiteth upon God: from Him cometh my salvation” (Psalm 62:1). The hymn was printed in excerpt about 1540. It is found in Low German in the Magdeburg Hymnal of 1542, “Alleyn tho dy,” and bears the superscription, A Penitential Hymn. The earliest issues of the hymn do not give the author’s name. One of Schneeing’s pupils, Marx Wagner, relates in his *Einfältiger Bericht*, etc., Erfurt, 1597, that Schneeing composed and wrote this hymn into the *Kirchen Agende*, prepared by him in 1542 for his church in Freimar. In several South German hymnals the hymn is ascribed to Conrad Huber (Huaber), born 1507, who was a theologian from the Basel University, and pastor of St. Thomas Church of Strassburg from 1531. He died in 1545. But it is commonly accepted that Huber only undertook certain revisions of the hymn. In the oldest Strassburg Hymnal, where the hymn is found, there is no mention of the author. Luther introduced the hymn in the Valten Babst *Gesangbuch* of 1545. Since that time it has generally been included in most of the Lutheran hymnals of Germany, Denmark, and Norway. The first Danish translation was made by Hans Thomissøn, 1569. There are 6 or 7 English translations. The first English version was made by J. C. Jacobi, 1725, “In Thee, Lord Christ, is fixed my hope.” The version adopted by *The Lutheran Hymnary* is that rendered by the Rev. A. T. Russell, 1851. (For notes on Russell’s work, see No. 26.)

“Allein zu dir, Herr Jesu Christ” is the only hymn which we have from Schneeing. But it is immortal. It is quite commonly used during the confessional service and is very

fitting for the occasion. In Landstad's Hymnal it is listed for use before the sermon at the morning service. [Dahle, *Library of Christians Hymns*]

I walk in danger all the way ◇ 252

Jeg gaar i Fare, hvor jeg gaar,
Min Sjæl skal altid tænke,
At Satan allevegne staar
I Veien med sin Lanke;
Hans skjulte Helved-Brand
Mig let forvilde kand,
Naar jeg ei paa min Skanse staar;
Jeg gaar i Fare, hvor jeg gaar.

Jeg gaar i Trængsel, hvor jeg gaar;
Mod Synden skal jeg stride,
Om Gud med Korssets Ris mig slaar,
Det skal jeg taalig lide,
Tidt ingen Vei jeg ser,
Hvor jeg kan vandre meer,
Naar modgangs Taage om mig staar;
Jeg gaar i Trængsel, hvor ieg gaar.

Jeg gaar til Døden, hvor jeg gaar,
Og veed mig ikke sikker,
Ei nogen Dag og Time, naar
Han har mig alt i Strikker.
Et lidet Aandefang
Kan ende al min Gang,
At jeg i Evigheden staar;
Jeg gaar til Døden, hvor jeg gaar.

Jeg gaar blandt Engle, hvor jeg gaar;
De skal mig vel bevare,
Slet intet Satans Magt formaar
I saadan Himmel-Skare.
Bort Verdens Suk og Sorg!
Jeg gaar i Engle-Borg,
Traads nogen rører mig et Haar!
Jeg gaar blandt Engle, hvor jeg gaar.

Jeg gaar med Jesu, hvor jeg gaar,

Han har mig ved sin Side,
Han skjuler mig med sine Saar,
Og hjælper mig at stride,
Hvor han sit Fodspor lod,
Der setter jeg min Fod;
Traads al den Deel, mig ilde spaar,
Jeg gaar med Jesu, hvor jeg gaar.

Jeg gaar til Himlen, hvor jeg gaar;
Frimodig da mit Hjerte!
Kun did, hvor du en Ende faar
Paa al din Synd og Smerte!
Bort Verdens Lyst og Pragt,
Til Himlen staar min Agt!
Al Verdens Eie jeg forsmaar,
Jeg gaar till Himlen, hvor jeg gaar.

THIS hymn appeared in *Nogle Salmer om Troens Frugt*, 1734. It was also printed in *Troens rare Klenodie*, among a few hymns under the title, *Om Tillid til Gud*. The poet here portrays in a forceful manner, upon a background of Christian tribulation in this world, his all-conquering trust: “Jeg gaar til Himlen, hvor jeg gaar” (My walk is heavenward all the way).

The hymn is based upon the following Scripture passages: First stanza, 1 Pet. 5:8: “Be sober, be watchful: your adversary, the devil, as a roaring lion, walketh about, seeking whom he may devour.” Second stanza, John 16:33: “These things have I spoken unto you, that in me ye may have peace. In the world ye have tribulation: but be of good cheer; I have overcome the world.” The third stanza, Ps. 90:5-6: “Thou carriest them away as with a flood; they are as a sleep: In the morning they are like grass which groweth up. In the morning it flourisheth, and groweth up; in the evening it is cut down, and withereth.” The fourth stanza, Ps. 34:7: “The angel of Jehovah encampeth round about them that fear Him, and delivereth them.” The fifth stanza, John 8:12: “Again therefore Jesus spake unto them, saying, I am the light of the world: He that followeth me shall not walk in darkness, but shall have the light of life.” The sixth stanza, Hebr. 13:14: “For we have not here an abiding city, but we seek after the city which is to come”; and Phil. 3:20: “For our citizenship is in heaven, whence also we wait for a Savior, the Lord Jesus Christ.” [Dahle, *Library of Christians Hymns*]

I will sing my Maker's praises ◇ 448

Sollt' ich meinem Gott nicht singen?
Sollt' ich ihm nicht fröhlich sein?
Denn ich seh' in allen Dingen,

Wie so gut er's mit mir mein'.
Ist doch nichts als lauter Lieben,
Das sein treues Herze regt,
Das ohn' Ende hebt und trägt,
Die in seinem Dienst sich üben.
Alles Ding währt seine Zeit,
Gottes Lieb in Ewigkeit.

Sein Sohn ist ihm nicht zu teuer,
Nein, er gibt ihn für mich hin,
Dass er mich vom ew'gen Feuer
Durch sein teures Blut gewinn'.
O du unergründ'ter Brunnen,
Wie will doch mein schwacher Geist,
Ob er sich gleich hoch beflusst,
Deine Tief' ergründen können?
Alles Ding währt seine Zeit,
Gottes Lieb' in Ewigkeit.

Meiner Seele Wohlergehen
Hat er ja recht wohl bedacht.
Will dem Leibe Not zustehen,
Nimmt er's gleichfalls wohl in acht.
Wenn mein Können, mein Vermögen
Nichts vermag, nichts helfen kann,
Kommt mein Gott und hebt mir an
Sein Vermögen beizulegen.
Alles Ding währt seine Zeit,
Gottes Lieb' in Ewigkeit.

Wenn ich schlafe, wacht sein Sorgen
Und ermuntert mein Gemüt,
Dass ich alle lieben Morgen
Schau neue Lieb' und Güt'.
Wäre mein Gott nicht gewesen,
Hätte mich sein Angesicht
Nicht geleitet, wär' ich nicht
Aus so mancher Angst genesen.
Alles Ding währt seine Zeit,
Gottes Lieb' in Ewigkeit.

Wie ein Vater seinem Kinde
Sein Herz niemals ganz entzeucht,
Ob es gleich bisweilen Sünde
Tut und aus der Bahne weicht:
Also hält auch mein Verbrechen
Mir mein frommer Gott zugut,
Will mein Fehlen mit der Rut'
Und nicht mit dem Schwerte rächen.
Alles Ding währt seine Zeit,
Gottes Lieb' in Ewigkeit.

Weil denn weder Ziel noch Ende
Sich in Gottes Liebe find't,
Ei, so heb' ich meine Hände
Zu dir, Vater, als dein Kind,
Bitte, woll'st mir Gnade geben,
Dich aus aller meiner Macht
Zu umfassen Tag und Nacht
Hier in meinem ganzen Leben,
Bis ich dich nach dieser Zeit
Lob' und lieb' in Ewigkeit.

THIS hymn of praise to God's eternal love was first published in *Johann Crüger's Praxis Pietatis Melica*, 1656. The original contained 12 ten-lined stanzas of which eleven have the refrain: "Alles währet seine Zeit, Gottes Lieb' in Ewigkeit" (Things of earth do break or bend, God's great love shall never end.) The English translation left out the refrain, and the hymn has been reduced to six stanzas—1, 3, 5, 9, 10, and 12 of the original. It was rendered into English by R. Massie in 1857. The Danish translation by Frederik Rostgaard, 1742, was revised and improved by Landstad, who omitted the eighth stanza. One writer says concerning this hymn: "Here we have an index of the bodily and spiritual blessings showered upon us by our heavenly Father, which should urge us every day, yea, every hour to meditate upon our creation and wonderful and gracious keeping, but especially upon our precious atonement through Christ and our sanctification through the Holy Spirit." Another writes: "This is truly one of Gerhardt's best hymns. Even in the midst of trial and tribulation this hymn will gladden the devoted soul, fill his heart with a consciousness of God's blessing, but also remind him of the love which he in return is to bring to the Lord."

During the rule of Duke Carl of Württemberg, one of his men was through court intrigues deposed from office and thus deprived of his means of sustenance. In order to support himself he served as a night watchman, and every hour of the night he sang the customary stanza, but also added the refrain from this hymn: "Things of earth do break

or bend, God's great love shall never end." Many years passed. Then one of the duke's men came to spend the night in the village where this man kept watch. He noticed the watchman's song and the unique refrain, and upon inquiry he gained information concerning the person and the fate of the watchman. The case was brought to the knowledge of the duke, and the man was reinstated in his former office. But ever afterwards this man would daily sing at his morning devotion: "Things of earth do break or bend, God's great love shall never end."—A member of the parliament of Eidsvold, Ole T. Svanøen, a friend of Hans Nielsen Hauge, relates that when the word of God began to enter his heart, he once, under deep emotion, gave the promise to the Lord that he would always oppose sin; "but," he added, "the lusts of this world were yet in my heart. I was invited to a wedding, and in this wedding all my good intentions were strangled. I took an active part with the other children of the world and behaved more recklessly than ever before, until I heard one of my companions in an adjoining room sing this hymn which he had memorized: 'I will sing my Maker's praises.' I was so deeply impressed and so thoroughly ashamed of my conduct that I could no longer find peace in sin." [Dahle, *Library of Christians Hymns*]

I'm but a stranger here ◇ 474

THIS hymn was written during the author's last illness, and published in his *Memoirs and Select Remains* by W. S. Matthews, 1836, under the title *Heaven Is My Home* and to the melody, "Robin Adair." It is found in many English and American hymnals and is considered the most popular hymn written by this author. Some of the hymn books have this beginning: "We are but strangers here." [Dahle, *Library of Christians Hymns*]

If God had not been on our side ◇ 396

Wär' Gott nicht mit uns diese Zeit,
So soll Israel sagen,
Wär' Gott nicht mit uns diese Zeit,
Wir hätten musst verzagen,
Die so ein armes Häuflein sind,
Veracht't von ao viel Menschenkind,
Die an uns setzen alle.

Auf uns ist so zornig ihr Sinn,
Wo Gott hätt' das zugeben,
Verschlungen hatten sie uns hin
Mit ganzem Leib und Leben;
Wir wär'n, als die ein' Flut ersäuft,
Und über die gross Wasser läuft
Und mit Gewalt verschwemmet.

Gott Lob und Dank, der nicht zugab,
Dass ihr Schlund uns möcht' fangen!
Wie ein Vogel des Stricks kommt ab,
Ist unsre Seel' entgangen,
Strick ist entzwei, und wir sind frei,
Des Herren Name steht uns bei,
Des Gott's Himmels und Erden.

LUTHER's rendering of the 124th Psalm, printed in 1524, is one of his first hymns. It pictures the dangers that beset the Christian Church and praises God who has delivered it. "Three enemies threaten us: the devil, the world, and our own flesh." "Let us sing this hymn to the glory of Christ, who unceasingly defends us against such enemies." This hymn proved of comfort to Luther many times. The words of the 124th Psalm are its Biblical basis:

*If it had not been Jehovah who was on our side, Let Israel now say,
If it had not been Jehovah who was on our side, When men rose up against us;
Then they had swallowed us up alive,
When their wrath was kindled against us: Then the waters had overwhelmed us,
The stream had gone over our soul;
Then the proud waters had gone over our soul. Blessed be Jehovah,
Who hath not given us a prey to their teeth.
Our soul is escaped as a bird out of the snare of the fowlers:
The snare is broken, and we are escaped. Our help is in the name of Jehovah,
Who made heaven and earth.*

... This hymn was translated into Danish in 1529. Later renderings were made by Grundtvig, Landstad, and others. Luther says: "This Psalm of David must also be sung by us, not only against our enemies, who openly hate us and persecute us, but also against spiritual wickedness—and our own flesh, which is always luring us into sin and causing us anxiety. Because the Christian Church is in such great danger, let us also sing this Psalm in honor of our Lord Jesus Christ, who without ceasing supports us and guards us against these enemies."

When Elector Johann Friedrich I of Saxony was made a prisoner in the battle of Mühlberg, in 1547, the superintendent of Saalfeld comforted him with this hymn and assured him that he should be able to say: "The snare is broken and we are escaped." When the elector in 1552 was released from his long imprisonment, he sang this hymn as a thankoffering to the Lord. In the ritual of Christian V this hymn is ordered to be sung at vespers before the sermon, on suitable occasions, such as festivals of thanksgiving and the like.

The translation is composite and was prepared for *The Lutheran Hymnal*. There are four other English translations. [Dahle, *Library of Christians Hymns*]

If God Himself be for me ◇ 517

Ist Gott für mich, so trete
Gleich alles wider mich,
Sooft ich ruf' und bete,
Weicht alles hinter sich.
Hab' ich das Haupt zum Freunde
Und bin geliebt bei Gott,
Was kann mir tun der Feinde
Und Widersacher Rott'?

Nun weiss und glaub' ich feste,
Ich rühm's auch ohne Scheu,
Dass Gott der Höchst' und Beste,
Mein Freund und Vater sei,
Und dass in allen Fällen
Er mir zur Rechten steh'
Und dämpfe Sturm und Wellen
Und was mir bringet Weh.

Der Grund, da ich mich gründe,
Ist Christus und sein Blut,
Das machet, dass ich finde
Das ew'ge wahre Gut.
An mir und meinem Leben
Ist nichts auf dieser Erd';
Was Christus mir gegeben,
Das ist der Liebe wert.

Mein Jesus ist mein' Ehre,
Mein Glanz und helles Licht.
Wenn der nicht in mir wäre,
So dürft' und könnt' ich nicht
Vor Gottes Augen stehen
Und vor dem strengen Sitz;
Ich müsste stracks vergehen
Wie Wachs in Feuershitz'.

Mein Jesus hat gelöscht,
Was mit sich führt den Tod;
Der ist's, der mich rein wäschet,

Dqacht schneeweiss, was ist rot.
In ihm kann ich mich freuen,
Hab' einen Heldenmut,
Darf kein Gerichte scheuen,
Wie sonst ein Sünder tut.

Nichts, nichts kann mich verdammen.
Nichts nimmt mir mein Herzt
Die Höll' und ihre Flammen,
Die sind mir nur ein Scherz.
Kein Urteil mich erschreckt,
Kein Unheil mich betrübt,
Weil mich mit Flügein decket
Mein Heiland, der mich liebt.

Sein Geist wohnt mir im Herzen,
Regieret meinen Sinn,
Vertreibt mir Sorg' und Schmerzen,
Nimmt allen Kummer hin,
Gibt Segen und Gedeihen
Dem, was er in mir schafft,
Hilft mir das Abba schreien
Aus aller meiner Kraft.

Und wenn an meinem Orte
Sich Furcht und Schwachheit find't,
So seufzt und spricht er Worte,
Die unausprechlich sind
Mir zwar und meinem Munde,
Gott aber wohl bewusst,
Der an des Herzens Grunde
Ersiehet seine Lust.

Sein Geist spricht meinem Geiste
Manch süsßes Trostwort zu,
Wie Gott dem Hilfe leiste,
Der bei ihm sucht Ruh',
Und wie er hab' erbauet
Ein' edle, neue Stadt,
Da Aug' und Herze schauet,
Was er geglaubet hat.

Da ist mein Teil, mein Erbe
Mir prächtig zugericht't;
Wenn ich gleich fall' und sterbe,
Fällt doch mein Himmel nicht,
Muss ich auch gleich hier feuchten
Mit Tränen meine Zeit,
Mein Jesus und sein Leuchten
Durchsüßet alles Leid.

Wer sich mit dem verbindet,
Den Satan fleucht und hasst,
Der wird verfolgt und findet
Ein' harte, schwere Last
Zu leiden und zu tragen,
Gerät in Hohn und Spott,
Das Krenz und alle Plagen,
Die sind sein täglich Brot.

Das ist mir nicht verborgen,
Doch bin ich unverzagt,
Dich will ich lassen sorgen,
Dem ich mich zugesagt,
Es koste Leib und Leben
Und alles, was ich hab';
An dir will ich fest kleben
Und nimmer lassen ab.

Die Welt, die mag zerbrechen,
Du stehst mir ewiglich,
Kein Brennen, Hauen, Stechen
Soll trennen mich und dich,
Kein Hungern und kein Dürsten,
Kein' Armut, keine Pein,
Kein Zorn der grossen Fürsten
Soll mir ein' Hindrung sein.

Kein Engel, keine Freuden,
Kein Thron, kein' Herrlichkeit,
Kein Lieben und kein Leiden,
Kein' Angst und Herzeleid,

Was man nur kann erdenken,
Es sei klein oder gross,
Der keines soll mich lenken
Aus deinem Arm und Schoss.

Mein Herze geht in Sprüngen
Und kann nicht traurig sein,
Ist voller Freud' und Singen,
Sieht lauter Sonnenschein.
Die Sonne, die mir lachet,
Ist mein Herr Jesus Christ;
Das, was mich singen machet,
Ist, was im Himmel ist.

This heroic hymn of Paul Gerhardt's, as one authority rightly says, is worthy to be placed side by side with Luther's "A Mighty Fortress." It first appeared in Johann Crüger's *Praxis Pietatis Melica*, Frankfurt, 1656. It is based on Rom. 8:31-39. This hymn, like the author's greatest hymn, "Commit Whatever Grieves Thee," has been thought to have a connection with Gerhardt's trouble in Berlin, with the Elector of Brandenburg, but as it was published at least six years before, that assumption is not tenable.

Lauxmann, in *Koch*, writes of this hymn:

The hymn bears the watchword of the Lutheran Church as Paul gives it, "If God be for us, who can be against us?" One thinks of Philip Melancthon's last words as he, worn out with the manifold conflicts after Luther's death and with many bitter and grievous trials, lay a-dying on April 19, 1560, he once more raised himself in bed and cried, "If God be for us, who can be against us?" When one asked him if he wished anything, he replied: "Nothing save heaven!" and gave up his spirit. In the same spirit it has been entitled "A Christian Hymn of Consolation and of Joy" and has spoken to the hearts of many troubled ones and strengthened them with new courage for the fight of faith.

The last stanza has been a great favorite with many Christians. Unfortunately no translation of this stanza does justice to the original.

Lauxmann gives an interesting account of the comfort derived from this hymn by a well-known German theologian:

While still young, Professor Auberlen of Basel departed from this life in 1864. This highly gifted and highly cultured witness for the faith was by an early death compelled to give up his greatly blessed labors, many projects, and a happy

family life. On the 2d of May, a few hours before his death, a friend said to him, “Christ’s disciples follow in His pathway, first death and the grave, then resurrection and ascension.” To this he replied, “Of the fear of death, thank God, I know nothing and can say with Paulus Gerhardt:

“Ist Gott für mich, so trete
Gleich alles wider mich.”

In the same night (his last upon earth) he repeated Stanza 15 of this hymn. Soon after, his light, as a taper, quietly went out.

The translation is based on that by Richard Massie, who published his version, omitting Stanzas 4, 5, 6, and 10, in 1857. The translator of these stanzas is unknown, but they bear a resemblance to those by John Kelly in his Paul Gerhardt’s *Spiritual Songs*, 1867.

An analysis of this hymn gives us the following:

Our Declaration of Trust in God, Stanza 1

1. God has given His Son for us, Stanzas 2 and 3.
2. In Him God gives us:
 - a. Access to the mercy-seat, Stanza 4.
 - b. Freedom from sin, death, judgment, and hell, Stanzas 5 and 6.
 - c. The gift of the Spirit, who gives us assurance of our sonship, pleads for us with sighing, and comforts us with our future inheritance, Stanzas 7—10.
3. Nothing can therefore separate us from the love of God, Stanzas 11—15.

[*Handbook to The Lutheran Hymnal*]

THIS hymn was published in the Frankfurt edition, 1656, of *Crüger’s Praxis Pietatis Melica*, as 15 eight-lined stanzas. It is a beautiful hymn based upon Romans 8:31-39, and in Ebeling’s edition it has the title: *Kristelig Trøste- og Glædesang af Rom. 8.*—Langbecker says: “This heroic hymn of Gerhardt’s deserves to be ranked with Luther’s ‘A mighty fortress is our God.’ We find here expressed a strong faith which endures through trials and tribulations and still exhibits true Christian cheer.” Some have thought that Gerhardt in this hymn refers to the strife with the elector in the following expression: “Zorn des (der) grosser Fürsten.” But the hymn appeared already in 1656, and as yet there was no occasion for any “zorn” (wrath) on the part of the elector. And it would seem that Skaar’s judgment is correct when he says that such a personal reference would be unworthy of Gerhardt. “Principalities,” Rom. 8:38, refers to rulers and powers far more dangerous than the Elector of Brandenburg. “This hymn,” says Langbecker, “peals forth the battle-cry of the Lutheran Church, following the words of St. Paul, ‘If God is for us, who is against us?’” We are reminded of the last

words of Philip Melanchthon. Tired and sick of the bitter controversy following Luther's death and of the great adversities and afflictions which he had experienced, he lay on his deathbed April 19, 1560. Rising from his bed he said: "If God is for us, who is against us?" And when asked by some one if there was anything that he wished he answered: "Nothing but heaven," and the next moment he drew his last breath.—The prominent young theologian, Professor Auberlen of Basel, was carried off by death in 1864, while yet in his best strength of years, engaged in most important work and enjoying a happy family life. In answer to words of comfort, addressed to him shortly before his death, he replied: "I thank the Lord that I have no fear of death, but exclaim with Paul Gerhardt: 'If God Himself be for me, I may a host defy.'" He died peacefully after having recited the last stanza of this hymn:

*My merry heart is springing,
And knows not how to pine;
'Tis full of joy and singing,
And radiancy divine;
The sun whose smiles so cheer me
Is Jesus Christ alone:
To have Him always near me
Is heaven itself begun.*

"This hymn has been a source of great comfort to souls in anguish: it has brought the wandering and forlorn back to the foundation for the hope of salvation: Christ and His death (third stanza); it has brought good cheer to the suffering, and victory and peace to the dying."

The English translation was rendered by R. Massie, 1857. Stanzas 4, 5, 6, and 10 of the original have been omitted.—A Danish translation by H. A. Brorson was published in 1735 in *Nogle Salmer om Troens Grund*. An earlier translation by Jens Pedersen Bergendal: "Vii Herren med mig være," *Nye aandelige Psalmer*, 1676; [Dahle, *Library of Christians Hymns*]

If thou but trust in God to guide thee ◇ 205

Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit,
Den wird er wunderbarlich erhalten
In allem Kreuz und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
Der hat auf keinen Sand gebaut.

Was helfen uns die schweren Sorgen?
Was hilft uns unser Weh und Ach?
Was hilft es, dass wir alle Morgen
Beseufzen unser Ungemach?

Wir machen unser Krenz und Leid
Nur grösser durch die Traurigkeit.

Man halte nur ein wenig stille
Und sei nur in sich selbst vergnügt,
Wie unsers Gottes Gnadenwille,
Wie sein' Allwissenheit es fügt.
Gott, der uns sich hat auserwählt,
Der weiss auch gar wohl, was uns fehlt.

Er kennt die rechten Freudenstunden,
Er weiss wohl, wann es nützlich sei.
Wenn er uns nur hat treu erfunden
Und merket keine Heuchelei,
So kommt Gott, eh' wir's uns versehn,
Und lasset uns viel Gut's geschehn.

Denk nicht in deiner Drangsalchitze,
Dass du von Gott verlassen sei'st,
Und dass der Gott im Schosse sitze,
Der sich mit stetem Glücke speist.
Die Folgezeit verändert viel
Und setzet jeglichem sein Ziel.

Es sind ja Gott sehr leichte Sachen
Und ist dem Höchsten alles gleich,
Den Reichen arm und klein zu machen,
Den Armen aber gross und reich.
Gott ist der rechte Wundermann,
Der bald erhöh, bald stürzen kann.

Sing, bet und geh auf Gottes Wegen,
Verricht das Deine nur getreu
Und trau des Himmels reichem Segen.
So wird er bei dir werden neu;
Denn welcher seine Zuversicht
Auf Gott setzt, den verlässt er nicht.

NEUMARK'S Fortgepflanzter Musikalisch-poetischer Lustwald, published in Jena, 1657, contained this hymn of seven six-lined stanzas under the title: A Hymn of Comfort, that God Will in Due Time Care for His Children. It is based upon Ps. 55:22:

“Cast thy burden upon the Lord, and He shall sustain thee.” The hymn was written in Kiel, 1641, when he, after having applied in vain in several places, finally was appointed to a position as teacher with Stephan Henning. Concerning this event he says: “This unexpected and amazingly good fortune delighted me so intensely, that I set about the same day to give honor to my dear Lord by writing the hymn: ‘If thou but suffer God to guide thee.’” The hymn soon found a place in many German hymnals and became the great favorite hymn of comfort for many who were beset by pressing conditions of life. It was soon translated into Danish, Portuguese, French, English, Icelandic, and Latin. The Scripture references by stanzas are as follows: 1. Nahum 1:7; Matt. 7:24; 2. Matt. 6:27-31; Wisdom of Sirach 30:22, 25, 26; 3. Ps. 37:7; Matt. 6:32; 4. John 2:4; Job 13:16; Ps. 37:37; Is. 65:24; 5. Is. 49:14; Ps. 17:14; Jer. 12:1-2; Wisdom of Sirach 18:28; Ps. 37:35-36; 6. Luke 1:37; I Sam. 2:7-8; Wisdom of Sirach 11:27; Ps. 77:15; 75:8; Luke 1:51-52; 7. Jerem. 17:7; Ps. 25:3. (Ref. Skaar.)

There are fourteen English translations of this hymn. Miss Winkworth’s version contained in *The Lutheran Hymnary* has found a place in many hymnals. ... The hymn was translated into Danish by Fr. Rostgaard. During his stay at Oxford, 1694, Rostgaard was taken sick, and when he recovered from his illness he translated Neumark’s hymn. This Danish version was included in the hymnals of Pontoppidan and Guldberg. Georg Neumark was born in Langensalza, Thüringen, March 16, 1621. He was educated in the gymnasiums of Schleusingen and of Gotha, completing his course at the latter place in 1641. In the fall of the same year he accompanied some merchants to an exposition in Leipzig. Here he joined a party headed for Lübeck, and it was his intention to go on to Königsberg to continue his studies at the university in that city. When they had passed through Magdeburg they were attacked by robbers. Neumark was stripped of all his possessions except a prayer book, and a small sum of money which was sewed up in his clothes. He returned to Magdeburg and tried to get employment, but was unsuccessful. He fared likewise in Lüneburg, Winsen, and Hamburg. Upon arriving in Kiel, he found a good friend in the resident pastor, Nicolaus Becker, who was also a native of Thüringen. But still the chances for employment seemed as remote as ever. Then it happened that the family tutor of the household of the judge, Stephan Henning, fell from grace and fled. Becker now recommended Neumark for the position and was successful in securing it for him. It was on the day of his appointment that he wrote the present hymn, filled with great joy and thankfulness for the gracious help of God. It is likely that he wrote the melody at the same time. Having earned some money he left, in 1643, for Königsberg, where he studied law and also poetry under the famous teacher, Simon Dach. He earned his livelihood by tutoring, but again he had the misfortune of losing all his worldly possessions this time through fire. After leaving Königsberg, he visited Warsaw, Dorn, Danzig, and Hamburg. During the latter part of 1651 he returned to Thüringen, where Duke Wilhelm II of Sachse-Weimar made his acquaintance. The duke was president of the most influential German literary society of the seventeenth century. He appointed Neumark poet and librarian of the court at Weimar, and later

secretary of the archives. In 1653 he became a member of the Fruit-bearing Society and soon afterwards became secretary and historian of the society. He was elected member also of another order of poets and ranked high as a writer. In 1681 he was stricken with blindness, and died on the 18th of July of the same year. [Dahle, *Library of Christians Hymns*]

If Thy beloved Son, O God ◇ 374

Wenn dein herzlichster Sohn, o Gott,
Nicht wär' auf Erden kommen
Und hätt', da ich in Sünden tot,
Mein Fleisch nicht angenommen,
So müsst' ich armes Würmelein
Zur Hölle wandern in die Pein
Um meiner Untat willen.

Jetzt aber hab' ich Ruh' und Rast,
Darf nimmermehr verzagen,
Weil er die schwere Sündenlast
Für mich hat selbst getragen.
Er hat mit dir versöhnet mich,
Da er am Kreuz liess töten sich,
Auf dass ich selig würde.

Drum ist getrost mein Herz und Mut
Mit kindlichem Vertrauen.
Auf dies sein rosinfarbn'es Blut
Will ich mein' Hoffnung bauen,
Das er für mich vergossen hat,
Gewaschen ab die Missetat,
Dass ich schneeweiss bin worden.

Nichts hilft mir die Gerechtigkeit,
Die vom Gesetz herrühret;
Wer sich in eigenem Werk erfreut,
Wird jämmerlich verführet.
Des Herren Jesu Werk allein,
Das macht's, dass ich kann selig sein,
Weil ich fest an ihn glaube.

Gott Vater, der du alle Schuld
Aut deinen Sohn geleet;

Herr Jesu, dessen Lieb' und Huld
All meine Sünden träget;
O Heil'ger Geist, des Gnad und Kraft
Allein das Gute in mir schafft:
Lass mich ans End' beharren!

Johann Heermann first published this hymn in his *Devoti Musica Cordis*, etc, Breslau, 1630, in five stanzas, of which Stanzas 1 to 3 and 5 are the first four above. The last stanza, a doxology, is by an unknown hand and appeared in Braunschweig *Gesangbuch* 1661.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

In Adam we have all been one ◇ 431

In God, my faithful God ◇ 467

Auf meinen lieben Gott
Trau' ich in Angst und Not,
Der kann mich allzeit retten
Aus Trübsal, Angst und Nöten,
Mein Unglück kann er wenden,
Steht all's in seinen Händen.

Ob mich mein' Sünd' anficht,
Will ich verzagen nicht;
Auf Christum will ich bauen
Und ihm allein vertrauen;
Ihm tu' ich mich ergeben
Im Tod und auch im Leben.

Ob mich der Tod nimmt hin,
Ist Sterben mein Gewinn,
Und Christus ist mein Leben,
Dem tu' ich mich ergeben;
Ich sterb' heut oder morgen,
Mein' Seel' wird er versorgen.

O mein Herr Jesu Christ,
Der du so g'duldig bist
Für mich am Kreuz gestorben,
Hast mir das Heil erworben,
Auch uns allen zugleiche

Das ew'ge Himmelreiche.

Amen, zu aller Stund'
Sprech' ich aus Herzensgrund.
Du wollest uns tun leiten,
Herr Christ, zu allen Zeiten,
Auf dass wir deinen Namen
Ewiglich preisen. Amen.

This excellent hymn is ascribed to Sigismund Weingärtner, about whom no details of life or calling are known. It first appeared in *Geistliche Psalmen*, etc., Nürnberg, 1607, in the author's index of which the name appears as "Sigismund Weingart." He is thought to have been a clergyman; but this, too, is uncertain.

The translation is an altered form of Catherine Winkworth's, *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

In heav'n is joy and gladness ◇ 482

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BASED upon John 16:22. Published in Brun's *Evangeliske Sange*, 1786. In the new hymn book for the Church of Norway the first stanza is written thus:

Hos Gud er idel glæde, Men før jeg kommer der, Jeg maa blandt torner træde Og bære byrder her. Her trykker mange plager, Her strider Kristi brud, Her blandes fryd med klager, Kun glæde er hos Gud.

Our English translation was rendered by Rev. O. H. Smeby, 1910. [*Dahle, Library of Christians Hymns*]

In heaven above, in heaven above ◇ 542

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IN the hymn book of Sweden the name of Laurentius Laurinus is attached to this hymn, which is one of the finest hymns in that book. "In heaven above, in heaven above," the All Saints' hymn, beams with super-natural beauty. The above mentioned author did not, however, give to it the masterly form and finish in which it appears in Wallin's Hymnbook. But the old, halting stanzas of Laurinus furnish the keynote for the new setting; and his description of the joy and glory of the saints is increasingly effective, when we learn to know the personal motive for the writing of the hymn. It is an occasional poem written upon the death of his wife, and it was printed in 1622 as a supplement to a sermon delivered at her funeral by one of his colleagues. This version contained five stanzas. Through the shroud of mourning which encircles the corruptible world, the glorious radiance of the incorruptible shines down upon the poet:

I Himmelen, i Himmelen, Ther är Härlighet fijn, Så at den klareste Solen Aldrig har sa klart skjijn Som then klarheten I Himmelen är Hos Herren Zebaoth.

SÖDERBERG: Den Kristna Psalmen.

An edition of this hymn containing eighteen stanzas dates from 1650. After undergoing various changes, this was included in Svedberg's Hymnal of 1695. This version was translated into Norwegian by Landstad and shortened to eleven stanzas. For Wallin's Hymn Book of 1819 a revision containing seven stanzas was prepared by Johann Åstrøm. This setting was translated into Norwegian by W. A. Wexels and used in Hauge's Hymnal. The English translation of Åstrøm's revision was made by William Maccall, 1868. This is followed in our edition with a few minor changes. [Dahle, *Library of Christians Hymns*]

In house and home where man and wife ◇ 189

I Hus og Hjem, hvor Mand og Viv
Bo sammen et gudfrygtigt Liv
Med Børn i Tugt og ære,
Der leves mangan lykksom Dag,
Der vil hos dem med Velbehag
Den Herre Kristus være.

Har du ham givet Sjæl og Sind,
Og er han kjærlig buden ind,
Og sat i høiest Sæde,
Da bliver Levestunden god,
Da raader han paa Vaande Bod,
Og vender Sorg til Glæde.

Og sidder du i merke Hus
Med tomme Fad og tørre Krus,
Og dine Smaa paa Skjødet,
Og ser med Graad den sidste Rest,
Naar Nød er størst, er Hjælpen næst,
Hvor han veisigner Brødet.

Vor Bøn idag til ham vi bær:
O Herre Jesu, kom og vær
Hos Ægtemand og Kvinde!
Hjælp deres Smaa i Verden frem,
Sign deres Bord og Hus og Hjem,
Og lys din Fred derinde!

Magnus B. Landstad included this hymn in his *Kirkesalmebog*, 1861. It is based on John 2:1-11, the Gospel for the Second Sunday after Epiphany. Its picture of a family

united by the bond of common faith and looking to Christ as the true Head of every Christian home is beautifully presented. [*Handbook to The Lutheran Hymnal*]

IT is not definitely known when this hymn was composed. It is based upon the Gospel lesson for the Second Sunday after Epiphany. The English translation was made by O. T. Sanden in 1908. [Dahle, *Library of Christians Hymns*]

In Jesus I find rest and peace ◇ 437

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THIS hymn is based upon Scripture passages by stanzas as follows:

First stanza: “The work of righteousness shall be peace; and the effect of righteousness, quietness, and confidence for ever. And my people shall abide in a peaceable habitation, and in safe dwellings, and in quiet resting-places” (Is. 32:17-18).

Second stanza: “My people have committed two evils: they have forsaken me, the fountain of living waters, and hewed them out cisterns, broken cisterns, that can hold no water” (Jer. 2:13).

Fourth stanza: “Come unto me, all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls” (Matt. 11:28-29).

Fifth stanza: “These things have I spoken unto you, that in me ye may have peace. In the world ye have tribulation: but be of good cheer; I have overcome the world” (John 16:33).

Sixth stanza: “The word of the cross is to them that perish, foolishness; but unto us who are saved it is the power of God. But unto them that are called, both Jews and Greeks, Christ, the power of God, and the wisdom of God” (1 Cor. 1:18, 24).

Seventh stanza: “And he sent forth a dove from him, to see if the waters were abated from off the face of the ground; but the dove found no rest for the sole of her foot, and she returned unto him to the ark; for the waters were on the face of the whole earth: and he put forth his hand, and took her, and brought her in unto him into the ark” (Gen. 8:8-9).

The author of this hymn is unknown. M. B. Landstad is inclined to believe that this and two other hymns in *Landstad's Hymn Book* (231 and 232) were composed by Dr. Erik Pontoppidan. Landstad says: “They seem to have a certain spiritual relationship with him.” Pontoppidan mentions in one place that he had composed “verses.” In his autobiography he relates that upon his arrival in Amsterdam (1720) he began a travel diary by writing a rime, “which just came to my mind, though I ordinarily have not occupied myself very much with writings of that kind.” Regarding this, Bishop Skaar says: “He would not have expressed himself in this manner if he had referred to the writing of two or more hymns.” And again: “The author of this hymn seems to have been more closely connected with Herrnhutism than Pontoppidan was.” It is our opinion that Pontoppidan would have expressed himself exactly in this manner if he had written two or three hymns, and there is no mention of any more. Possibly he did not ascribe to

them any creaser importance. And that this hymn should be “more closely connected with Herrnhutism than Pontoppidan” is not very easily demonstrated. There is good reason for assuming that this hymn was written by the popular author of the “Forklaring” (Explanation of Luther’s Catechism). The English translation was rendered by the Rev. G. T. Rygh, 1908. [Dahle, *Library of Christians Hymns*]

In Jesus’ name ◇ 4

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THE author wrote this hymn for his own wedding, 1639, and “sang it accompanied upon the organ on his wedding day.” It was first published in Holst’s Hymn Book, 1645, and has ever since been included in all Danish and Norwegian hymnals. It has frequently been sung at weddings, church dedications, and similar occasions, and is very often used at the regular services. Our English translation is by G. T. Rygh, 1908. [Dahle, *Library of Christians Hymns*]

In peace and joy I now depart ◇ 48

Mit Fried’ und Freud’ ich fahr’ dahin
In Gottes Willen;
Getrost ist mir mein Herz und Sinn,
Sanft und stille,
Wie Gott mir verheissen hat:
Der Tod ist mein Schlaf worden.

Das macht Christus, wahr’r Gottessohn,
Der treue Heiland,
Den du mich, Herr, hast sehen lan
Und g’ macht bekannt,
Dass er sei das Leben mein
Und Heil in ‘Aot und Sterben.

Den hast du allen vorgestellt
Mit grossen Gnaden,
Zu seinem Reich die ganze Welt
Heissen laden
Durch dein teuer, heilsam Wort,
An allem Ort erschollen.

Er ist das Heil und selig Licht
Für all die Heiden,
Zu ‘rleuchten, die dich kennen nicht,
Und zu weiden.

Er ist dein's Volks Israel
Der Preis, Ehr', Freud' und Wonne.

This hymn by Martin Luther first appeared in *Gegstliches Gesangk Buchleyn*, Wittenberg, 1524, with the heading "Simeon's Song of Praise" and with the reference to Luke 2: 29-32.

The translation is an altered form of that by Leonard W. Bacon, published after his death, in 1884. Although Dr. Bacon based his translation on that by Catherine Winkworth in her *Chorale Book for England*, 1863, in which she departed from the original meter, there is so little of Miss Winkworth's text in his version that it may well be considered his own. [*Handbook to The Lutheran Hymnal*]

In the cross of Christ I glory ◇ 523

"IN the cross of Christ I glory" appeared first in Bowring's Hymns, 1825. It is based upon Gal. 6:14: "But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world." This has long been considered as Bowring's best hymn. *The melody (Rathbun) was composed in 1847 (or 1851) by Ithamar Conkey (b. Mass., 1815; d. 1867)*. He was an eminent bass soloist in the oratorio concerts of New York. [Dahle, *Library of Christians Hymns*]

In the midst of earthly life ◇ 527

Mitten wir im Leben sind
Mit dem Tod umfassen.
Wen such'n wir, der Hilfe tu',
Dass wir Gnad' erlangen?
Das bist du, Herr, alleine!
Uns reuet unsre Missetat,
Die dich, Herr, erzürnet hat.
Heiliger Herre Gott,
Heiliger starker Gott
Heiliger barmherziger Heiland,
Du ewiger Gott,
Lass uns nicht versinken
In des bittern Todes Not!
Kyrieleison!

Mitten in dem Tod anficht
Uns der Hölle Rachen.
Wer will uns aus solcher Not
Frei und ledig machen?
Das tust du, Herr, alleine!

Es jammert dein' Barmherzigkeit
Unsre Sünd' und grosses Leid.
Heiliger Herre Gott,
Heiliger, starker Gott,
Heiliger, barmherziger Heiland,
Du ewiger Gott,
Lass uns nicht verzagen
Vor der tiefen Hölle Glut!
Kyrieelson!

Mitten in der Hölle Angst
Unsre Sünd'n uns treiben.
Wo soll'n wir denn fliehen hin,
Da wir mögen bleiben?
Zu dir, Herr Christ, alleine!
Vergossen ist dein teures Blut,
Das g'nug für die Sünde tut.
Heiliger Herre Gott,
Heiliger starker Gott,
Heiliger barmherziger Heliand.
Du ewiger Gott,
Lass uns nicht entfallen
Von des rechkn Glaubens Trost!
Kyrieleison!

This hymn is based on a medieval antiphon, beginning *Media vita in morte sumus*, which according to tradition was written by Notker Balbulus (d. 912). By the 15th century translations of it into German had come into use. One of these is given by *Wackernagel*, from a 15th-century Munich manuscript, thus:

Ein mitten in des lebens zeyt
sey wir mit tod umbfangen:
Wen such wir, der uns hilffe geit,
von dem wir huld erlangen,
Den dich, Herre, al ayne?
der du umb unser missetat
rechtlichen zurnen tuest.
Heyliger herre got,
heylicher astarcker got,
heylicher parmhercziger hailer, ewiger got,
lass uns nit gewalden des pittern todes not.

The powerful refrain “Holy and righteous God!” is based on the *Trisagion* of the Greek liturgy, c. 450.

Martin Luther took this stanza and, after altering it, added two stanzas. This hymn first appeared in the Erfurt *Enchiridion*, 1524. It has long been one of the foremost German hymns for the dying.

The composite translation was especially prepared for *The Lutheran Hymnal*.
[*Handbook to The Lutheran Hymnal*]

Media vita in morte sumus Quem quaerimus adiutorem Nisi te, domine? Qui pro peccatis nostris luste irasceris. Sancte deus, sancte fortis, Sancte et misericors salvator: Amarae morti ne tradas nos. (Ps. 42:3; Is. 6:3.)

IN a Paris breviary this hymn is listed as an antiphon to the “Nunc dimittis” for fifteen days during the middle of Lent. The Episcopal Church of England has incorporated it into their burial ritual, to be said or sung at the grave, with the first line as follows: “In the midst of life we are in death.” According to tradition this antiphon was composed by Notker the Elder (also called Balbulus, the stammerer; d. 912), a Benedictine monk, while he was watching a crew of men engaged in erecting a bridge over a deep chasm at Martinstobel, near St. Gall. This legend, however, has been traced back only to the year 1613. The hymnologist Wackernagel is of the opinion that Notker is the author. But in an extended list of the “sequences” of Notker, there is no mention of “Media vita,” which is more famous than any of the others. This is not a sequence. It is found in several manuscripts of St. Gall from the fourteenth, fifteenth, and the beginning of the sixteenth century, but in none of these is Notker mentioned as the author.

The last three lines of the stanza were known early in the oldest litanies (in the service of the ancient Greek Church), and were taken from the above mentioned passages (Ps. 42:3 and Is. 6:3). Concerning this prayer there is told the following story: “During a terrible earthquake in Constantinople, 446, a youth was taken up to heaven and there he heard the angels praising God with these words, ‘Holy Lord! Holy, Mighty Lord! Holy, Immortal Lord, Have mercy upon us.’ When Bishop Proclus heard this, he had the congregation sing the words, and Emperor Theodosius later issued an order that they should be sung throughout all Christendom.” During the Middle Ages this antiphon was used as a cry of distress and prayer on all occasions of sorrow. It was regularly sung at nine o’clock, the hour of prayer, on Saturday night before the Fourth Sunday in Lent. It was sung by the ministers who accompanied the armies, both before and during the battles. Before the battle of Sempach, 1386, the Swiss army, kneeling and with hands lifted up towards heaven, sang this hymn. “Behold,” said one of the Austrians, “they are begging us for mercy.” “Yes,” answered another, “they are begging for mercy, not from us, however, but from the Lord.” It may be added that the Swiss army was victorious. On account of the magic power popularly ascribed to this antiphon, the Synod of Cologne, 1316 (or 1310), passed a resolution forbidding the singing of the

same except upon permission from the bishop. "Media vita" was translated into German in the fifteenth century with the first line varied as follows: "En mitten in des lebens Zeyt," "In mittel unsers lebens Zeyt," and "Mitten wir im leben sind." The version last mentioned was adopted by Luther, who added two stanzas and published all three stanzas under the title: Die Antiphona: Media vita in morte sumus, verdeutscht. This was published in Eyn Enchiridion oder Handbuchlein, Erfurt, 1524. Later it was included in the collection of funeral hymns which Luther published in 1542. It has been called An elegy against death, hell, and sin, and a hymn concerning Him in whom we shall and true comfort. The oldest Danish translation dates from 1514. Luther's German version was translated into Danish in 1528 for Claus Mortensen's Hymnal. An eleventh century manuscript containing the "Media vita" is kept in the British Museum (said to have been written in Schwaben). Of Luther's rendering there are twelve English translations. The oldest is that made by Bishop Coverdale, 1539, "In the myddest of our lyvyng." The version used in *The Lutheran Hymnary* is by R. Massie as found in his Luther's Spiritual Songs, 1854. The melody in *The Lutheran Hymnary* has been associated with this hymn since the earliest German version. *** [Dahle, *Library of Christians Hymns*]

In Thee alone, O Christ, my Lord* ◇ 415

(See: I trust, O Christ, in You alone)

In Thee is gladness ◇ 149

Str.1 In dir ist Freude in allem Leide, o du süßer Jesu Christ! Durch dich wir haben himmlische Gaben, du der wahre Heiland bist; hilfest von Schanden, rettest von Banden. Wer dir vertrauet, hat wohl gebauet, wird ewig bleiben. Halleluja. Zu deiner Güte steht unser G'müte, an dir wir kleben im Tod und Leben; nichts kann uns scheiden. Halleluja.

Str.2 Wenn wir dich haben, kann uns nicht schaden Teufel, Welt, Sünd oder Tod; du hast's in Händen, kannst alles wenden, wie nur heißen mag die Not. Drum wir dich ehren, dein Lob vermehren mit hellem Schalle, freuen uns alle zu dieser Stunde. Halleluja. Wir jubilieren und triumphieren, lieben und loben dein Macht dort droben mit Herz und Munde. Halleluja.

In Thee, Lord, have I put my trust ◇ 524

In dich hab' ich gehoffet, Herr,
Hilf, dass ich nicht zuschanden werd'
Noch ewiglich zu Spotte!
Das bitt' ich dich, erhalte mich
In deiner Treu', mein Gotte!

Dein gnädig Ohr neig her zu mir,

Erhör mein' Bitt', tu dich herfür,
Eil bald, mich zu erretten!
In Angst und Weh ich lieg' und steh',
Hilf' mir in meinen Nöten!

Mein Gott und Schirmer, steh mir bei,
Sei mir ein' Burg, darin ich frei
Und ritterlich mög' streiten
Wider mein' Feind', der gar viel seind
An mich auf beiden Seiten.

Du blat mein' Stärk', mein Fels, mein Hort
Mein Schild, mein' Kraft (sagt mir dein Wort),
Mein' Hilf', mein Heil, mein Leben,
Mein starker Gott in aller Not;
Wer mag mir widerstreben?

Mir hat die Welt trüglich gericht't
Mit Lügen und mit falschem G'dicht
Viel' Netz' und heimlich' Stricke;
Herr, nimm mein wahr in dieser G'fahr,
B'hüt' mich vor falscher Tücke!

Herr, meinen Geist befehl' ich dir;
Mein Gott, mein Gott, weich nicht von mir,
Nimm mich in deine Hände!
O wahrer Gott, aus aller Not
Hilf mir am letzten Ende!

Glori, Lob, Ehr' und Herrlichkeit
Sei Gott Vater und Sohn bereit,
Dem Heil'gen Geist mit Namen.
Die göttlich' Kraft mach' uns sieghaft
Durch Jesum Christum! Amen.

This hymn by Adam Reusner (Reissner) was first published in the *Form und Ordnung Gegstlicher Gesang und Psalmen*, Augsburg, 1533. It is based on Ps.31: 1-5, with a doxology added. It is considered one of the best psalm versions of the Reformation period.

Our translation is a slightly altered form of Catherine Winkworth's in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

In this our happy Christmastide ◇ 150

I denne søde juletid
tør man sig ret fornøje
og bruge al sin kunst og flid,
Guds nåde at ophøje;
ved den, som er i krybben lagt,
vi vil af ganske sjælemagt
i ånden os forlyste;
din lov skal høres, frelsermand,
så vidt og bredt i verdens land',
at jorden den skal ryste.

En liden søn af Davids rod,
som er og Gud tillige,
for verdens synders skyld forlod
sit søde himmerige,
det var ham svært at tænke på,
at verden skulle undergå,
det skar ham i hans hjerte;
i sådan hjertens kærlighed
han kom til os på jorden ned
at lindre vores smerte.

Vor tak vi vil frembære da,
endskønt den er kun ringe,
hosianna og halleluja
skal alle vegne klinge;
Guds ark er kommen i vor lejr!
thi sjunge vi om fryd og sejr,
mens hjertet sig kan røre,
vi sjunge om den søde fred,
at helvede skal skælve ved
vor julesang at høre.

Gud er nu ikke længer vred,
det kan vi deraf vide,
at han har sendt sin søn herved,
for verdens synd at lide.
Det vorde vidt og bredt bekendt,
at Gud sin søn for os har sendt

til jammer, ve og våde,
hvo ville da ej være fro,
og lade al sin sorg bero
på Jesu søde nåde?

Som natten aldrig er så sort,
den jo for solen svinder,
så farer al min kummer bort,
når jeg mig ret besinder:
at Gud så hjertens inderlig
af evighed har elsket mig
og er min broder vorden,
jeg aldrig glemmer disse ord,
som klingede i engle-kor:
Nu er der fred på jorden!

Og blandes end min frydesang
med gråd og dybe sukke,
så skal dog korsets hårde tvang
mig aldrig munden lukke;
når hjertet sidder mest beklemt,
da bliver frydens harpe stemt,
at den kan bedre klinge,
og knuste hjerter føle bedst,
hvad denne store frydefest
for glæde har at bringe.

Halleluja, vor strid er endt,
hvo ville mere klage ?
Hvo ville mere gå bespændt
i disse fryde-dage?
Syng højt i sky, Guds kirkeflok:
Halleluja, nu har jeg nok,
den fryd har ingen lige,
halleluja, halleluja,
Guds søn er min, jeg vil herfra
med ham til himmerige.

GLORY to God in the Highest, and on earth peace, good will toward men” (Luke 2:14). Under the following title the hymn appeared in 1732, as the last of A Few Christmas Hymns, etc. The seventh stanza was added in the edition of *Troens rare*

Klenodie, 1739. The hymn was included in the hymnal of Pontoppidan, but not in the *Evangelisk kristelige Psalmebog*. Concerning this hymn Skaar says: "It may be regarded as the best of all hymns of Brorson. In times of great trial, when the songs of joy were blended with weeping and sighing, this hymn has given expression to the innermost feelings of the heart and it has likewise been sung as the hymn of triumph upon the deathbed.

A pious woman found in this hymn great comfort in the hour of death and passed through her last struggle with these words upon her lips: "Now Christ is mine, I can depart to be with Him for ever" (seventh stanza). In his estimate of Brorson's Christmas hymns, L. Maltesen says: "No one has before or since sung in such a manner concerning Christmas;" and the Swedish hymnologist Söderberg refers to it as follows: "Brorson excels especially as the Christmas psalmist, and some of his hymns to the nativity of Christ have virtually become folksongs." Rudelbach expresses it in this manner: "Brorson's Christmas hymns sound like heavenly music." They are permeated with deep sincerity and holy zeal. (Notes on Brorson may be found under No. 179.) Our English translation is by Rev. Carl Døving, 1908. [Dahle, *Library of Christians Hymns*]

In vain would boasting reason find ◊ 254

Isaiah, mighty seer in days of old ◊ 40

Jesaia, dem Propheten, das geschah,
Dass er im Geist den Herren sitzen sah
Auf einem hohen Thron in hellem Glanz,
Seines Kleides Saum den Chor füllet' ganz.
Es stunden zween Seraph bei ihm daran,
Sechs Flügel seh er einen Jeden han:
Mit zween verbargen sie ihr Antlitz klar,
Mit zween bedeckten sie die Füsse gar,
Und mit den andern zween sie flogen frei.
Genander riefen sie mit grossem G'schrei:
Heilig ist Gott, der Herre Zebaoth!
Heilig ist Gott, der Herre Zebaoth!
Heilig ist Gott, der Herre Zebaoth!
Sein' Ehr' die ganze Welt erfüllet hat.
Von dem G'schrei zittert, Schwell' und Balken gar,
Das Haus auch ganz voll Rauchs und Nebels war.

(For the second stanza, see: Now let us to the Lord lift up our hearts))

This is Luther's famous German *Sanctus*, based on Is. 6:1-4. It was first published in his *Deutsche Messe*, etc., 1526, together with its traditional melody.

According to the rubrics of Luther's order of service for Holy Communion the bread was first consecrated and distributed, and then was sung either this *Sanctus* or Luther's "Gott sei gelobet" or John Hus' "*Iesus Christus, nostra salus.*" The wine was then consecrated and received.

The translation, a composite, was prepared for *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

Jerusalem the golden* ◇ 534

(See: The world is very evil)

Jerusalem, my happy home ◇ 539

This hymn has a most complicated history. There is a lengthy discussion of it in Julian's *Dictionary of Hymnology*, to which we refer the reader. It seems that the hymn in its original form is based on a passage from a collection of the writings of Augustine of Hippo, known as *The Meditations of St. Augustine (Liber Meditationum)*, in which the Church Father meditated on the joys of the heavenly Jerusalem. This passage begins: "Mater Hierusalem, Civitas Sancta Dei." In the British Museum there is a manuscript of the late sixteenth or early seventeenth century, containing a poem of the twenty-six stanzas, entitled "A Song Mad(e) by F. B. P., to the Tune of Diana." It is included in the *English Hymnal*, in modern English, as follows:

1. Jerusalem my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?

2. O happy harbor of the saints!
O sweet and pleasant soil!
In thee no sorrow may be found,
No grief, no care, no toil.

3. In thee no sickness may be seen,
No hurt, no ache, no sore:
In thee there is no dread of death,
But life forevermore.

4. No dampish mist is seen in thee,
No cold nor darksome night:
There every soul shines as the sun;
There God himself gives light.

5. There lust and lucre cannot dwell;
There envy bears no sway;
There is no hunger, heat, nor cold,
But pleasure every way.

6. Jerusalem, Jerusalem,
God grant I once may see
Thy endless joys, and of the same
Partaker aye may be!

7. Thy walls are made of precious stones,
Thy bulwarks diamonds square;
Thy gates are of right orient pearl,
Exceeding rich and rare.

8. Thy turrets and thy pinnacles
With carbuncles do shine;
Thy very streets are paved with gold,
Surpassing clear and fine.

9. Thy houses are of ivory,
Thy windows crystal clear;
Thy tiles are made of beaten gold—
O God, that I were there!

10. Within thy gates no thing doth come
That is not passing clean,
No spider's web, no dirt, no dust,
No filth may there be seen.

11. Ah, my sweet home, Jerusalem,
Would God I were in thee!
Would God my woes were at an end,
Thy joys that I might see!

12. Thy saints are crowned with glory great;
They see God face to face;
They triumph still, they still rejoice:
Most happy is their case.

13. We that are here in banishment
Continually do mourn;
We sigh and sob, we weep and wail,
Perpetually we groan.

14. Our sweet is mixed with bitter gall,
Our pleasure is but pain,
Our joys scarce last the looking on,
Our sorrows still remain.

15. But there they live in such delight,
Such pleasure, and such play
As that to them a thousand years
Doth seem as yesterday.

16. Thy vineyards and thy orchards are
Most beautiful and fair,
Full furnishèd with trees and fruits
Most wonderful and rare.

17. Thy gardens and thy gallant walks
Continually are green;
There grow such sweet and pleasant flowers
As nowhere else are seen.

18. There's nectar and ambrosia made,
There's musk and civet sweet;
There many a fair and dainty drug
Is trodden under feet.

19. There cinnamon, there sugar grows,
There nard and balm abound;
What tongue can tell or heart conceive
The joys that there are found?

20. Quite through the streets with silver sound
The flood of life doth flow,
Upon whose banks on every side
The wood of life doth grow.

21. There trees forevermore bear fruit

And evermore do spring;
There evermore the angels sit
And evermore do sing;

22. There David stands with harp in hand
As master of the choir;
Ten thousand times that man were blest
That might this music hear.

23. Our Lady sings Magnificat
With tune surpassing sweet;
And all the virgins bear their parts,
Sitting about her feet.

24. Te Deum doth Saint Ambrose sing,
Saint Austin doth the like;
Old Simeon and Zachary
Have not their songs to seek.

25. There Magdalene hath left her moan
And cheerfully doth sing
With blessed saints whose harmony
In every street doth ring.

26. Jerusalem, my happy home,
Would God I were in thee!
Would God my woes were at an end
Thy joys that I might see!

The identity of F. B. P. has not been established. It may mean "Francis Baker, Presbyterian," a secular priest who is said to have been imprisoned in the Tower of London. The claim of the Roman Catholics that the author of the hymn is Father Laurence Anderton, *alias* John Brerely, S. J., who lived in the days of Charles I, is also unfounded.

A hymn published in 1585 at London by John Windet, entitled "The Glasse of Vaine-Glorie," composed by W. P. (W. Prid), Doctor of Laws, in forty-four stanzas, bears in part a close resemblance to the "Song by F. B. P." so that it is likely that he made some use of it. David Dickson (1583-1662), a Scotch Presbyterian minister, published a version, beginning "O Mother dear, Jerusalem," based on the two foregoing texts. A still later form, published in 1795, in the Eckington Collection, has been

attributed to James Montgomery but is very likely the work of the editor of the collection, Joseph Bromehead.

What has perhaps been the most popular form of the hymn appeared in *Collection of Above Six Hundred Hymns*, Doncaster, 1801, as a new supplement to the Psalms of Isaac Watts. This cento contained seven stanzas. Our text has five of these. We have been unable to trace the origin of Stanza 6. [*Handbook to The Lutheran Hymnal*]

THIS old hymn has been drawn from a poem found in a manuscript now kept in the British Museum, dating probably from the close of the 16th century. The poem contains 24 stanzas, thought to be based upon a certain portion of *St. Augustine's Meditations*. The only mark of authorship is "F. B. P.", which letters have been the object of many guesses. The cento, found in *The Lutheran Hymnary*, is claimed to have been rendered by Joseph Bromehead and was first printed in 1795. Bromehead was born in 1748 and was educated in Queen's College, Oxford. He served as curate of Eckington, Derbyshire, where he died in 1826. He was the author of several psalm versions and the popular form of this hymn.

Our present hymn has a long history, which, however, would scarcely interest the majority of the readers of this work. The writings of the ancient church fathers have often been the source of inspiration to the older German and English hymn writers: It is thought that this hymn is based upon an old Latin hymn by Cardinal Damiani, "Ad perennis vitae fontem," and, since this is found in the so-called *Augustine's Meditations*, this Latin hymn has also been ascribed to Augustine. There are found two English variants of "Jerusalem, my happy home." One is the above mentioned hymn marked "F. B. P.", beginning thus:

*Hierusalem my happie home,;
When shall I come to thee?
When shall my sorrows have an end,
The ioyes when shall I see?*

The other, marked "W. Prid.", has 44 stanzas and begins with the words:

O mother deare, Hierusalem, Jehoua's throne on hie! O Sacred Cittie, Queen and Wife, O Christ eternally. (1585). [*Dahle, Library of Christians Hymns*]

Jerusalem, thou city fair and high ◇ 541

Jerusalem, du hochgebaute Stadt.
Wollt' Gott, ich wär' in dir!
Mein sehnlich Herz so gross Verlangemat
Und ist nicht mehr bei mir.
Weit über Berg und Tale,
Weit über blaches Feld
Schwingt es sich überalle
Und eilt aus dieser Welt.

O schöner Tag und noch viel schönre Stund',
Wann wirst du kommen schier,
Da ich mit Lust, mit freiem Freudenmund
Die Seele geb' von mir
In Gottes treue Hände
Zum auserwählten Pfand,
Dass sie mit Heil anlände
In jenem Vaterland!

Im Augenblick wird die erheben sich
Bis an das Firmament,
Wenn sie verlässt so sanft, so wunderlich
Die Stätt' der Element',
Fährt auf Eliä Wagen,
Mit engelischer Schar,
Die sie in Händen tragen,
Umgeben ganz und gar.

O Ehrenburg, sei nun gegrüset mir,
Tu auf die Gnadenfort'!
Wie grosse Zeit hat mich verlangt nach dir,
Eh' ich gekommen fort
Aus jenem bösen Leben,
Aus jener Nichtigkeit,
Und mir Gott hat gegeben
Das Erb' der Ewigkeit!

Was für ein Volk, waa für ein' edle Schar
Kommt dort gezogen schon?
Was in der Welt von Auserwählten war,
Seh' ich, die beste Kron',
Die Jesus mir, der Herre,
Entgegen hat gesandt,
Da ich noch war so ferne
In meinem Tränenland.

Propheten gross und Patriarchen hoch,
Auch Christen insgemein,
Die weiland dort trugen des Kreuzes Joch
Und der Tyrannen Pein,
Schau' ich in Ehren schweben,

In Freiheit überall,
Mit Klarheit heil umgeben.
Mit sonnenlichtem Strahl.

Wenn dann zuletzt ich angelanget bin
Im schönen Paradeis,
Von höchster Freud' erfüllet wird der Sinn,
Der Mund von Lob und Preis.
Das Halleluja reine
Singt man in Heiligkeit,
Das Hosianna feine
Ohn' End' in Ewigkeit.

Mit Jubelklang, mit Instrumenten schön,
In Chören ohne Zahl,
Dass von dem Klang und von dem süßen Ton
Erbebt der Freudensaal;
Mit hundertausend Zungen,
Mit Stimmen noch viel mehr,
Wie von Anfang gesungen
Das himmelische Heer.

This was Dr. Francis Pieper's favorite hymn and was sung at his funeral in Holy Cross Church, St. Louis, June 6, 1931. Johann Meyfart published this hymn in his *Tuba Novissima*, Coburg, 1626. This work contained four sermons preached by Meyfart at Coburg on Death, Judgment, Eternal Life, and Eternal Punishment. The hymn was the conclusion of the third sermon, based on Matt. 17:1-9, entitled "On the Joy and Glory which All the Elect are to Expect in the Life Everlasting." Lauxmann says of the hymn:

The hymn is a precious gem in our Treasury of Song, in which one clearly sees that from it the whole heart of the poet shines out on us. Meyfart had his face turned wholly to the future, to the Last Things; and with a richly fanciful mysticism full of deep and strong faith he united a flaming zeal for the House of the Lord and against the abuses of his times.

The famous Chinese missionary pioneer Karl Gützlaff died with the words on his lips "Would God I were in Thee!" The noted painter Julius Schnorr von Carolsfeld's last work was the illustration of this hymn, and this hymn was also sung at his funeral.

No doubt the popularity of this hymn has been aided by its tune "Jerusalem, du hochgebaute Stadt" from the pen of Melchior Frank, director of the choir at Coburg when Meyfart wrote the hymn. It was first printed at Erfurt, after the death of both, in

the *Christlich... Gesangbuch*, 1663. Too much cannot be said of the beauty and effectiveness of this melody, which breathes the spirit of joyous triumph over death and the grave. It must not be played too slowly. It ranks with the best gems of our Evangelical hymnodical treasures.

The translation is by Catherine Winkworth, second series, *Lyra Germanica*, 1858. altered.

[*Handbook to The Lutheran Hymnal*]

THIS beautiful hymn was printed in Coburg, 1626, in the author's *Tuba Novissima*, a book containing four sermons on *The Last Things: Death, Judgment, Everlasting Life, and Everlasting Punishment*. The hymn is appended at the close of the third sermon, which was based upon Matthew 17:1-9. It has the following title: *Concerning the Joy and Glory awaiting the Elect in Eternal Life*. The original has 8 stanzas. The hymnologist, Söderberg, says concerning this hymn: "The deep misery brought on by The Thirty Years' War was, in a great measure, responsible for the turning of many minds away from earthly things toward heaven, where there shall be 'no more sorrow, nor crying, nor any more pain.' J. M. Meyfart gave a beautiful expression to this sentiment through his hymn of praise concerning the glory of the New Jerusalem. This hymn is based upon the 21st chapter of Revelation. It has also been given an exceptionally beautiful melody and has been included in the great majority of German hymn books. In a tone of joyful assurance Meyfart's hymn expresses the glorious hope of the faithful, that those who persevere unto the end, those who have overcome the world, shall enter into the eternal Sabbath rest of God in the Land of the Living." Lauxmann calls this hymn "a precious gem in our Treasury of Song, in which one clearly sees that from it the whole heart of the poet shines out on us. Meyfart had his face wholly turned to the Future, to the Last Things, and with a richly fanciful mysticism, full of deep and strong faith, he united a flaming zeal for the House of the Lord, and against the abuses of his times." (Translation by J. Mearns). This hymn was the favorite hymn of the well known missionary to China, Charles Gützlaff. He died in Hong-Kong, August 9, 1851, and his last words were: "Would God, I were in Thee." It may also be of interest to mention that the famous painter, Julius Schnorr, of Carolsfeld, made an illustration for this hymn as his last work, and this hymn was sung at his funeral. The English translation was rendered by Miss C. Winkworth, 1858, for her *Lyra Germanica*. There are at least ten other English versions. [Dahle, *Library of Christians Hymns*]

Jesus came, the heavens adoring ◇ 89

This hymn by Godfrey Thring appeared in Chope's *Hymnal*, 1864. It beautifully emphasizes the advents of the Lord: in humility for redemption; in mercy to the sinner; and in glory. [*Handbook to The Lutheran Hymnal*]

Jesus Christ is risen today ◇ 352

This triumphant Easter hymn is based upon a Latin original, at least as to the theme and the first stanza. The Latin original, of which there are a number of texts dating from the fourteenth century upward, begins:

1. Surrexit Christus hodie
Humano pro solamine,
2. Mortem qui passus pridie
Miserrimo pro homine.
3. Mulieres, o tremulae,
In Galilaeam pergite, etc.

Some texts have four, some six, and some eleven stanzas. The Latin author is unknown.

The English version of the hymn became popular in English circles by its appearance in the *Supplement to the New Version* of Brady and Tate, edition c. 1816. The first English translation appeared in 1708 in *Lyra Davidica*, etc., London (J. Walsh). It was in three stanzas, of which the first was substantially our first above. In Arnold's *Compleat Psalmodist*, 2d edition, 1749, the modern English version appeared. The first stanza of the first translation was slightly changed, and new Stanzas 2 and 3 were added. These are substantially as above. Then in Lord Selborne's *Book of Praise*, 1862, and Thring's *Collection*, 1882, the doxology, as above, was added. [*Handbook to The Lutheran Hymnal*]

Jesus Christ, my sure Defense ◇ 532

Jesus, meine Zuversicht
Und mein Heiland ist im Leben;
Dieses weiss ich, sollt' ich nicht
Darum mich zufrieden geben,
Was die lange Todesnacht
Mir auch für Gedanken macht?

Jesus, er, mein Heiland, lebt;
Ich werd' auch das Leben schauen,
Sein, wo mein Erlöser schwebt;
Warum sollte mir denn grauen?
Läset auch ein Haupt sein Glied,
Welches es nicht nach sich zieht?

Ich bin durch der Hoffnung Band

Zu genau mit ihm verbunden;
Meine starke Glaubenshand
Wird in ihn gelegt befunden,
Dass mich auch kein Todesbann
Ewig von ihm trennen kann.

Ich bin Fleisch und muss daher
Auch einmal zu Asche werden;
Das gesteh' ich, doch wird er
Mich erwecken aus der Erden,
Dass ich in der Herrlichkeit
Um ihn sein mög' allezeit.

Dann wird eben diese Haut
Mich umgeben, wie ich gläube,
Gott wird werden angeschaut
Dann von mir in diesem Leibe,
Und in diesem Fleisch werd' ich
Jesum sehen ewiglich.

Dieser meiner Augen Licht
Wird ihn, meinen Heiland, kennen;
Ich, ich selbst kein Fremder nicht,
Werd' in seiner Liebe brennen;
Nur die Schwachheit um und an
Wird von mir sein abgetan.

Was hier kranket, seufzt und fleht,
Wird dort frisch und herrlich gehen;
Irdisch werd' ich ausgesät,
Himmlisch werd' ich auferstehen;
Hier geh' ich natürlich ein,
Nachmals werd' ich geistlich sein.

Seid getrost und hocheufreut,
Jesus trägt euch, meine Glieder!
Gebt nicht Raum der Traurigkeit!
Sterbt ihr, Christus ruft euch wider,
Wenn die letzt' Drommet' erklingt,
Die auch durch die Gräber dringt.

Lacht der finstern Erdenkluft,
Lacht des Todes und der Höllen;
Denn ihr sollt euch durch die Luft
Eurem Heiland zugesellen!
Dann wird Schwachheit und Verdruss
Liegen unter eurem Fuss.

Nur dass ihr den Geist erhebt
Von den Lüsten dieser Erden
Und euch dem schon jetzt ergebt,
Dem ihr beigefügt wollt werden
Schick das Herze da hinein,
Wo ihr ewig wünscht zu sein!

THIS beautiful hymn is based upon Job 19:25-27: "But as for me I know that my Redeemer liveth, and at last He will stand forth upon the earth: and after my skin, even this body, is destroyed, yet out from my flesh shall I see God." Also upon 1 Cor. 15:35 and the following verses. The hymn appeared for the first time in *Crüger-Runge's Gesangbuch*, 1653; it consisted of 10 stanzas and had no author's name attached. Luise Henriette of Brandenburg, the wife of the elector, Friedrich Wilhelm, was for a long time considered by German writers as the author of this hymn.

Others have held that historical proof of authorship was lacking, and the question has not yet been definitely settled. Among the zealous workers for hymn singing in the Reformed Church during the first half of the 17th century, Luise Henriette (born Princess of Orange) was a forceful leader. This highly gifted princess (b. 1627, d. 1667, see Vol. I, No. 157) who, during the time of trial for Paul Gerhardt in Berlin, took his part and sought to help him, labored with great zeal to improve congregational singing. For this purpose she published a hymn book in which were included the best of Luther's hymns and later productions. Four of the hymns in this book are accredited to Luise Henriette. But whether these hymns were written by her or dedicated to her by other authors, has always been a mooted question. She was only 26 years old when this book was published. It is certain, that if these four hymns were not written by her they proceeded from the religious circles to which she belonged. Lauxmann is of the opinion that she did compose this hymn as she, at the age of 22, lost her first-born child. The hymnologist Rambach recognized in this hymn a masterpiece of Christian poetry. Winterfeld says that it is and will always remain a gem among the spiritual songs of the Evangelical Church. Our English translation was rendered by Miss Winkworth in her *Chorale Book for England*, 1863. An earlier translation by Miss Winkworth appeared in her *Lyra Germanica*, 1855, beginning with the words "Jesus, my Redeemer, lives!" This is the first line of the second stanza in the version found in *The Lutheran Hymnary*. In both versions the hymn is abbreviated. In *The Lutheran*

Hymnary, stanzas 1, 2, 3, 6, 7, and 10 of the original have been included. The Danish translation of the entire hymn was rendered by Fredrik Rostgaard, 1742. Landstad's hymn book contains all 10 stanzas. [Dahle, *Library of Christians Hymns*]

Jesus Christ, our blessed Savior ♦ 316-317

This hymn is from the Latin by John Huss, included in the *Monumentorum Joannis Hus, altera pars*, Nürnberg, 1558. His authorship is doubtful, however. Wackernagel gives the hymn in three forms, one of ten, a second of nine, and a third of seven stanzas. The last reads:

1. Iesus Christus, nostra salus,
Quod reclamatur omnis malus,
Nobis in sui memoriam
Dedit hanc panis hostiam.

2. O quam sanctus panis iste!
Tu solus es, Iesu Christe,
Caro, cibus, sacramentum,
Quo non maius est inventum.

3. Hoc donum suavitatis
Charitasque deitatis,
Virtutis eucharistia,
Communionis gratia.

4. Ave deitatis forma,
Dei unionis norma:
In te quisque delectatur,
Qui te fide speculatur.

5. Non es panis, sed es Deus,
Homo, liberator meus,
Qui in cruce pependisti
Et in carne defecisti.

6. Esca, digna angelorum,
Pietatis lux sanctorum:
Lex moderna approbavit,
Quod antiqua figuravit.

7. Salutare medicamen.

Peccatorum relevamen,
Pasce nos, a malis leva,
Duc nos, ubi est lux tua.

Martin Luther gave the hymn a German form in ten stanzas, in *Eyn Enchiridion*, Erfurt, 1524, as follows:

1. Jesus Christus, unser Heiland,
Der von uns den Gotteszorn wandt',
Durch das bitter Leiden sein
Half er uns aus der Hölle Pein.

2. Dass wir nimmer des vergessen,
Gab er uns sein'n Leib zu essen,
Verborgen im Brot so klein,
Und zu trinken sein Blut im Wein.

3. Wer sich will zu dem Tisch machen,
Der hab' wohl acht auf sein' Sachen;
Wer unwürdig hinzugeht,
Für das Leben den Tod empfäht.

4. Du sollst Gott den Vater preisen,
Dass er dich so wohl wollt' speisen
Und für deine Missetat
In den Tod sein'n Sohn geben hat.

5. Du sollst glauben und nicht wanken,
Dass es Speise sei den Kranken,
Den'n ihr Herz von Sünden schwer
Und vor Angst ist betrübet sehr.

6. Solch' gross' Gnad' und Barmherzigkeit
Sucht ein Hen in grosser Arbeit.
Ist dir wohl, so bleib davon,
Dass du nicht kriegest bösen Lohn!

7. Er spricht selber: Kommt, ihr Armen.
Lasst mich über euch erbarmen!
Kein Arzt ist dem Starken not,
Sein' Gunst wird an ihm gar ein Spott.

8. Hätt' st du dir was konnt erwerben,
Was dürft' ich denn für dich sterben?
Dieser Tisch auch dir nicht gilt,
So du selber dir helfen willt.

9. Glaubst du das von Herzensgrunde
Und bekennest mit dem Munde,
So bist du recht wohl geschickt,
Und die Speis' dein' Seel' erquickt.

10. Die Frucht soll auch nicht ausbleiben,
Deinen Nächsten sollst du lieben,
Dass er dein geniessen kann,
Wie dein Gott an dir hat getan.

The English text follows Luther, omitting Stanzas 6 and 10. The translator is unknown. [*Handbook to The Lutheran Hymnal*]

Jesus Christ, our Lord most holy ◇ 285

Jezu Kriste, Pane mily,
Beránku Bozi nevinny,
Vznesls, vznesls na kriz ruce svoje,
Pro ne-, pro nespraved'nosti moje.

Plac Ho, clovece mizerny,
Pohled, jak jest milosrdny;
Jezís, Jezís na krízi umírání,
Slunce, slunce svou jasnost zahryvání.

Pán rekl ostatní slova,
Sklonila se jeho hlava;
Matka, matka pod Nim zalostivá
Stojí, stojí, sotva ze jest živá.

Opona se iest roztrhla.
Zeme se ukrutne trásla,
Skály, skály tvrdé se pukaly,
Mrtví, mrtví z hrobu ven vstávali.

Naskrze mu bok probili,

Krev I vodu vycedili;
Smyj se, smyj se nasimi slzami
Jezu, Jezu smiluj se nad námi.

This excellent Good Friday hymn appeared about the middle of the 16th century and is attributed to Michal Grodzki. We have been unable to ascertain any particulars of the author's life.

The translation by John Bajus was prepared in 1939 for *The Lutheran Hymnal*.
[*Handbook to The Lutheran Hymnal*]

Jesus I will never leave ◇ 362

Meinen Jesum lass' ich nicht.
Weil er sich für mich gegeben,
So erfordert meine Pflicht!
Klettenweis' an ihm zu kleben;
Er ist meines Lebens Licht;
Meinen Jesum lass' ich nicht.

Jesum lass' ich nimmer nicht,
Weil ich soll auf Erden leben;
Ihm hab' ich voll Zuversicht,
Was ich bin und hab', ergeben;
Alles ist auf ihn gericht't;
Meinen Jesum lass' ich nicht.

Lass vergehen das Gesicht,
Hören, Schmecken, Fühlen weichen,
Lass das letzte Tageslicht
Mich auf dieser Welt erreichen,
Wenn der Lebenstaden bricht;
Meinen Jesum lass' ich nicht.

Ich werd' ihn auch lassen nicht,
Wenn ich nun dahin gelanget,
Wo vor seinem Angesicht
Frommer Christen Glaube pranget;
Mich erfreut sein Angesicht;
Meinen Jesum lass' ich nicht.

Nicht nach Welt, nach Himmel nicht
Meine Seele wünscht und sehnet;

Jesum wünscht sie und sein Licht,
Der mich hat mit Gott versöhnt,
Der mich freiet vom Gericht;
Meinen Jesum lass' ich nicht,

Jesum lass' ich nicht von mir,
Geh' ihm ewig an der Seiten;
Christus wird mich für und für
Zu dem Lebensbächlein leiten.
Selig, wer mit mir so spricht:
Meinen Jesum lass' ich nicht!

Christian Keimann (Keymann) first published this hymn of love to Christ in A. Hammerschmidt's *Fest-, Buss- und Danklieder*, Zittau and Leipzig, 1658, in six stanzas. It is founded on the words of Jacob in Gen. 32:26. The hymn is an acrostic on the dying words of Johann Georg, Elector of Saxony, October 8, 1656. The first word in each of the first five stanzas forms the sentence "Meinen Jesum lass' ich nicht." In Stanza 6 the first letters in each line form the initials J. G. C. Z. S., *i. e.*, Johann Georg, Churfürst zu Sachsen, and in Line 6 the full motto is repeated as uttered by the Elector. Though Stanza 6 is omitted in the English text, it is given above for the purpose of showing the acrostic formation.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

Jesus lives! The victory's won ◇ 353

Jesus lebt, mit ihm auch ich;
Tod, wo sind nun deine Schrecken?
Jesus lebt und wird auch mich
Von den Toten auferwecken.
Er verklärt mich in sein Licht:
Dies ist meine Zuversicht.

Jesus lebt. Ihm ist das Reich
Über alle Welt gegeben.
Mit ihm werd' ich auch zugleich
Ewig herrschen, ewig leben.
Gott erfüllt, was er verspricht:
Dies ist meine Zuversicht.

Jesus lebt. Sein Heil ist mein:
Sein sei auch mein ganzes Leben;
Reines Herzens will ich sein

Und den Lüsten widerstreben.
Er verlässt den Schwachen nicht:
Dies ist meine Zuversicht.

Jesus lebt. Ich bin gewiss;
Nichts soll mich von Jesu scheiden,
Keine Macht der Finsternis,
Keine Herrlichkeit, kein Leiden.
Er gibt Kraft zu jeder Pflicht:
Dies ist meine Zuversicht.

Jesus lebt. Nun ist der Tod
Mir der Eingang in das Leben.
Welchen Trost in Todesnot
Wird er meiner Seele geben,
Wenn sie gläubig zu ihm spricht:
Herr, Herr, meine Zuversicht!

AS first published in the author's *Geistliche Oden und Lieder*, Leipzig, 1757, it contained six stanzas under the title *Easter Hymn*. This is one of Gellert's most beautiful hymns. It is based on John 14:19: "Yet a little while, and the world seeth me no more: but ye see me: because I live, ye shall live also." It has many characteristics in common with the hymn, "Jesus Christ, my sure defense", also the same melody, but is in fact original throughout. It is found in a large number of German hymn books and is also extensively used in the English language. It is sometimes used as a funeral hymn. The present English translation was rendered by Miss Frances E. Cox, 1841. [Dahle, *Library of Christians Hymns*]

Jesus loves me ◊ 179

Jesus shall reign ◊ 193

WATTS' Psalms of David, published 1719, contained this hymn, which makes up the second part of his metrical version of the 72nd Psalm. The original has eight stanzas. In later hymnals it has been considerably abbreviated. It came into general use during the 19th century. It has gained in favor and popularity as the missionary spirit has been aroused. It has been translated into many languages, even into Latin. This latter translation was furnished by R. Bingham, "Omnibus in terris, Dominus regnabit Jesus," published in 1871.

On Pentecost Day, 1863, many thousand Christian natives of Tonga, Fiji, and Samoa islands gathered for divine services in the shade of their fig trees. The king of the Islands and his chiefs and warriors took a leading part. It must have stirred the souls of these

Christians to hear the many thousand voices unite upon the occasion and sing for the first time as a Christian people, this glorious hymn, "Jesus shall reign." [Dahle, *Library of Christians Hymns*]

Jesus sinners doth receive! ◇ 426

Jesus nimmt die Sünder an;
Saget doch dies Trostwort allen,
Welche von der rechten Bahn
Auf verkehrten Weg verfallen!
Hier ist, was sie retten kann:
Jesus nimmt die Sünder an.

Keiner Gnade sind wir wert,
Doch hat er in seinem Worte
Eidlich sich dazu erklärt.
Sehet nur, die Gnadenpforte
Ist hier völlig aufgetan:
Jesus nimmt die Sünder an.

Wenn ein Schaf verloren ist,
Suchet es ein treuer Hirte;
Jesus, der uns nie vergisst,
Suchet treulich das Verirrte,
Dass es nicht verderben kann:
Jesus nimmt die Sünder an.

Kommet alle, kommet her,
Kommet, ihr betrübten Sünder!
Jesus rufet euch, und er
Macht aus Sündern Gottes Kinder.
Glaubet's doch und denket dran:
Jesus nimmt die Sünder an.

Ich Betrübter komme hier
Und bekenne meine Sünden.
Lass, mein Heiland, mich bei dir
Gnade zur Vergebung finden,
Dass dies Wort mich trösten kann:
Jesus nimmt die Sünder an.

Ich bin ganz getrostes Muts.

Ob die Sünden blutrot wären,
Müssten sie kraft deines Bluts
Dennoch sich in Schneeweiss kehren,
Da ich gläubig sprechen kann:
Jesus nimmt die Sünder an.

Mein Gewissen beisst mich nicht,
Moses darf mich nicht verklagen;
Der mich frei und ledig spricht,
Hat die Schulden abgetragen,
Dass mich nichts verdammen kann:
Jesus nimmt die Sünder an.

Jesus nimmt die Sünder an,
Mich hat er auch angenommen
Und den Himmel aufgetan,
Dass ich selig zu ihm kommen
Und auf den Trost sterben kann:
Jesus nimmt die Sünder an.

This is Neumeister's best hymn. It was published in *Evangelischer Nachklang*, 1718, and is based upon the Gospel lesson for the Third Sunday after Trinity (Luke 15:1-10); see also Matt. 11: 28: "Come unto Me, all ye that labor and are heavy laden, and I will give you rest"; and Is. 1:18: "Come now, and let us reason together, saith Jehovah: though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool." The hymn is extensively used in Germany and America, especially at mission festivals. There are six English translations. The version used in *The Lutheran Hymnary* follows in the main the edition of Henry Mills in his *Horae Germanicae* (1845-56).

This hymn must not be mistaken for

Jesus nimmt die Sünder an,

Drum so will ich nicht versagen,

by Ludwig Heinrich Schlosser (1663-1723). [Dahle, *Library of Christians Hymns*]

Jesus! and shall it ever be ◇ 471

It is not definitely known at what time this hymn was written. Grigg is said to have begun the writing of hymns at the age of 10 years. The hymn was published by the author in 1765 as one of his *Four Hymns on Divine Subjects wherein the Patience and Love of our Divine Savior is displayed*. It has later been revised by many, among whom may be mentioned Benjamin Francis in *Rippon's Baptist Selection*, 1787. [Dahle, *Library of Christians Hymns*]

Jesus, Brightness of the Father ◇ 547

Tibi, Christe, splendor Patris,
Vita, virtus cordium,
In conspectu angelorum
Votis, voce psallimus;
Alternantes concrepando
Melos damus vocibus.

Quo custode procul pelle,
Rex, Christe piissime,
Omne nefas inimici
Mundo corde et corpore;
Paradiso redde tuo
Nos sola clementia.

Gloriam Patri melodis
Personem vocibus,
Gloriam Christo canamus,
Gloriam Paraclito,
Qui Deus trinus et unus
Extat ante saecula. Amen.

This hymn is ascribed to Rhabanus Maurus († 856), but his authorship is doubtful. The translation is an altered form of that by Edward Caswall in his *Lyra Catholica*, 1849. [*Handbook to The Lutheran Hymnal*]

Jesus, grant that balm and healing* ◇ 293

(See: O what precious balm and healing)

Jesus, I my cross have taken ◇ 424

“And he that doth not take his cross and follow after me, is not worthy of me” (Matt. 10:36).

“What things were gain to me, those I counted loss for Christ” (Phil. 3:7).

This hymn is found in *Sacred Poetry*, Edinburgh, Oliphant & Sons, 3rd edition, 1824, in 6 stanzas of 8 lines, and with the heading: *Lo, we have left all and followed Thee* (Matt. 19:27), and signed “G.” In 1825 it appeared in *Montgomery’s Christian Psalmist* with the same signature; in the *Family Visitor*, 1826, and in *Hymns for Private Devotion*, 1827, it appeared without signature; and 1833 in *Lyte’s Poems, Chiefly Religious*. In an abbreviated and sometimes altered form it has passed into numerous collections in most English speaking countries. [Dahle, *Library of Christians Hymns*]

Jesus, I will ponder now ◇ 287

Jesu deine Passion
Will ich jetzt bedenken;
Wollest mir vom Himmelsthron
Geist und Andacht schenken.
In dem Bild jetzund erschein,
Jesu, meinem Herzen,
Wie du, unser Heil zu sein,
Littest alle Schmerzen!

Meine Seele sehen mach
Deine Angst und Bande,
Deine Speichel, Schläg' und Schmach,
Deine Kreuzeschande,
Deine Geissel, Dornenkron',
Speer- und Nägelwunden,
Deinen Tod, o Gottessohn,
Und den Leib voll Schrunden!

Doch so lass mich nicht allein
Deine Marter sehen,
Lass mich auch die Ursach' fein
Und die Frucht verstehen!
Ach, die Ursach' war auch ich,
Ich und meine Sünde;
Diese hat gemartert dich,
Nicht das Heideng'sinde.

Jesu, lehr bedenken mich
Dies mit Buss' und Reue;
Hilf, dass ich mit Sünden dich
Martre nicht aufs neue!
Sollt' ich dazu haben Lust
Und nicht wollen meiden,
Was Gott selber büssen musst'
Mit so grossem Leiden?

Wenn mir meine Sünde will
Machen heiss die Hölle,
Jesu, mein Gewissen still,

Dich ins Mittel stelle!
Dich und deine Passion
Lass mich gläubig fassen:
Liebet mich sein lieber Sohn,
Wie kann Gott mich hassen?

Gib auch, Jesu, dass ich gern
Dir das Kreuz nachtrage,
Dass ich Demut von dir lern'
Und Geduld in Plage,
Dass ich dir geb' Lieb' um Lieb'!
Indes lass dies Lallen
(Bessern Dank ich dorten geb'),
Jesu, dir gefallen!

This hymn by Sigismund von Birken, like his hymn "Let Us Ever Walk with Jesus", first appeared in *Heilige Karwochen*, Nürnberg, 1653. It is his finest hymn and a great favorite Lenten hymn in the Lutheran Church.

The translation is an altered form of that by August Crull. [*Handbook to The Lutheran Hymnal*]

Jesus, Jesus, only Jesus ◇ 379

Jesus, Jesus, nichts als Jesus
Sol mein Wunsch sein und mein Ziel.
Jetztund mach' ich ein Verbündnis,
Dass ich will, was Jesus will;
Denn mein Herz, mit ihm erfüllt
Rufet nur: Herr, wie du willst!

Einer ist es, dem ich lebe,
Den ich liebe früh und spat.
Jesus ist es, dem ich gebe,
Was er mir gegeben hat.
Ich bin in dein Blut verhüllt;
Führe mich, Herr, wie du willst!

Scheinet was, es sei mein Glücke,
Und ist doch zuwider dir,
Ach so nimm es bald zurücke,
Jesu, gib, was nützet mir!
Gib dich mir, Herr Jesu, mild;

Nimm mich dir, Herr, wie du willst,

Und vollbringe deinen Willen
In, durch und an mir mein Gott.
Deinen Willen lass erfüllen
Mich im Leben, Freud' und Not,
Sterben als dein Ebenbild,
Herr, wann, wo und wie du willst!

Sei auch, Jesu, stets gepriesen,
Dass du dich und viel dazu
Hast geschenkt und mir erwiesen,
Dass ich fröhlich singe nu:
Es geschehe mir, mein Schild,
Wie du willst, Herr, wie du willst!

In the original the initial letters of the stanzas spell the name *Jesus*. Elisabeth's hymns, 206 in number, were edited by her cousin Emilie (perhaps assisted by A. Fritsch) and were published under the title *Die Stimme der Freundin, das ist: Geistliche Lieder welche, aus brünstiger und biss ans Ende beharrter Jesus Liebe, verfertiget und gebraucht*, Rudolstadt, 1687. This and a number of other hymns by Elisabeth had been published earlier (1673 and 1675). Skaar says concerning this hymn: "It is a true expression of the consecrated spiritual life of the poetess, for Jesus was to her the beginning and the end, her one and only love." The English translation was rendered by August Crull and incorporated into the *Evangelical Lutheran Hymnal* of the Ohio Synod. [Dahle, *Library of Christians Hymns*]

Jesus, Lover of my soul ◇ 209

VERY few hymns have won such universal favor. From the time of its first publication in Wesley's *Hymns and Sacred Poems*, 1740, it has steadily gained in recognition, until at the present time it is to be found in practically all hymnals in English-speaking countries. Originally it contained five stanzas. It has been translated into many languages.

Expressions in the first stanza have been subjected to alterations, "Lover" and "nearer waters" being particularly offensive to the critics. Without enlarging on the numerous "improvements," we shall only state that most of the recent hymnals keep the original text unaltered. In the Book of Wisdom, 11:27, we read: "But Thou sparest all, for they are Thine, O Lord, Thou Lover of souls." Concerning the expression "nearer waters," it has been stated that a storm at sea is often of a local nature. It may rage fiercely where the vessel happens to be—and these "nearer waters" are the forces that threaten our destruction, while at some distance the sea may be comparatively quiet.—According to an old story, a seafowl, pursued by a hawk, once flew in through the open window of Wesley's study. The bird thus saved its life, and Wesley wrote his

hymn drawing inspiration from this scene. Both this story and many other incidents related in connection with this hymn lack historical foundation. But they bear witness to the great favor which this hymn has won; they show how these words have been instrumental in drawing many sinners unto God, and that they have been the source of comfort to many in the hour of death. Spurgeon relates concerning this hymn: "An ungodly stranger, stepping into one of our services at Exeter Hall, was brought to the Cross by the words of Wesley's verse, 'Jesus, lover of my soul.' 'Does Jesus love me?' said he; 'then why should I live in enmity to Him?'" Charles Trumbull White, engaged in religious work in the hospitals of New York, was once asked to visit a sick sailor in Bellevue Hospital. The man was near death and could not speak a word. The missionary leaned down and repeated the words, "Jesus, lover of my soul," so that he might hear them. But the dying man gave no sign of response. About midnight, however, he seemed to rally, sat up, and with a clearly audible voice he spoke the words of Wesley's hymn: "Jesus, lover of my soul, Let me to Thy bosom fly," and continued until he had repeated the entire hymn. Then he added other verses of hymns, ceased suddenly, fell back, and was dead.—It is said that an excursion of Sunday-school teachers and scholars on a lake had a wonderful experience. A violent storm arose and threatened them with disaster. Panic arose among the passengers. From the deck came the words, "Jesus, lover of my soul." The people were calmed, and before the hymn was sung to its close, the storm had subsided and the sun came forth. Henry Ward Beecher, the well-known preacher of Brooklyn, New York, writes concerning this hymn: "I would rather have written that hymn of Wesley's, than have the fame of all the kings that ever sat on the earth. It is more glorious. It has more power in it. I would rather be the author of that hymn than to hold all the wealth of the richest man in New York. He will die. He is dead and does not know it. He will pass, after a little while, out of men's thoughts. What will there be to speak of him? What will he have done that will stop trouble, or encourage hope? His money will go to his heirs, and they will divide it. It is like a stream divided and growing narrower by division. And they will die, and it will go to their heirs. In three or four generations everything comes to the ground again for redistribution. But that hymn will go on singing until the last trump brings forth the angel band; and then I think it will mount up on some lip to the very presence of God." [Dahle, *Library of Christians Hymns*]

Jesus, my great High Priest* ◇ 289

(See: Join all the glorious names)

Jesus, name of wondrous love ◇ 156

HOW'S Psalms and Hymns, published in 1854, contained this hymn. The Biblical reference is as follows, by stanzas: 1. Phil. 2:10: "That in the name of Jesus every knee should bow, of things in heaven and things on earth and things under the earth." See also Rom. 14: 11. 2. Luke 1:31: "And behold, thou shalt conceive in thy womb, and bring forth a Son, and shalt call His name Jesus." 3. Matt. 1:21: "And she shall bring forth a Son; and thou shalt call His name Jesus; for it is He that shall save His people

from their sins.” 4. Luke 2:21: “And when eight days were accomplished for the circumcising of the Child, His name was called Jesus, which was so named of the angel before He was conceived in the womb.” 5. Acts 4:12: ‘Neither is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved.’ (Notes on W. W. How may be found in Vol. I, No. 134.) [Dahle, *Library of Christians Hymns*]

Jesus, priceless treasure ◇ 263-264

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach, wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gotteslamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst Liebers werden!

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass die Welt erschüttern,
Mir steht Jesus bei.
Ob es jetzt gleich kracht und blitzt,
Obgleich Sünd' und Hölle schrecken.
Jesus will mich decken.

Trotz dem alten Drachen,
Trotz dem Todesrachen,
Trotz der Furcht dazu!
Tobe, Welt und springe,
Ich steh' hier und singe
In gar sichrer Ruh';
Gottes Macht hält mich in acht;
Erd' und Abgrund muss verstummen,
Ob sie noch so brummen.

Weg mit allen Schätzen,
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,

Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefälltst du nicht!
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht,
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein!
Denen, die Gott lieben,
Muss auch ihr Betrüben
Lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

THIS hymn is modelled on a secular folk-song, "Flora meine Freude." It appeared first in *C. Peter's Andacts Zymbeln*, Freiberg, 1655, and later in *J. Crüger's Praxis Pietatis Melica*, 1656, also in *Franck's Geistliches Zion*, published in 1675. It entered into the greater number of Lutheran and Reformed hymn books. Peter the Great had it translated into Russian. It is marked by deep subjectivity, which with holy fervor praises the peace and joy of the children of God. Spener sang this hymn every Sunday and called it "heilige Jesus-Lust."—Our translation was rendered by Miss Winkworth for her *Chorale Book for England*, 1863. It was rendered into Danish by Søren Jonaesen. "Jesus, priceless treasure" found a place in Pontoppidan's, Guldberg's, Hauge's, and many other hymn books. Grundtvig has given a very free rendering of the hymn. [Dahle, *Library of Christians Hymns*]

Jesus, refuge of the weary ◇ 240

THIS is Savonarola's most popular hymn. Together with a collection of Savonarola's spiritual songs it was published in Fra Serafino Razzi's *Laudi Spirituali*,

Venice, 1563. Three hundred years later, in 1862, a complete edition was published under the title: *Poesi di Fra Girolamo Savonarola*. Our English translation was made by Jane Francesca Wilde and was printed in R. R. Madden's *Life and Martyrdom of Savonarola*, 1853. [Dahle, *Library of Christians Hymns*]

Jesus, still lead on ◇ 587

Jesu, geh voran
Auf der Lebensbahn,
Und wir wollen nicht verweilen.
Dir getreulich nachzueilen.
Führ uns an der Hand
Bis ins Vaterland!

Soll's uns hart ergehn,
Lass uns feste stehn
Und auch in den schwersten Tagen
Niemals über Lasten klagen;
Denn durch Trübsal hier
Geht der Weg zu dir.

Rühret eigner Schmerz
Irgend unser Herz,
Kümmert uns ein fremdes Leiden,
O so gib Geduld zu beiden;
Richte unsern Sinn
Auf das Ende hin!

Ordne unsern Gang,
Jesu, lebenslang!
Führst du uns durch rauhe Wege,
Gib uns auch die nöt'ge Pflege.
Tu uns nach dem Lauf
Deine Türe auf !

THE hymn first appeared in the *Brüder Gesangbuch*, 1778. It is a slightly altered cento from two hymns by Zinzendorf. Stanzas 1, 3, and 4 are stanzas 10, 4, and 11 of "Seelenbräutigam, O du Gottes-Lamm" (see Vol. II, No. 246), and stanza 2 is number eleven of "Glanz der Ewigkeit." This cento became very popular in Germany. Our English translation by Miss Jane Borthwick was first published in the *Free Church Magazine*, 1846, and repeated, slightly altered, in *Hymns from the Land of Luther*, 1st

series, 1854. It is a good, but free translation, which has passed into many hymnals.
[Dahle, *Library of Christians Hymns*]

Jesus, Sun of righteousness ◇ 84

THIS is a free translation of the popular German hymn, “Morgenglanz der Ewigkeit,” [See the German text at: Come, Thou Bright and Morning Star] which appeared in seven six-lined stanzas in *Geistliche Sittenlieder*,” published by the author, 1684, in Nürnberg. The meter is different from that of the original. It is held that the hymn is based on a poem by Opitz. One writer describes this hymn as one of the heartiest, most original, and most spiritual morning hymns; it seems to have been “born like the dew out of the morning dawn.” This must have been the viewpoint also in England, as there are at least 14 English translations, of which number, 10 are in use by the various churches. ... The English translation is by Miss Jane Borthwick of Edinburgh (1813- 1897). [Dahle, *Library of Christians Hymns*]

Jesus, tender Shepherd, hear me ◇ 568

Jesus, the very thought of Thee ◇ 315

Iesu dulcis memoria,
Dans vera cordis gaudia;
Sed super mel et omnia
Dulcis eius praesentia.

Nil canitur suavius,
Auditur nil iucundius,
Nil cogitatur dulcius.
Quam Iesus, Dei Filius.

Iesu, spes paenitentibus,
Quem pius es petentibus,
Quam Donus te quaerentibus!
Sed quid invenientibus

Nec lingua potest dicere,
Nec littera exprimere;
Experto potes credere,
Quid sit Iesum diligere.

Tu esto nostrum gaudium,
Qui es futurus praemium;
Sit nostra in te gloria

Per cuncta semper saecula.

This cento is from the famous medieval hymn “Iesu dulcis memoria,” usually attributed to Bernard of Clairvaux, whom Martin Luther called the most pious monk who ever lived. The hymn has been found in an eleventh-century manuscript, ascribed to a Benedictine abbess. The original is found in various forms, the fullest of which contains fifty stanzas.

The translation is by Edward Caswall, altered. It was published in his *Lyra Catholica*, 1849. The cento is Stanzas 1 to 5 of Caswall’s translation. Hymn 361 is made up of Stanzas 6 to 10. In order to give the reader Caswall’s full text, we add here Stanzas 11 to 15:

11. O Jesu! Thou the beauty art
Of angel worlds above;
Thy name is music to the heart
Enchanting it with love.

12. Celestial sweetness unalloyed!
Who eat Thee hunger still;
Who drink of Thee still feel a void,
Which naught but Thou can fill.

13. O my sweet Jesu! hear the sighs
Which unto Thee I send;
To Thee mine inmost spirit cries,
My being’s hope and end.

14. Stay with us, Lord, and with Thy light
Illume the soul’s abyss;
Scatter the darkness of our night
And fill the world with bliss.

15. O Jesu! spotless Virgin Flower,
Our Life and Joy, to Thee
Be praise, beatitude, and power
Through all eternity! [*Handbook to The Lutheran Hymnal*]

THROUGH many centuries this famous hymn has been ascribed to Bernard of Clairvaux. It has been called The Jubilus of St. Bernard or Jubilus St. Bernhardi de nomine Jesu. Many parallels to this hymn have been found in Bernard’s Canticles (Canticum Canticorum). It was possibly written about 1150, shortly after the Second Crusade. St. Bernard had been instrumental in organizing this crusade and was therefore

largely blamed for its dismal failure. Tired of the world, he withdrew into solitude. When everything thus seemed dark around him, his thoughts were turned more and more fervently toward Jesus, the light of life. Dr. Schaff in his *Christ in Song* calls this hymn “the most delightful and the most evangelical of all the hymns of the Middle Ages; the finest and most characteristic sample of Bernard’s poetry; a reflection from his Christ-like personality.” “The hymn,” says Landstad, “is not really intended as a communion hymn; the holy communion is not even mentioned in it. It is a love-song to the heavenly bridegroom, whose name is so dear to the soul that we cannot sufficiently praise it or bless it.” Therefore the hymn has been called *Jubilus in nomine Jesu*, *Praise to the Name of Jesus* or a *Hymn of Praise Concerning the Name of Jesus*. The thought dwells upon the crucified, buried, risen, and ascended Savior and expresses the desire of the soul, its sorrow, its seeking and its searching, it expresses its joy upon having found the Savior, and hope and prayer in communion with Him. Hence, the hymn has indeed become the favorite song of the Lord’s yearning and heavenly-minded bride, the Church, and is therefore especially adapted for use at the Lord’s Supper, which is the soul’s “love-feast” with the Lord. The hymn has been criticized on account of the seemingly monotonous way in which the ideas circle around the central theme. And this is true. But the theme of the hymn is the Lord Jesus. We are reminded of the small winged insects that swarm about an electric light, making continually smaller and smaller circles. Their desire is to unite with the light. They try to enter into the light. It is the center of all their longing and yearning. Thus, rightly considered, the criticism advanced against this hymn rather brings out the most praiseworthy characteristic of this unique Jesus-hymn. Concerning Bernard of Clairvaux Luther says: “If there ever has lived a truly God-fearing and pious monk, then St. Bernard was such a one, whom I rank higher than all monks and popes in all the world, and I have never heard or read of anyone that can be compared with him.”

We do not like to deprive St. Bernard of this hymn. But the authenticity of his authorship has long been called in question. And now, lately, Dom Pathier has found it in a manuscript from the 11th century, where the hymn is ascribed to a Benedictine abbess. St. Bernard was born 1091. The oldest of the manuscripts found hitherto date from the close of the 12th century. One of these is kept in the Oxford library. This contains 42 stanzas and experts have accepted this version as the original of this famous hymn. It is found in almost the same form in the Bodleian and the Einsiedeln manuscripts from the 13th century; also in one manuscript from the 15th century kept in the National Museum of Paris. The number of stanzas varies from 42 to 56. The form containing 50 stanzas was presumably used as a rosary hymn. The hymn has also been divided into several lesser sections for the various groups of the altar service. Thus, in the Roman breviary from 1733 and later: “*Jesu dulcis memoria*,” etc., for evening worship; “*Jesu Rex admirabilis*,” etc., for morning worship; and “*Jesu angelicum*,” etc., for lauda. As early as in the 16th century it was customary to sing several sections of this hymn at the festival of the Holy Name. Thus Paris Breviary from 1499, and the

Hereford and Aberdeen Breviaries from 1505 and 1509 have “Jesu dulcis memoria” for the morning worship and “Jesu, auctor clementiae” for the lauda. For use at the canonical periods the hymn was divided into seven sections of about equal length.

There are, indeed, other hymns of which we have several English translations, but this hymn is quite unique in this that it has furnished the source for a vast number of beautiful hymns, Jesus-hymns. Versions of this hymn are sung throughout all Christendom, and it has been translated into all leading languages. A list of the various centos in the English language alone would fill many pages. The oldest German version, “Nie wart gesungen süzer gesanc,” is from the 14th century and contains 11 stanzas. Among the later German translations may be mentioned that by Martin Rinkart: “An Jesum denken oft und viel,” and N. L. von Zinzendorf’s, “Jesu, deiner zu gedenken.” Johann Arndt’s *Garden of Paradise*, 1612, contains a German version of 18 stanzas beginning with: “O Jesu süß, wer dein gedenkt.” A later edition of this work has another translation of 52 stanzas. The first Danish translation, comprising 48 stanzas, is by Jens Jensøn Otthense, Copenhagen, 1625. This furnished the basis for Landstad’s Norwegian version (Landst. 66). [Dahle, *Library of Christians Hymns*]

Jesus, Thou joy of loving hearts ◇ 318

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THIS hymn appeared first in *The Sabbath Hymn Book*, 1858. It is a translation of a cento from *Jesu dulcis memoria*, and has been named as the most popular cento—from this poem—in common use. It is found in a large number of the leading hymn books in England and America. [Dahle, *Library of Christians Hymns*]

Jesus, Thy blood and righteousness ◇ 432

Str.1 Christi Blut und Gerechtigkeit, das ist mein Schmuck und Ehrenkleid, damit will ich vor Gott bestehn, wenn ich zum Himmel werd eingehn.

Str.2 Drum soll auch dieses Blut allein mein Trost und meine Hoffnung sein. Ich bau im Leben und im Tod allein auf Jesu Wunden rot.

Str.3 Solang ich noch hienieden bin, so ist und bleibet das mein Sinn: Ich will die Gnad in Jesu Blut bezeugen mit getrostem Mut.

Str.4 Gelobet seist du, Jesu Christ, daß du ein Mensch geboren bist und hast für mich und alle Welt bezahlt ein ewig Lösegeld.

Str.5 Du Ehrenkönig Jesu Christ, des Vaters ein'ger Sohn du bist; erbarme dich der ganzen Welt und segne, was sich zu dir hält.

THIS hymn was written by Zinzendorf in 1739 after his return from St. Thomas, West Indies (Virgin Islands). The hymn is based on Is. 61:10: “I will greatly rejoice in the Lord, my soul shall be joyful in my God; for He hath clothed me with the garments of salvation, He hath covered me with the robe of righteousness, as a bridegroom decketh himself with a garland, and as a bride adorneth herself with her jewels.”

It was published in 1739 in the *Herrnhut Gesangbuch*. The original contained 33 stanzas, but later, when it was printed in the *Moravian Hymnary*, only 20 stanzas were retained.

John Wesley rendered a free translation in 24 stanzas. There are also other English translations in use. In the *Pennsylvania Lutheran Hymnal* it is entered as “Lord, I believe Thy precious blood,” and in the *Ohio Lutheran Hymn Book* still another version is used: “Christ’s crimson blood and righteousness.” This hymn is very extensively used. [Dahle, *Library of Christians Hymns*]

Jesus, Thy boundless love to me ◇ 372

O Jesu Christ, mein schönstes Licht,
Der du in deiner Seelen
So hoch mich liebst, dass ich es nicht
Aussprechen kann noch zählen:
Gib, dass mein Herz dich wiederum
Mit Lieben und Verlangen
Mög’ umfassen
Und als dein Eigentum
Nur einzig an dir hangen!

Gib, dass sonst nichts in meiner Seel’
Als deine Liebe wohne;
Gib dass ich deine Lieb’ erwähl’
Als meinen Schatz und Krone!
Stoss alles aus, nimm alles hin,
Was dich und mich will trennen
Und nicht gönnen,
Dass all mein Mut und Sinn
In deiner Liebe brennen!

Wie freundlich, selig, süß und schön
Ist, Jesu, deine Liebe!
Wo diese steht, kann nichts bestehn,
Das meinen Geist betrübe;
Dum lass nichts andres denken mich,
Nichts sehen, fühlen, hören,
Lieben, ehren
Als deine Lieb’ und dich,
Der du sie kannst vermehren!

O dass ich wie ein kleines Kind

Mit Weinen dir nachginge
So lange, bis dein Herz, entzünd't
Mit Armen mich umfinge
Und deine Seel' in mein Gemüt
In voller, süsßer Liebe
Sich erhöbe
Und also deiner Güt'
Ich stets vereinigt bliebe!

Ach zeuch, mein Liebster, mich nach dir,
So lauf' ich mit den Füßen,
Ich lauf' und will dich mit Begier
In meinem Herzen küssen!
Ich will aus deines Mundes Zier
Den süßen Trost empfinden,
Der die Sünden
Und alles Unglück hier
Kann leichtlich überwinden.

Lass meinen Stand, darin ich steh',
Herr, deine Liebe zieren
Und, wo ich etwa irregeh',
Alsbald zurechtführen;
Lass sie mich allzeit guten Rat
Und weise Werke lehren,
Steuern, wehren
Der Sünd' und nach der Tat
Bald wieder mich bekehren!

Lass sie sein meine Freud' in Leid,
In Schwachheit mein Vermögen,
Und wenn ich nach vollbrachter Zeit
Mich soll zur Ruhe legen,
Alsdann lass deine Liebestreu',
Herr Jesu, bei mir stehen,
Luft zuwehen,
Dass ich getrost und frei
Mög' in dein Reich eingehen!

Paul Gerhardt's great hymn of love to Christ first appeared in Crüger's *Praxis Pietatis Melica*, Berlin, 1653, in sixteen stanzas. It is based on a prayer in

Arndt's *Paradiesgärtlein*. John Wesley translated the entire hymn, changing the meter, and published it in *Hymns and Sacred Poems*, 1739, a very excellent production. The cento includes Stanzas 1, 2, 3, 8, 9, 15, and 16, with some alterations of Wesley's text. [*Handbook to The Lutheran Hymnal*]

O JESU Christ, mein schönstes Licht" appeared first in *Crüger's Praxis Pietatis Melica*, Berlin, 1653. It is based upon a prayer found in *Johann Arndt's Paradies-Urtegaard*, "Um die Liebe Christi" (concerning the Savior's love). The original contained 16 stanzas. It is one of Gerhardt's most beautiful hymns. As J. A. Bengel, the theologian and hymn writer, received the Sacrament just before he expired, he requested those present to sing this hymn. The wife of the professor of theology at Halle, J. Lange, also found great comfort in this hymn during her last hours and exhorted her oldest daughter to "diligent exercise of love to the Savior."

Our present English translation is by John Wesley (1739), who abbreviated it to nine stanzas. This version, however, is of a different meter than that of the original hymn and the Danish-Norwegian form, which is set to the melody, "Jeg raaber, Herre Jesus Krist" ([Ich ruf zu dir]). The complete hymn was translated into Danish by H. A. Brorson and appeared for the first time in 1731 or 1732. Landstad's cento contains stanzas 1, 5, 10, 11, and 16. [Dahle, *Library of Christians Hymns*]

Join all the glorious names ♦ 289

This cento is taken from Isaac Watts's hymn "on the names and titles of Jesus Christ" beginning "Join all the glorious names," which was first published in his *Hymns and Sacred Songs*, 1709, in twelve stanzas. The cento includes 8, 7, 9, and 12 of the original. The omitted stanzas, 1 to 6, 10 and 11, read:

1. Join all the glorious names
Of wisdom, love, and power
That ever mortals knew,
That angels ever bore;
All are too mean to speak His worth,
Too mean to set my Savior forth.

2. But, oh, what gentle terms,
What condescending ways.
Doth our Redeemer use
To teach His heavenly grace!
Mine eyes with joy and wonder see
What forms of love He bears for me.

3. Arrayed in mortal flesh,
He like an angel stands

And holds the promises
And pardons in His hands.
Commissioned from His Father's throne
To make His grace to mortals known.

4. Great Prophet of my God
My tongue would bless my name;
By Thee the joyful news
Of our salvation came,
The joyful news of sins forgiven,
Of hell subdued, and peace with Heaven.

5. Be Thou my Counselor,
My Pattern, and my Guide,
And through this desert land
Still keep me near Thy side.
Oh, let my feet ne'er run astray
Nor rove nor seek the crooked way!

6. I love my Shepherd's voice;
His watchful eyes shall keep
My wand'ring soul among
The thousands of His sheep;
He feeds His flock, He calls their names,
His bosom bears the tender lambs.

10. My dear almighty Lord,
My Conqueror and my King,
Thy scepter and my sword,
Thy reigning grace, I sing.
Thine is the power! Behold, I sit
In willing bonds beneath Thy feet.

11. Now let my soul arise
And tread the Tempter down;
My Captain leads me forth
To conquest and a crown.
A feeble saint shall win the day
Though death and hell obstruct the way.
[*Handbook to The Lutheran Hymnal*]

Joy to the world! the Lord is come ◇ 138

JOY to the world” forms the second part of J Watts’ paraphrase on the 98th Psalm. It was published in the author’s Psalms of David, 1719. This is one of the most popular Christmas hymns, and has been translated into many languages. A Latin version was made by R. Bingham: “Laetitia in mundo! Dominus nam venit Iesus.” [Dahle, *Library of Christians Hymns*]

Just as I am, without one plea ◇ 319

HIM that cometh to me I will in no wise cast out.” (John 6:37). Under this title this hymn was published in The Invalid’s Hymn Book, 1836, containing six stanzas. Later in the same year it was published in Miss Elliott’s Hours of Sorrow, Cheered and Comforted, with one added stanza; “Just as I am, of that free love.” From that time the hymn has been given place in almost every hymnal in all English speaking countries, and it has been translated into many languages in Europe and other countries. Charlotte Elliott’s brother, the Rev. H. V. Elliott, who edited Psalms and Hymns, 1835, says concerning this hymn: “In the course of a long ministry, I hope I have been permitted to see some fruit of my labors; but I feel far more has been done by a single hymn of my sister’s.” It is one of the most beautiful and most popular hymns in the English language. Many songs written later have been modeled upon it. It has been rendered into Latin by R. Bingham, 1871: “Ut ego sum! Nec alia ratione utens,” and also by Macgill, 1876: “Tibi qualis sum, o Christe!”

A poor little girl came one day to a missionary in New York and brought a soiled and torn she of paper upon which this hymn had been printed. She said: “My father sent me to ask if we con a clean new paper.” The missionary then learned how her sister had been accustomed to sing this hymn, and that they had found this paper in her pocket after her death. Now they wished to have the hymn framed for their home. An Englishman, a son-in-law of the poet Wordsworth, sent a message to Miss Elliott and thanked her for the beautiful hymn and stated that it proved of great comfort to his wife when she lay upon her deathbed. Upon hearing the hymn for the first time she exclaimed: “This is something just for me!” Later she requested to hear the hymn several times every day and repeated stanzas line by line unto she died two months afterward. (For notes on Charlotte Elliott, see No. 238.) [Dahle, *Library of Christians Hymns*]

King of glory ◇ 442

Kyrie, God Father ◇ 34

Kyrie, Gott Vater in Ewigkeit,
Gross ist dein Barmherzigkeit,
Aller Ding ein Schöpfer und Regierer.
Eleison, eleison!

Christe, aller Welt Trost
Uns Sünder allein du hast erölst.
O Jesu, Gottes Sohn,
Unser Mittler bist in dem höchsten Thron;
Zu dir schreien wir aus Herzensbegier:
Eleison, eleison!
Kyrie, Gott Heiliger Geist,
Tröst, stärk uns im Glauben allermeist,
Dass wir am letzten End'
Fröhlich abscheiden aus diesem Elend.
Eleison, eleison!

This hymn is, in its original text, a paraphrase of the Latin sequence *Kyrie summum: Kyrie, Fons bonitatis, Pater ingenite*, of 12th-century origin, if not earlier.

Wackernagel (III, No. 250) gives the date and place of origin “perhaps Wittenberg, 1541.” It is sometimes ascribed to Johann Spangenberg (1484 to 1550), the first evangelical preacher at Nordhausen; later church superintendent at Eisleben, Martin Luther’s birthplace. He published *Cantiones ecclesiasticae, etc. Kirchengesnge Deudtsch, etc.* at Magdeburg in 1545; but this hymn is not included. In the hymn-book of Caspar Löner, Nördlingen, 1545, the superscription of this hymn is: “On other festivals and on Sundays one sings as follows. The *Kyrie eleison* for Sundays.” Another direction given in a later work was: “*Kyrie summum* is sung from Trinity until Christmas. This was in complete harmony with the use of the Latin original in the Middle Ages.

Our translation was prepared for *The Lutheran Hymnal* in 1939.

This custom was also transferred to the Lutheran Church in America, especially the congregations of German origin, in many of which it is still sung in the German-language services.

Zahn gives the setting of the tune “Kyrie, Gott Vater” as in *Teutsch Kirchenamt*, Erfurt, 1525, stating that the melody had only the text:

Herr, erbarm dich unser. (Lord, have mercy on us)

Christ erbarm dich unser. (Christ, have mercy on us)

Herr, erbarm dich unser. (Lord, have mercy on us) [*Handbook to The Lutheran Hymnal*]

THIS hymn is a translation of Landstad’s metrical version of the ancient “Kyrie Summum,” from the Latin “Kyrie, fons bonitatis,” found in a missal manuscript from the 12th century and rendered into Danish by Klaus Mortensøn in 1528. In The Holy Evangelical Office of the altar Service (Det hellige evangeliske Messeembede), the “Kyrie” has been assigned a place between the Introitus and the greater Gloria. Thomissøn relates that it was sung on Pentecost Day and from then on until Christmas,

and from Candlemas until Easter. The Latin “Kyrie” was, during the Middle Ages, sung from the Festival of the Trinity until Christmas. The English translation used in *The Lutheran Hymnary* is by Rev. Carl Døving. The melody appeared first in Hans Thomissøn’s Hymnal of 1569, in which the melodies were given together with the hymns. [Dahle, *Library of Christian Hymns*]

Lamb of God, pure and holy ◇ 41

O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit funden geduldig,
Wiewohl du warest verachtet:
All’ Sünd’ hast du getragen,
Sonst müssten wir verzagen.
1. Erbarm dich unser, O Jesu!
2. Erbarm dich unser, O Jesu!
3. Gib uns dein’n Frieden, O Jesu!

This *Agnus Dei* is by Nikolaus Decius and first appeared in *Gegstlyke leder*, etc., Rostock, 1531, in Low German, entitled “Dat Agnus Dei,” and then in High German, in Valentin Schumann’s *Gesang Buch*, Leipzig, 1539. It is a general favorite in the Lutheran Church and is commonly sung in the midweek Lenten services and on Good Friday just before the sermon.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

BEHOLD the Lamb of God, which taketh away the sin of the world” (John 1:29).

A fervent prayer based upon this Scripture passage was, in the ancient church, woven into the Greek liturgy as a part of the altar service. In the Western church it was also early made a part of the liturgy of the eucharist. Pope Gregory the Great included it in his *Liber Sacramentorum* of the sixth century. In the seventh century it became customary for the priest to chant this prayer. Under pope Sergius (687-701) it was ordained that it should be sung by the priest and the congregation and that it should be used at communion. Later it was decreed that it should be sung by the choir alone after the consecration of the elements and immediately before the distribution. In the twelfth century it became customary to repeat the prayer three times with different closing words, as follows:

Agnus Dei, qui tollis peccata mundi, parce nobis! Agnus Dei, qui tollis peccata mundi, miserere nobis! Agnus Dei, qui tollis peccata mundi, da pacem nobis!

Bishop Durandus (d. 1207) says in this connection: “No one has manifested greater patience under the most intense suffering, temptation, and anguish than our dear Savior, wherefore the Church marvels at this and sings three times the ‘Agnus Dei, qui tollis peccata mundi,’ etc. By this repetition we shall consider how our Lord Jesus (1) has taken our sins away, (2) taken upon Himself the punishment, (3) through the preaching

of the Gospel and through the worthy sacrament He has brought His merits into our hearts” (Skaar).

In his first order for the communion service Luther retained the “Agnus Dei” to be sung in Latin, and he adds that, of all the various portions of the altar service, this is especially adapted for use with the holy sacrament. But in his *Deutsche Messe* of 1526 he prefers to have also the “Agnus Dei” sung in the German. Without doubt he then referred to the following version:

Christe, du Lamm Gottes, der du trägst die Sünde der Welt, erbarme dich unser! Christe, du Lamm Gottes, etc., erbarme dich unser! Christe, du Lamm Gottes, etc., gieb uns deinen Frieden!

In Klaus Mortensøn’s book of chants, printed in 1528, there is the following Danish version:

O Guds lam, som borttager alle verdzens synder, forbarne teg offver oss!

O Guds lam, ... forbarne teg offver oss!

O Guds lam, ... giv oss tin fred !

The hymn “Agnus Dei” in its extended form was written by Decius in the Low German. It consists of seven lines, which are sung three times, the only change occurring in the last line, third time, as follows:

1. *O Lamm Gades vnschüldlich am stam des criützes geslachtet, all tydt gevunden düldich, wo wol du wordest vorachtet; all sünd heffstu gedragen syst moste wy vortzagen. Erbarm dy vnser, o Jesu!*

2. *O Lamm Gades vnschüldlich am stam des, u. s. w. Erbarm dy vnser, o Jesu!*

3. *O Lamm Gades vnschüldlich am stam des, u. s. w. Giff uns dynen frede, o Jesu.*

This version appeared first in Dietz’ *Geystlycke leder*, 1531, but it must have been written at an earlier date, since a Danish translation by Klaus Mortensøn was printed in 1529. The High-German version of Decius’ hymn soon found a place in the hymnals of Germany and was generally used as a communion hymn. It was also sung on Good Friday. In Württemberg the church bells chimed while the “Agnus Dei” was sung as the closing hymn. Decius’ hymn, however, did not displace the old “Agnus Dei.” In Pontoppidan’s *Hymnary* the old version is included at the closing section of the litany. It holds the same place also in Landstad’s *Hymnal* (No. 33), and in our *Luth. Hymnary*, first part (page 44; see also *Morning Service*, page 31), while “O Lamb of God most holy” has been entered among the communion hymns. The English version is by A. T. Russell. This was first published in 1848. [Dahle, *Library of Christian Hymns*]

Let all the world in every corner sing ◇ 22

Let children hear the mighty deeds ◇ 180

This is Isasc Watts’s (*Psalms of David, Imitated*, 1719) version of the first part of Ps. 78, with a slight alteration in Stanza 2, Line, 1, where Watts has:

He bids us make His glories known.

A new stanza was inserted after the third. It is by Bernhard Schumacher and was written for *The Lutheran Hymnal* in 1938. [*Handbook to The Lutheran Hymnal*]

Let me be Thine forever ◇ 427

Lass mich dein sein und bleiben,
Du treuer Gott und Herr;
Von dir lass mich nichts treiben,
Halt mich bei reiner Lehr';
Herr, lass mich nur nicht wanken,
Gib mir Beständigkeit!
Dafür will ich dir danken
In alle Ewigkeit.

Herr Jesu Christ, mein Leben,
Mein Heil und ein'ger Trost,
Dir tu' ich mich ergeben,
Du hast mich teu'r erlöst
Mit deinem Blutvergiessen,
Mit grossem Weh und Leid;
Lass mich des auch geniessen
Zu meiner Seligkeit!

O Heil'ger Geist, mein Tröster,
Mein Licht und teures Pfand,
Lass mich Christ, mein'n Erlöser,
Den ich im Glaub'n erkannt,
Bis an mein End' bekennen,
Stark mich in letzter Not,
Von dir lass mich nichts trennen,
Gib einen sel'gen Tod!

In Nikolaus Selnecker's *Passio*, etc., Heinrichstadt, 1572, the author has the first stanza of this hymn as a "Prayer." In his *Psalter*, Leipzig, 1578, he brings it again at the end of Ps. 119, with the heading "Summary of Prayer." It seems that Selnecker used it as a daily prayer. In the *Rudolstädter Gesangbuch*, 1688, Stanzas 2 and 3 were added. The author of these is unknown. The hymn is a favorite hymn for confirmation in the Lutheran Church.

The translation is by Matthias Loy, somewhat altered. It appeared in the *Ohio Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

Lass mich dein sein und bleiben, du trewer Gott und Herr. Von dir lass mich nicht treiben, halt mich bey deiner lehr.

Herr, lass mich nur nicht wancken, gieb mir beständigkeit.

Dafür wil ich dir dancken in alle ewigkeit.

(Wackernagel, *Das d. Kirchenlied*, IV, No. 355.)

THIS beautiful stanza is very frequently used in Germany at the close of divine services. It was first published in *Selnecker's Passio*, 1572, and later, 1688, in the *Rudolstadt Gesangbuch*, with two additional stanzas by an unknown author. The translation was rendered by Dr. M. Loy for the *Evangelical Lutheran Hymnal* of the Ohio Synod, published in 1880. [Dahle, *Library of Christians Hymns*]

Let the earth now praise the Lord ◇ 165

Gott sei Dank durch alle Welt,
Der sein Wort beständig hält
Und der Sünder Trost und Rat
Zu uns hergesendet hat.

Was der alten Väter Schar
Höchster Wunsch und Sehnen war,
Und was sie geprophezeit,
Ist erfüllt nach Herrlichkeit.

Zions Hilf' und Abrams Lohn,
Jakobs Heil, der Jungfrau'n Sohn,
Der wohl zweigestammte Held,
Hat sich treulich eingestellt.

Sei willkommen, o mein Heil!
Hosianna, o mein Teil!
Richte du auch eine Bahn
Dir in meinem Herzen an.

Zeuch, du Ehrenkönig, ein,
Es gehöret dir allein;
Mach es, wie du gerne tust,
Rein von allem Sündenwust.

Und gleichwie dein' Ankunft war
Voller Sanftmut, ohn' Gefahr,
Also sei auch jederzeit
Deine Sanftmut mir bereit.

Tröste, tröste meinen Sinn,
Weil ich schwach und blöde bin
Und des Satans schlaue List
Sich zu hoch an mir vermisst.

Tritt der Schlange Kopf entzwei,
Dass ich, aller Ängste frei,
Dir im Glauben um und an
Selig bleibe zugetan.

Dass, wenn du, o Lebensfürst,
Prächtig wiederkommen wirst.
Ich dir mög' entgegengehn
Und vor Gott gerecht bestehn.

This hymn by Heinrich Held first appeared in Johann Crüger's *Praxis Pietatis Melica*, 1659. Since then it has become a general favorite in many lands, and deservedly so, as it is one of our best Advent and Christmas hymns.

The translation is by Catherine Winkworth (except Stanza 7), *Chorale Book for England*, 1863. The seventh stanza is by an unknown translator. [*Handbook to The Lutheran Hymnal*]

Let us all with gladsome voice ◇ 134

Lasst uns alle fröhlich sein,
Preisen Gott den Herren,
Der sein liebes Söhnelein
Uns selbst tut verehren!

Er kommt in das Jammertal,
Wird ein Knecht auf Erden,
Damit wir im Himmelssaal
Grosse Herren werden.

Er wird arm, wir werden reich,
Ist das nicht ein Wunder?
Drum lobt Gott im Himmelreich
Allzeit wie jetzunder!

O Herr Christ, nimm unser wahr
Durch dein'n heil'gen Namen!

Gib uns ein gut neues Jahr!
Wer's begehrt, sprech': Amen.

This hymn and its tune have been ascribed to Urban Langhans, a Saxon choirmaster and "diaconus" who lived in the middle of the sixteenth century; but his authorship is doubtful. According to Mearns, in *Julian*, the first stanza was quoted in a printed sermon of Martin Hammer's, Leipzig, 1620. The full text, with the tune, "Lasst uns alle," first appeared in *Dresdenisch Gesangbuch Christlicher Psalmen und Kirchenlieder, Ander Theil*, Dresden, 1632.

The translation is an altered form of Catherine Winkworth's *Chorale-Book for England*, 1863. Her translation of the second and fourth stanzas reads:

Down to this sad earth He comes,
Here to serve us deigning,
That with Him in yon fair homes
We may once be reigning.

Look on all who sorrow here,
Lord, in pity bending,
Grant us now a glad New Year
And a blessed ending. [*Handbook to The Lutheran Hymnal*]

Let us ever walk with Jesus ◇ 236

Lasset uns mit Jesu ziehen,
Seinem Vorbild folgen nach,
In der Welt der Welt entfliehen,
Auf der Bahn, die er uns brach,
Immer fort zum Himmel reisen,
Irdisch noch, schon himmlisch sein,
Glauben recht und leben fein,
In der Lieb' den Glauben weisen!
Treuer Jesu, bleib bei mir;
Gehe vor, ich folge dir!

Lasset uns mit Jesu leiden,
Seinem Vorbild werden gleich!
Nach dem Leiden folgen Freuden,
Armut hier macht dorten reich.
Tränensaat, die erntet Lachen,
Hoffnung tröstet mit Geduld.
Es kann leichtlich Gottes Huld

Aus dem Regen Sonne machen.
Jesu, hier leid' ich mit dir,
Dort teil deine Freud' mit mir!

Lasset uns mit Jesu sterben!
Sein Tod uns vom andern Tod
Rettet und vom Seelverderben,
Von der ewiglichen Not.
Lasst uns töten, weil wir leben,
Unser Fleisch, ihm sterben ab,
So wird er uns aus dem Grab
In das Himmelsleben heben.
Jesu, sterb' ich, sterb' ich dir,
Dass ich lebe für und für.

Lasset uns mit Jesu leben!
Weil er auferstanden ist,
Muss das Grab uns wiedergeben.
Jesu, unser Haupt du bist,
Wir sind deines Leibes Glieder
Wo du lebst, da leben wir.
Ach, erkenn uns für und für,
Trauter Freund, für deine Brüder!
Jesu, dir ich lebe hier,
Dorten ewig auch bei dir.

Sigismund von Birken first publiseod this hymn in *Neilige Karwochen* Nürnberg, 1653. It was intended for the Passiontide and is based on the Gospel for Quinquagesima Sunday, Luke 18:31-43.

The translation is by J. Adam Rimbach, 1910, who relates the story of the translation as follows:

The first hymn I ever translated was “Lasset uns mit Jesu ziehen.” The inspiration to do it came as follows: At the convention of the Central District in La Porte, Ind., in 1900, Dr. F. Pieper preached the opening sermon and, after doing so, had that hymn sung. I had never heard it sung before, and I immediately fell in love with it. The next month I opened a school in my congregation in Ashland, Ky., and my wife taught that hymn to the children. They, too, were delighted with it and sang it lustily, and with their help we introduced it in the church, where it also met with great favor. But many of the people, including all the children, sang it much as a parrot will talk, without understanding what they

were saying. For they did not understand German. So I thought to myself: "It is a pity we haven't that hymn in English," and one Sunday afternoon, having just finished memorizing my evening sermon, which was English, I tackled that hymn myself. And, lo! the heavenly Muse came to my assistance, and within an hour or two I had something like a translation completed. I sent a copy of it to Rev. F. W. Herzberger of St. Louis, who was the editor of a forerunner of the *Yonng Lutherans' Magazine*, and he graciously printed it. From there it found its way into our hymn-book; first into a small book of 200 hymns and then into the larger book (*The Evangelical Lutheran Hymn-Book*, 1912).

A few slight changes were made in the translation for *The Lutheran Hymnal* with the consent of the translator. [*Handbook to The Lutheran Hymnal*]

Lift high the cross ◇ 194

Lift up your heads, ye mighty gates ◇ 91-92

Macht hoch die Tür, die Tor' macht weit,
Es kommt der Herr der Herrlichkeit,
Ein König aller Königreich',
Ein Heiland aller Welt zugleich,
Der Heil und Leben mit sich bringt;
Derhalben jauchzt, mit Freuden singt:
Gelobet sei mein Gott,
Mein Schöpfer, reich von Rat!

Er ist gerecht, ein Helfer wert,
Sanftmütigkeit ist sein Gefährt,
Sein Königskron' ist Heiligkeit,
Sein Zepter ist Barmherzigkeit.
All unsre Not zum End' er bringt.
Derhalben jauchzt, mit Freuden singt:
Gelobet sei mein Gott,
Mein Heiland, gross von Tat!

O wohl dem Land, o wohl der Stadt,
So diesen König bei sich hat!
Wohl allen Herzen insgemein,
Da dieser König ziehet ein!
Er ist die rechte Freudensonn',
Bringt mit sich lauter Freud' und Wonn'.
Gelobet sei mein Gott,

Mein Tröster, früh und spat!

Macht hoch die Tür, die Tor' macht weit,
Eu'r Herz zum Tempel zubereit't,
Die Zweiglein der Gottseligkeit
Steckt auf mit Andacht, Lust und Freud'!
So kommt der König auch zu euch,
Ja Heil und Leben mit zugleich.
Gelobet sei mein Gott,
Voll Rat, voll Tat, voll Gnad'!

Komm, o mein Heiland Jesu Christ,
Mein's Herzens Tür dir offen ist!
Ach zeuch mit deiner Gnade ein,
Dein' Freundlichkeit auch uns erschein',
Dein Heil'ger Geist uns führ' und leit'
Den Weg zur ew'gen Seligkeit!
Dem Namen dein, o Herr,
Sei ewig Preis und Ehr'!

THIS hymn is one of the most beautiful of the Lutheran Advent hymns and is based upon Psalm 24:7-10. "Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of Glory shall come in." This hymn was first printed in *Preussische Fest-Lieder*, 1641, for the first Sunday in Advent. It was included in *Crüger's Praxis Pietatis*, 1662, and has found a place in the leading hymn books up to our time. The English translation is rendered by Miss Winkworth in *Lyra Germanica*, 1855, and the *Chorale Book for England*, and has been taken up into many other English and American hymnals, though often in an abbreviated and somewhat revised form. The hymn was rendered into Norwegian in seven short verses by N. J. Holm, evidently following the hymn book of the Moravian Brethren, Barby, 1778, where the fourth verse of the original is omitted. Landstad made use of this translation, but revised and enlarged it into eight four-lined verses. [Dahle, *Library of Christians Hymns*]

Light of the minds ◇ 425

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Like the golden sun ascending ◇ 354

Som den gyldne Sol frembryder
Gjennem den kulsorte Sky,
Og sin Straeeglans udstyder
Saa at Mørk og Mulm maa fly,

Saa min Jesus af sin Grav
Og der dybe Dødsens Hav
Opstod ærefuld af Døde
Imod Paaske Morgenrøde.

Tak, o store Seierherre,
Tak, o Livsens Himmel-Helt,
Som ei Døden kunde sperre
I det helvedmørke Telt!
Tak, fordi at du opstod,
Og sik Døden under Fod!
Ingen Tunge kan den Gæde
Med tilhørlig Lov udtvøde.

Ligger jeg i Syndens Veie,
Ligger jeg i Armod ned,
Ligger jeg i Sygdoms Leie,
Ligger jeg i Uselhed,
Ligger jeg fortrængt, forhadet
Og af Verden slet forladt,
Skal jeg Hus i Graven tage,
O, her er dog Haab tilbage!

Du for Synden een Gang døde,
Dermed er min Synd betalt,
Armod, Uselhad og Møde,
Ja min Sygdom bar du alt.
Jeg ved dig opreises skal,
Og af Dødsens dybe Dal
Skal jeg Hovedet oprette,
Al min Nød kan det forlette.

Søde Jesu, giv mig Naade
Ved din gede Helligaand,
At jeg saa min Gang kan raade,
Og veiledes ved din Haand,
At jeg ei skal falde hen
Udi Dødsens Svelg igjen,
Hvoraf du mig engang rykte,
Der du Døden undertrykte!

Tak for al din Fødsels Glæde,
Tak for dit det Guddoms Ord,
Tak for Daabens hellig' Væde,
Tak for Naaden paa dit Bord,
Tak for Dødsens bitre Ve,
Tak for din Opstandelse,
Tak for Himlen, du har inde,
Der skal jeg dig se og finde!

I KNOW that my Redeemer liveth” (Job 19:25). First published in *En Ny Kirke-Psalmebog (Vinterparten)*, 1689. It was later included in *Kingo's Salmebog* with a few minor changes. Compare the seventh stanza with Rom. 1:4, 6:5, and I Cor. 15:14 ff. The eighth stanza is often used at burials, and the last two stanzas are often sung as the closing hymn for the Sunday service. One hymnologist says: “Kingo is actually in love with the sun. Light is his proper element.” For that reason, also, his Easter songs are his most inspiring festival hymns. He is preeminently the Easter poet. “Like the golden sun ascending” is possibly his best production. Here his notes ring out loud and clear like the chiming peals of deep toned, resonant church bells, and his rejoicing in the glorious hope of Resurrection is hardly equaled by any other poet. Though the English translation is quite successful it is hardly equal to the original. Skaar says that the eighth stanza may be compared with the words of Luther: “Though I should die and a bear devour my head, and a fish my inward parts, or a wolf my hand, yea, though I should be torn in a thousand pieces, yet I know that I shall have eternal life. I have laid hold on Thee, O Christ; Thou art my life, and it is the Father's will that all who believe on Thee shall be raised up from the dead and have eternal life. Let come what may, the block or the stake!” The present English translation was rendered by the Rev. G. T. Rygh, 1908. [Dahle, *Library of Christians Hymns*]

Lo! He comes with clouds descending ◇ 98

THIS hymn has come to us in three different versions. The oldest is by John Cennick, a preacher and hymn writer. This begins: “Lo, He cometh, countless trumpets, blow before His bloody sign.” This has six verses. The second version is that by C. Wesley, and this was first printed, 1758, in *Hymns of Intercession for all Mankind*, a tract consisting of forty hymns. The third version is a cento consisting of six verses by M. Madan in his *Psalms and Hymns*, 1760. This is a combination of Wesley's and Cennick's versions with a few changes. Verses 1, 2, and 4 are by Wesley, with the exception of a couple of changes in the first and the last verse. The third verse is by Cennick, following Madan's redaction. The Cennick-Wesleyan hymn of Madan's version has gained great favor in all English-speaking countries. [Dahle, *Library of Christians Hymns*]

Lo, God to heaven ascendeth! ◇ 391

Gott fährt auf gen Himmel
Mit frohem Jubelschall,
Mit prächtigem Getümmel
Und mit Posaunenhall.
Lobsingt, lobsinget Gott!
Lobsingt, lobsingt mit Freuden
Dem Könige der Heiden,
Dem Herren Zebaoth!

Der Herr wird aufgenommen,
Der ganze Himmel lacht;
Um ihn gehn alle Frommen,
Die er hat freigemacht.
Es holen Jesum ein
Die lauern Cherubinen,
Den hellen Seraphinen
Muss er willkommen sein.

Wir wissen nun die Stiege,
Die unser Haupt erhöht:
Wir wissen zur Genüge,
Wie man zum Himmel geht.
Der Heiland geht voran,
Will uns meht nach sich lassen,
Er zeigt uns die Strassen,
Er bricht uns sichre Bahn.

Wir sollen himmlisch werden,
Der Herre macht uns Platz.
Wir gehen von der Erden
Dorthin, wo unser Schatz.
Ihr Herzen, macht euch auf!
Wo Jesus hingegangen,
Dahin sei das Verlangen,
Dahin sei euer Lauf!

Lasst uns gen Himmel springen
Mit herzlicher Begier,
Lasst uns zugleich auch singen:
Dich, Jesu, suchen wir,

Dich, o du Gottessohn,
Dich Weg, dich wahres Leben,
Dem alle Macht gegeben,
Dich, unsers Hauptes Kron'!

This hymn, by Gottfried W. Sacer, founded on Ps. 47: 5-7, appeared in seven stanzas in *Ander Theil des erneuerten Gesang-Buchs*, Stralsund, 1665. It had been included, in 1661, in an anonymous collection of poems, which he had written between 1659 and 1660 during his stay at Greifswald.

The translation is an altered form of that by Frances E. Cox in her *Sacred Hymns from the German*, 1841. The omitted stanzas are:

6. Farewell with all thy treasures,
O world, to falsehood given!
Thy dross gives no true pleasures;
We seek the joys of heaven.
The Savior is our Prize;
He comforts us in sadness
And fills our hearts with gladness;
To Him we lift our eyes.

7. When, on our vision dawning,
Will break the wished-for hour
Of that all-glorious morning
When Christ shall come with power?
Oh, come, thou welcome day,
When we, our Savior meeting,
His second advent greeting,
Shall hail the Heaven-sent ray. [*Handbook to The Lutheran Hymnal*]

*God is gone up with a shout,
Jehovah with the sound of a trumpet.
Sing praises to God, sing praises:
Sing praises unto our King, sing praises.*
Psalm 47:5, 6.

THIS is the Biblical basis for the hymn. It is found in the second part of a *Stralsund Gesangbuch*, 1665 (*Ander Theil des erneuerten Gesang-Buchs*), and in other contemporary hymn books. But it was possibly printed at an earlier date. The original contains seven stanzas. The present translation is by Miss Frances Cox, prepared for her *Hymns from the German*, 1864. [Dahle, *Library of Christians Hymns*]

Lo, how a rose e'er blooming* ◇ 121

Lo, many shall come* ◇ 200

(See: There many shall come from the east and the west)

Look, O look, the sight is glorious ◇ 390

Lord God, we all to Thee give praise ◇ 545

Herr Gott, dich loben alle wir
Und sollen billig danken dir
Für dein Geschöpf der Engel schön,
Die um dich schweb'n vor deinem Thron.

Sie glänzen hell und leuchten klar
Und sehen dich ganz offenbar,
Dein' Stimm' sie hören allezeit
Und sind voll göttlicher Weisheit.

Sie feiern auch und schlafen nicht,
Ihr Fleiss ist gar dahin gericht't,
Dass sie, Herr Christe, um dich sei'n
Und um dein armes Häufelein.

Der alte Drach' und böse Feind
Vor Neid, Hass und vor Zorne brennt;
Sein Dichten steht allein darauf,
Wie von ihm werd' zertrennt dein Hauf'.

Und wie er vormals bracht' in Not
Die Welt, führt er sie noch in Tod;
Kirch', Wort, Gesetz, all' Ehrbarkeit
Zu tilgen, ist er stets bereit.

Darum kein' Rast noch Ruh' er hat,
Brüllt wie ein Löw', tracht't früh und spat,
Legt Garn und Strick, braucht falsche List,
Dass er verderb', was christlich ist.

Also schützt Gott noch heutzutag'
Vor Übel und gar mancher Plag'
Uns durch die lieben Engelein,

Die uns zu Wächtern geben sein.

Darum wir billig loben dich
Und danken dir, Gott, ewiglich,
Wie auch der lieben Engel Schar
Dich preiset heut' und immerdar.

Philip Melanchthon's hymn "Dicimus grates tibi" first appeared in ten stanzas in *De Angelis Duo Hymni*, Wittenberg, 1543. Later *Wackernagel* gives it in eleven stanzas as follows:

1. Dicimus grates tibi, summe rerum
Conditor, gnato tua quod ministros
flammeos finxit manus angelorum
agmina pura.

2. Qui tuae lucis radiis vibrantes
te vident laetis oculis, tuasque
hauriunt voces, sapientiaeque
fonte fruuntur.

3. Nos non ignavum finis esse vulgus,
nec per ingentes volitare frustra
aetheris tractus, temere nec inter
ludere ventos.

4. Sed iubes Christo comites adesse
et pios caetus hominum tueri,
qui tuas leges venerantur, atque
discere curant.

5. Impiis ardens odiis et ira
nam tuis castris draco semper infert
bella, qui primis scelus atque mortem
intulit orbi.

6. Hic domos, urbes, tua templa, gentes
et tuae legis monumenta tota
et bonos mores abolere tentat
funditus omnes.

7. Interim sed nos regit angelorum,
quae ducem Christum sequitur, caterva,
atque grassantis reprimit cruenta
arma draconis.

8. Angeli Lothon Sodomae tuentur,
inter infestos Clisaeus hostes,
angelis cinctus, nihil extimescit
bellica signa.

9. Tutus est inter medios leones,
angelis septus, Daniel propheta:
sic tegit semper Deus his ministris
omnia nostra.

10. Hoc tum munus celebramus una,
et tibi noster chorus angelique
gratias dicunt simul accinentes,
Conditor alme.

11. Et tuo templo vigiles ut addas
angelos semper, populoque, gnati,
qui tui verbum colit, obsceramus
pectore toto.

Paul Eber gave the hymn its German form. This version appeared in a separate print, c. 1554, at Nürnberg, in twelve stanzas. The cento, composed of Stanzas 1 to 6 and 11, is taken from the English translation by Emanuel Cronenwett. This translation appeared in the Ohio *Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first printed as No. 1 of *De Angelis Duo Hymni*, Wittenberg, 1543. It appeared in 10 four-lined stanzas. It was again published the following year in *Psalterium Davidis*, Wittenberg, 1544. In *Corpus Reformatorum* and in Wackernagel's edition it has 11 stanzas. It was translated into German by Paul Eber and printed in Nürnberg, about 1554, *Ein schön Geistlich Lobsang: Herr Gott, dich loben alle wir*. Later it appeared in J. Eichhorns *Gesangbuch*, Frankfurt an der Oder, 1561. There are four English translations. Our English version is by Dr. Joseph A. Seiss, and was published in 1890, in the Sunday school book of the General Council. Melancthon wrote a few Latin hymns, but did not produce anything further of importance in Lutheran hymnology [Dahle, *Library of Christians Hymns*]

Lord God, who art my Father ◇ 386

Lord Jesus Christ, be present now ◇ 23

Herr Jesu Christ, dich zu uns wend,
Dein'n Heil'gen Geist du zu uns send!
Mit Lieb' und Gnad', Herr, uns regier
Und uns den Weg zur Wahrheit führ.

Tu auf den Mund zum Lobe dein.
Bereit das Herz zur Andacht fein,
Den Glauben mehr, stärk den Verstand,
Dass uns dein Nam' werd wohl bekannt,

Bis wir singen mit Gottes Heer:
Heilig, heilig ist Gott der Herz!
Und schauen dich von Angesicht
In ew'ger Freud' und sel'gem Licht.

Ehr' sei dem Vater und dem Sohn,
Dem Heil'gen Geist in einem Thron;
Der Heiligen Dreieinigkeit
Sei Lob und Preis in Ewigkeit!

This hymn is often ascribed to Wm. II, Duke of Saxe-Weimar, but this is doubtful. According to Koch the hymn was included in Johannes Niedling's *Lutherisch Handbüchlein* (1st edition, Altenburg, 1638). However, this is uncertain. Niedling was instructor at the gelehrten Schule in Altenburg. The hymn is entitled "A heartfelt petition of pious Christians for grace and the help of the Holy Spirit during divine service, before the sermon," in Niedling's fourth edition, 1655. In the *Cantionale Sacrum* (Gotha, 2d ed., 1651) the hymn was entitled "To be sung before the sermon." This is, as far as we know, the first time the hymn appeared in print. Duke William's name was not attached to the hymn until 1676.

The translation is by Catherine Winkworth, with some alterations by the Committee. It was first published in her *Chorale Book for England* in 1863. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first printed in the *Cantionale Sacrum*, second edition, Gotha, 1651, and later it appeared in Niedling's *Hand-Büchlein*, fourth edition, Altenburg, 1655. In both these it appeared anonymously. In the latter book it had the following title: "Pious Christians' Prayer for the grace of the Holy Ghost and help during the hours of worship; to be used before the sermon." In the *Altdorf Liederfreund*, published 1676, the name of Duke Wilhelm is connected with the hymn. Koch relates that the duke composed this hymn at one time deeply moved by viewing a painting of the crucified Savior. The

contents of the hymn, however, do not support this story (Skaar). B. K. Aegidius translated it into Danish from the edition of the Lüneburgisches Gesangbuch, 1686, and this version was made use of by Pontoppidan in his hymnal of 1740. The *English* translation adopted in our Lutheran Hymnary is by Miss Winkworth. [Dahle, *Library of Christians Hymns*]

Lord Jesus Christ, my Life, my Light ◇ 291

O Jesu Christ, mein's Lebens Licht,
Mein Hort, mein Trost, mein' Zuversicht,
Auf Erden bin ich nur ein Gast,
Und drückt mich sehr der Sünden Last.

Ich hab' vor mir ein' schwere Reis'
Zu dir in's Himmels Paradeis;
Das ist mein rechtes Vaterland,
Darauf du hast dein Blut gewandt.

Zur Reis' ist mir mein Herz sehr matt,
Der Leib gar wenig Kräfte hat;
Allein mein' Seele schreit in mir:
Herr, hol mich heim, nimm mich zu dir!

Drum stärk mich durch das Leiden dein
In meiner letzten Todespein;
Dein Blutschweiss mich tröst' und equick',
Mach' mich frei durch dein' Band' und Strick'!

Die heiligen fünf Wunden dein
Lass mir rechte Felslöcher sein,
Darein ich flieh' als eine Taub',
Dass mich der höllsch' Weih nicht raub'.

Dein letztes Wort lass sein mein Licht,
Wenn mir der Tod das Herz zerbricht;
Behüte mich vor Ungebärd',
Wenn ich mein Haupt nun neigen werd'!

Lass mich durch deine Nägelmal'
Erblicken die Genadenwahl;
Durch deine aufgespaltne Seit'
Mein' arme Seele heimgeleit!

Auf deinen Abschied, Herr, ich trau',
Darauf mein' letzte Heimfahrt bau';
Tu mir die Himmelstür weit auf,
Wenn ich beschliess' mein's Lebens Lauf

Am Jüngsten Tag erweck mein'n Leib,
Hilf, dass ich dir zur Rechten bleib',
Dass mich nicht treffe dein Gericht,
Welch's das erschrecklich' Urteil spricht.

Alsdann mein'n Leib erneure ganz,
Dass er leucht' wie der Sonne Glanz
Und ähnlich sei dein'm klaren Leib,
Auch gleich den lieben Engeln bleib'.

Wie werd' ich dann so fröhlich sein,
Werd' singen mit den Engelein
Und mit der Auserwählten Schar
Ewig schauen dein Antlitz klar.

Martin Behm first published this hymn, in fourteen stanzas, in a collection entitled *Christliche Gebet*, 1610, and then in his *Zehen Sterbegebet*, etc., appended to his *Centuria secunda*, Wittenberg, 1611. It was headed "Prayer for a blessed journey home, based upon Christ's Sufferings." It is his best hymn. The cento omits Stanzas 5, 6, 8, and 10. Some German hymnals have inserted a stanza, the fifth above, which is not by Behm. It is of unknown origin and first appeared in the hymn in the collection, *Kirchen- und Hausmusik*, Breslau, 1644. The omitted stanzas read in translation:

5. The blows and stripes that fell on Thee
Heal up the wounds of sin in me;
Thy crown of thorns, Thy foes' mad spite,
Let be my glory and delight.

6. That thirst and bitter draught of Thine
Cause me to bear with patience mine;
Thy piercing cry uphold my soul
When floods of anguish o'er me roll!

8. And when my lips grow white and chill,

Thy Spirit cry within me still
And help my soul Thy heaven to find
When these poor eyes grow dark and blind!

10. Thy cross shall be my staff in life,
Thy holy grave my rest from strife;
The winding-sheet that covered Thee,
Oh, let it be a shroud for me.

The translation is based on Catherine Winkworth's versions in her *Lyra Germanica*, second series, 1858, and in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

MARTIN BEHM's best hymn, first published in *Christliche Gebet*, 1610; also in the author's *Zehen Sterbegebet*, 1611, in a supplement to his *Centuria secunda*; 14 stanzas under the title *Petition for a Blessed Departure, Based upon the Sufferings of Christ*. First Danish version is found in *Joachim Moltke's Dansk Psalmebog*, 1664.

The translator is unknown. In a somewhat altered form it entered into *Kingo's Hymnal* for use at interments. Landstad rendered a new translation for his hymn book. Our present English version was made by Miss Winkworth in her *Lyra Germanica*, second series, 1858, later revised and changed for her *Chorale Book for England*, 1863. This translation has entered into many English and American hymnals, at times in an abbreviated form. [Dahle, *Library of Christians Hymns*]

Lord Jesus Christ, my Savior blest ◇ 258

Herre Jesu Krist!
Min Frelser du est,
Til dig haaber jeg alene;
Jeg tror paa dig,
Forlad ikke mig
Saa elendelig,
Mig trøster dit Ord det rene.

Alt efter din Vilje,
O Herre mig stille,
At jeg dig trolig kan dyrke;
Du est min Gud,
Lær mig dine Bud,
Al min Tid ud
Du mig I Troen styrke!

Nu vil jeg være,

O Jesu kjære,
Hvor du mig helst vil have,
Jeg lukker dig ind
I mit Hjerte og Sind,
O Herre min,
Med al din Naade og Gave!

Al min Tillid
Nu og al Tid
Har jeg til dig, o Herre!
Du est min Trøst
Dit Ord og Røst
I al min Brøst
Min Hjertens Glæde mon være.

Naar Sorgen mig trænger,
Efter dig mig forlænger,
Du kan mig bedst husvale;
Den du vil bevare,
Han er uden Fare,
Du mig forsvare,
Dig monne ieg mig befale!

Nu veed ieg vist,
Herre Jesu Krist,
Du vil mig aldrig forlade;
Du siger jo saa;
Kald du mig paa,
Hjælp skal du faa
I al din Sorg og Vaade.

O give det Gud,
Vi efter dine Bud
Kunde os saa stikke tilsammen,
At vi med dig
Evindeligt
I Himmerigt
Kunde leve i Salighed! Amen.

The hymn, very popular in Scandinavian circles, is by Hans C. Sthen. It was published in *Sthen's Vandrebog*, etc., c. 1578, in eight stanzas. It is an acrostic. The initial letters of the stanzas spell the words "Hans" and "Anno." Stanza 4 is omitted.

The translation is by Harriet R. Spaeth, 1898. It was included in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

EN *Christelig Suplicatz til Guds Søn*. This popular hymn was published in *Sthen's Vandrebog, indeholdende adskillige Bønner og Sange*, etc. The title page has been lost. The initial letters of the stanzas spell the words "Hans" and "Anno," but no date is given. [Dahle, *Library of Christians Hymns*]

Lord Jesus Christ, Thou living Bread ◇ 322

Du Lebensbrot, Herr Jesu Christ,
Mag dich ein Sünder haben,
Der nach dem Himmel hungrig ist
Und sich mit dir will laben,
So bitt' ich dich demütiglich,
Du wollest so bereiten mich,
Dass ich recht würdig werde.

Auf grüner Aue wollest du
Mieh diesen Tag, Herr, leiten,
Den frischen Wassern führen zu,
Den Tisch für mich bereiten.
Ach, ich bin sündlich, matt und krank,
Lass, Herr, mich deinen Gnadentrank
Aus deinem Becher schmecken!

Du angenehmes Himmelsbrot,
Du wollest mir verzeihen,
Dass ich in meiner Seelennot
Zu dir muss kläglich schreien;
Dein Glaubensrock bedecke mich,
Auf dass ich möge würdiglich
An deiner Tafel sitzen!

Zwar ich bin deiner Gunst nicht wert,
Als der ich jetzt erscheine
Mit Sünden allzuviel beschwert,
Die sehmerzlich ich beweine.
In solcher Trübsal tröstet mich,
Herr Jesu, dass du gnädiglich

Der Sünder dich erbarmest.

Johann Rist published this hymn in his *Hausmusik*, 1654, in eight stanzas. It was headed “a devotional hymn which may be sung when the people are about to take their place at the Holy Communion of the Lord.” It is founded on Ps. 23. The cento includes Stanzas 1 to 3 and 5. The omitted stanzas read:

4. Tilg allen Hass und Bitterkeit,
O Herr, aus meinem Herzen,
Lass mich die Sünd' in dieser Zeit
Bereuen ja mit Schmerzen;
Du heissgebratnes Osterlamm,
Du meiner Seele Bräutigam,
Lass mich dich recht geniessen!

6. Ich bin ein Mensch, krank von der Sünd',
Lass deine Hand mich heilen!
Erleuchte mich, denn ich bin blind;
Du kannst mir Gnad' erteilen.
Ich bin verdammt, erbarme dich;
Ich bin verloren, suche mich
Und hilf aus lauter Gnaden!

7. Mein Bräutigam, komm her zu mir
Und wohn in meiner Seelen;
Lass mich dich küssen für und für
Und mich mit dir vermählen!
Ach, lass doch deine Süßigkeit
Für meine Seele sein bereit
Und stille ihren Jammer!

8. Du Lebensbrot, Herr Jesu Christ,
Komm selbst, dich mir zu schenken!
O Blut, das du vergossen bist,
Komm eiligst, mich zu tränken!
Ieh bleib' in dir und du in mir,
Drum wirst du, meiner Seele Zier,
Auch mich dort auferwecken.

The translation is an altered form of that by Arthur T. Russell in his *Psalms and Hymns*, 1851. [*Handbook to The Lutheran Hymnal*]

Lord Jesus Christ, true Man and God ◇ 238

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BETLIEDLIN zu Christo umb ein seligen Abschied (A prayer to Christ for a blessed death). It is related concerning this hymn that Dr. Paul Eber wrote it for his daughters in 1557. The original contained 8 stanzas. It was first published in Low German in a Hamburg hymn book of 1565. This hymn has served as a source of comfort to many in their dying hour. The German ruler, Joachim of Anhalt, d. 1561 (according to others, Prince Wolfgang of Anhalt, d. 1566), memorized this hymn and used it as a daily prayer. It was the favorite hymn of the elector Christian I of Saxony. Hugo Grotius repeated this hymn a few minutes before he died, August 28, 1645. It also proved a great source of comfort to Eber himself as he was about to die, December 10, 1569. Our present English version was rendered by Miss Winkworth for her *Lyra Germanica*, 1855. *The Lutheran Hymnary* has employed stanzas 1, 2, 3, 5, and 8 of Miss Winkworth's translation. Her translation contained all the stanzas of the original. [Dahle, *Library of Christians Hymns*]

Lord Jesus Christ, we humbly pray ◇ 311

Lord Jesus Christ, with us abide ◇ 511

Ach bleib bei uns, Herr Jesu Christ,
Weil es nun Abend worden ist;
Dein göttlich Wort, das helle Licht,
Lass ja bei uns auslöschen nicht!

In dieser, letzt'n, betrübten Zeit
Verleih uns, Herr, Beständigkeit,
Dass wir dein Wort und Sacrament
Rein b'halten bis an unser End'!

Herr Jesu, hilf, dein' Kirch' erhalt,
Wir sind gar sicher, faul und kalt!
Gib Glück und Heil zu deinem Wort,
Damit es schall' an allem Ort!

Erhalt uns nur bei deinem Wort
Und wehr des Teufels Trug und Mord!
Gib deiner Kirche Gnad' und Huld,
Fried', Einigkeit, Mut und Geduld!

Ach Gott, es geht gar übel zu,

Auf dieser Er ' ist keine Ruh',
Viel Sekten und viel Schwärmerei
Auf einen Haufen kommt herbei.

Den stolzen Geistern wehre doch,
Die sich mit G'walt erheben hoch
Und bringen stets was Neues her,
Zu fälschen deine rechte Lehr'.

Die Sach' und Ehr', Herr Jesu Christ,
Nicht unser, sondern dein ja ist;
Darum so steh du denen bei,
Die sich auf dich verlassen frei!

Dein Wort ist unsers Herzens Trutz
Und deiner Kirche wahrer Schutz;
Dabei erhalt uns, lieber Herr,
Dass wir nichts anders suchen mehr!

Gib, dass wir leb'n in deinem Wort
Und darauf ferner fahren fort
Von hinnen aus dem Jammertal
Zu dir in deinen Himmelssaal!

This hymn on the Word of God and the preservation of the Church appeared in the *Nürnbergischer Gesangbuch*, 1611, where it was attributed to Nikolaus Selnecker. It is based on Ps. 122. Selnecker is the author of Stanzas 3, 4, and 6 to 10. In this form the hymn appeared in Selnecker's *Psalmen*, Leipzig, 1578. The *Nürnbergischer Gesangbuch* text accordingly has two new stanzas at the beginning by an unknown author or authors. The fifth stanza is taken from another of Selnecker's hymns, beginning "Wir danken dir, Herr Jesu Christ."

The translation is composite. [*Handbook to The Lutheran Hymnal*]

THE earliest source of this hymn is *Der Psalter mit kurtzen Summarien und Gebetlein*, 1572. But the entire hymn appeared for the first time in *Geistliche Psalmen*, Nürnberg, 1611, in nine stanzas. The first stanza was printed in 1579 along with a hymn by N. Hermann which is a translation of Melancthon's Latin hymn "Vespera jam venit nobiscum" and is based upon Luke 24:29. The second stanza appeared first in *Christliche Gebet und Psalmen*, Freiberg, 1602, and resembles a prayer in verse form attached to the twenty-ninth hymn in *Der Psalter* (see above). The fifth stanza is made up of the second stanza of a versified prayer attached to Psalm 149 in *Der Psalter*, 1572. Stanzas 3, 4, 6-9 make up the hymn "Herr Jesu, hilf, dein Kirch'

erhalt,” which is a versified prayer attached to Psalm 122 in the author’s *Der Psalter*, referred to above.

“The hymn,” says Skaar, “clearly refers to the struggle and the persecutions which Selnecker had to endure from the Crypto-Calvinists; at the same time it clearly emphasizes his own mission in life and that of every true Christian soldier, namely, to preserve the Word of God and the Sacraments pure and unadulterated unto the end.” Söderberg writes: “Selnecker, Melancthon’s personal disciple and one of the authors of the Formula of Concord, was during the violent doctrinal controversies one of the ablest apologetes of the Lutheran faith and a powerful witness not only concerning his own dread of schism and factions, but also concerning his unflinching faith in the conquering power of the Gospel truth. This is clearly shown in his hymn, ‘Ack blif hos oss, o Jesu Krist,’ where he indeed bewails the character of his age, but also cheerfully draws comfort from the Divine Word which is ‘A trusty shield and weapon; Our stay, whate’er doth happen.’”

The Scriptural basis for the hymn is as follows by stanzas, 1: Luke 24:29; Psalm 119: 105. 2: Eph. 5:16; 2 Tim. 3:1. 3: Rom. 10:8. 5: John 8:44; 6:2 Pet. 2:1 ff. 7: Psalm 115:1-2. 8: Eph. 6:16-17; Rev. 3:8-10. 9: Matt. 4:4.—The English translation is by L. Heyl, 1880, somewhat changed. Louis Heyl lived for a time in Columbus, Ohio, and was a prominent member of the Lutheran Church. Later he became a customs official in Philadelphia. This hymn was rendered into Danish by Grundtvig. [Dahle, *Library of Christians Hymns*]

Lord Jesus Christ, You have bestowed ◇ 320

Herr Jesu Christ, du hast bereit’t
Für unsre matten Seelen
Dein Leib und Blut zu ein’r Mahlzeit,
Tust uns zu Gästen wählen.
Wir tragen unsre Sündenlast,
Drum kommen wir zu dir zu Gast
Und suchen Rat und Hilfe.

Ob du schon aufgefahren bist
Von dieser Erde sichtig
Und bleibst nummehr zu dieser Frist
Von uns allhier umsichtig,
Bis dein Gericht dort wird angehn
Und wir vor dir all’ werden stehn
Und dich fröhlich ansehen:

So bist du doch stets nach dein’m Wort
Bei uns und dein’r Gemeinde

Und nicht gefang'n an einem Ort
Mit deinem Fleisch und Beine.
Dein Wort steht wie ein' Mauer fest'
Welch's alch niemand verkehren lässt,
Er sei so klug er wolle.

Du sprichst: Nehmt hin, das ist mein Leib,
Den sollt ihr mündlich essen;
Trinkt all' mein Blut, bei euch ich bleib',
Mein sollt ihr nicht vergessen.
Du hast's gered't, drum ist es wahr;
Du bist allmächtig, drum ist gar
Kein Ding bei dir unmöglich.

Und ob mein Herz hier nicht versteht,
Wie dein Leib an viel Orten
Zugleich sein kann, und wie's zugeht,
So trau' ich doch dein'n Worten;
Wie das sein kann, befehl' ich dir,
An deinem Worte g'nüget mir,
Dem stehet nur zu glauben.

Ich glaub', o lieber Herr, ich glaub',
Hilf meinem schwachen Glauben!
Ich bin doch nichts denn Asch' und Staub,
Dein's Worts mich nicht beraube!
Dein Wort, dein' Tauf' und dein Nachtmahl
Tröst't mich in diesem Jammertal;
Da liegt mein Schatz begraben.

Ach Herr, hiff, dass wir würdiglich
Gehen zu deinem Tische,
Beweinen unsre Sünd' herzlich,
Und uns wieder erfrische
Mit dein'm Verdienst und Wohltat gross,
Darauf wir traun ohn' Unterlass
Und unser Leben bessern.

Für solch dein tröstlich Abendmahl,
Herr Christ, sei hochgelobet!
Erhalt uns das, weil überall

Die Welt dawider tobet!
Hilf, dass dein Leib und Blut allein
Mein Trost und Labsal möge sein
Im letzten Stündlein! Amen.

Samuel Kinner published this hymn in Jeremiah Weber's *Gesang Buch*, Leipzig, 1638, entitled "A Beautiful Hymn on the Supper of Our Lord."

The translation is adapted from that by Emanuel Cronenwett in the Ohio *Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

Lord Jesus, think on me ◇ 496

Μνωεο, Χριστε,
υιε Θεοιο
υψιμεδοντος,
οικετω Σου,
Κηρ' αλιτροιο
Ταδε γραψαντος:
Και μοι οπασσον
λυσιν παθεων
τα μοι εμφυη
ψυφα ρυπαρα:
δος δε ιδεσθαι,
Σωτερ Ιησου,
ζαθεαν αιγλαν
Σαν, ενθα φανεις
μελψω αιοιδαν
παιονι ψυχαν,
παιονι γυιων,
Πατρι συν μεγαλω
Πνευματι Θ' Αγνω.

This Greek hymn is by Synesius, bishop of Cyrene († 430). The English paraphrase is by Allen W. Chatfield in his *Songs and Hymns*, etc., 1876, the complete form of which was in nine stanzas. Chatfield wrote: "In translating this ode, I gave my spirit more liberty. It may be considered as a paraphrase or amplification, rather than an exact translation, of the original. [*Handbook to The Lutheran Hymnal*]

Lord Jesus, Thou the Church's head ◇ 212

O Jesu, einig wahres Haupt
Der heiligen Gemeinde,

Die an dich, ihren Heiland, glaubt,
Und nur auf dir alleine
Als ihrem Felsen steht,
Der nie untergeht,
Wenngleich die ganze Welt
Zertrümmert und zerfällt:
Erhör, erhör uns, Jesu!

Lass uns, dein kleines Häuflein.
Das sich zu dir bekennet,
Dir ferner anbefohlen sein;
Erhalt uns ungetrennet.
Wort, Tauf' und Abendmahl
Lass in seiner Zahl
Und ersten Reinigkeit
Bis an den Schluss der Zeit
Zu unserm Troste bleiben.

Hilf, dass wir dir zu aller Zeit
Mit reinem Herzen dienen.
Lass uns das Licht der Seligkeit,
Das uns bisher geschienen,
Zur Buss' kräftig sein
Und zum hellen Schein,
Der unsem Glauben mehrt,
Der Sünden Macht zerstört
Und fromme Christen machet.

Lass uns beim Evangelio
Gut, Blut und Leben wagen;
Mach uns dadurch getrost und froh,
Das schwerste Kreuz zu tragen.
Gib Beständigkeit,
Dass uns Lust und Leid
Von dir nicht scheiden mag,
Bis wir den Jubeltag
Bei dir im Himmel halten.

Johann Mentzer wrote this hymn in seven stanzas. It appeared in the *Reibersdorfer Gesang Buch*, 1726. The cento includes Stanzas 1 to 4.

The translation by William J. Schaefer was prepared for *The Lutheran Hymnal* in 1938. [*Handbook to The Lutheran Hymnal*]

Lord Jesus, though but two or three ◇ 5

Lord Jesus, who art come ◇ 503

Herr Jesu, der du selbst
Von Gott als Lehrer kommen
Und, was du aus dem Schoss
Des Vaters hast genommen,
Den rechten Weg zu Gott
Mit Wort und Werk gelehrt,
Sei für dein Predigtamt
Gelobt von deiner Herd'!

Du bist zwar in die Höh'
Zum Vater aufgefahren,
Doch gibst du noch der Welt
Dein Wort mit grossen Scharen
Und baust durch diesen Dienst
Die Kirche, deinen Leib,
Dass er im Glauben wach's
Und fest ans Ende bleib'.

Hab' Dank für dieses Amt,
Durch das man dich selbst höret,
Das uns den Weg zu Gott
Und die Versöhnung lehret,
Durchs Evangelium
Ein Häuflein in der Welt
Berufet, sammelt, stärkt,
Lehrt, tröstet und erhält!

Erhalt uns diesen Dienst
Bis an das End' der Erden,
Und weil die Ernte gross,
Gross' Arbeit und Beschwerden,
Send selbst Arbeiter aus
Und mach sie klug und treu,
Dass Feld und Sä'mann gut,

Die Ernte reichlich sei!

Die du durch deinen Ruf
Der Kirche hast gegeben,
Erhalt bei reiner Lehr'
Und einem heil'gen Leben!
Leg deinen Geist ins Herz,
Das Wort in ihren Mund!
Was jeder reden soll,
Das gib du ihm zur Stund'!

Ach segne all dein Wort
Mit Kraft am unsern Seelen!
Lass deinen Schäflein nie
An guter Weid' es fehlen;
Such das verirrte selbst,
Bind das verwund'te zu,
Das schlafende weck auf,
Das müde bring zur Ruh'!

Bring, was noch draussen ist,
Zu deiner kleinen Herde!
Was drinnen ist, erhalt,
Dass es gestärket werde!
Dring durch mit deinem Wort,
Bis einstens Hirt und Herd'
Im Glauben, Herr, an dich
Zusammen selig werd'!

Eberhard Ludwig Fischer published this hymn, originally in eight stanzas, in the *Württembergischer Landes-Gesangbuch*, 1741, which Dr. Wilhelm Gottlieb Tafinger compiled with Fischer's assistance. The omitted Stanza 7 reads as follows:

7. Bewahr vor Ketzerei,
Vor Menschenlehr' und Dünkel!
Lehr uns nach deiner Art
Im Tempel, nicht im Winkel!
Behüt vor Ärgernis,
Vor Spaltung, die uns trennt;
Erhalte rein und ganz
Dein Wort und Sakrament!

The translation is composite. [*Handbook to The Lutheran Hymnal*]

Lord of all hopefulness ◇ 59

Lord of glory, who hast bought us ◇ 459

I HAVE shewed you all things, how that so laboring ye ought to support the weak, and to remember the words of the Lord Jesus, how He said, It is more blessed to give than to receive” (Acts 20:35). This hymn was written in 1864, and published in the appendix to the original edition of *Hymns ancient and Modern*, 1868. The hymn was sent to the committee with the simple request that if accepted Dr. Dykes might be permitted to write the tune for it. Sir Henry Baker told Dr. Dykes that such a request had been sent in with the hymn, and he was greatly surprised when he found that the hymn had been composed by his sister, who had told no one that she had written it. Dr. Dykes did not like the sad ending of the hymn, which originally concluded with stanza 4 (omitted in L. H.), so he suggested the closing stanza—a repetition of the first four lines of the hymn and the four closing lines which he wrote. Stanza 4 of the original hymn, “Yes, the sorrow and the suffering,” is omitted in *The Lutheran Hymnary*. [Dahle, *Library of Christians Hymns*]

Lord of our life and God of our salvation ◇ 439

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THE English hymn by Pusey is written upon the basis of Löwenstern’s German hymn “Christe, du Beistand,” etc. The German hymn appeared in Löwenstern’s *Symbola oder Gedenck-Sprüche*, etc., 1644. Philip Pusey rendered his version of this hymn as a contribution to A. R. Reinagle’s *Psalm and Hymn Tunes*, Oxford, 1840. The hymn is found in all leading English and American hymnals.

“Mægtigste Kriste” in Landstad’s *Hymnal* is a very good rendering of Löwenstern’s German hymn. It is not known who made the Norwegian translation. It appeared first in Pontoppidan’s *Hymnal* of 1740. It bears marks of having been composed during the Thirty Years’ War (Skaar). [Dahle, *Library of Christians Hymns*]

Lord of the Church, we humbly pray ◇ 502

THIS hymn appeared first in Hall’s *Mitre Hymn Book*, 1836. It is listed there as a Pentecost hymn. The following year it was printed, slightly changed, in the author’s *Church and King*. It is really a paraphrase on C. Wesley’s hymn, “Thou Jesus, Thou my breast inspire,” but the similarity is noticeable mainly in the last stanza. Osler’s hymn is very widely used. [Dahle, *Library of Christians Hymns*]

Lord, as Thou wilt, deal Thou with me ◇ 219

Herr, wie du willst, so schick's mit mir
Im Leben und im Sterben!
Allein zu dir steht mein' Begier,
Lass mich, Herr, nicht verderben!
Erhalt mich nur in deiner Huld,
Sonst, wie du willst, gib mir Geduld,
Denn dein Will' ist der beste.

Zucht, Ehr' und Treu' verleih mir, Herr,
Und Lieb' zu deinem Worte!
Behüt mich, Herr, vor falscher Lehr'
Und gib mir hier und dorte,
Was dient zu meiner Seligkeit.
Wend ab all' Ungerechtigkeit
In meinem ganzen Leben!

Soll ich einmal nach deinem Rat
Von dieser Welt abscheiden,
Verleih, o Herr, mir deine Gnad',
Dass es gescheh' mit Freuden.
Mein Leib und Seel' befehl' ich dir.
O Herr, ein selig End' gib mir
Durch Jesum Christum! Amen.

Kaspar Bienemann wrote this hymn, according to *Julian*, under the following circumstances:

Written in 1574, while he was tutor to the children of Duke Johann Wilhelm of Sachsen-Weimar, in expectation of a coming pestilence. He taught it as a prayer to his pupil the Princess Maria, then three years old, the initial letters of the three stanzas (H. Z. S.) forming an acrostic on her title, *Hertzogin zu Sachsen*. The Princess afterwards adopted as her motto the words "Herr, wie du willst," and this motto forms the refrain of "Jesus, Jesus, nichts als Jesus," the best-known hymn of the Countess Ludämilia Elisabeth of Schwarzburg-Rudolstadt. It was first published in the author's *Betbüchlein*, Leipzig, 1582.

The translation by Emanuel Cronenwett appeared in the *Ohio Lutheran Hymnal*, 1880. It has been somewhat altered. [*Handbook to The Lutheran Hymnal*]

Lord, dismiss us with Thy blessing ◇ 588

THIS hymn has entered into a large number of hymnals and is extensively used throughout the English speaking countries. It has been translated into many languages, among others, also into Latin. Many claim that Fawcett is not the author of this hymn, as it is not to be found in his own hymn book published in 1782. But there are also other hymns by Fawcett, printed in the Gospel Magazine, which he did not include in his hymnal. The fact that the hymn was published anonymously in several hymn books from 1773 to 1780 does not prove anything, since these hymnals, as a rule, did not give the names of the authors. In 1786 the first two stanzas were printed in a Unitarian hymnary, with "F.", as mark of authorship, while in the register the full name is given, namely: "J. Fawcett, Non-Conformist preacher of Wainsgate.' The ed. of the hymnal, however, admits that his data may not be altogether trustworthy. But the York Hymnal of 1791 and likewise a collection of hymns printed in Dublin, 1800, both give Fawcett as the author of this hymn. Again, G. J. Stevenson relates that this hymn bore Fawcett's name in a collection of Hymns for Public Worship published in Hull, 1774, by John Harris, and likewise that it appeared with Fawcett's name in a hymn book printed in 1785. There is, therefore, all reason to accept the claim that Fawcett is the author of this hymn. There are indeed three other hymns which have a similar beginning, namely:

1. Lord, dismiss us with Thy blessing, Bid us all depart in peace. —DR. ROBERT HAWKER.

2. Lord, dismiss us with Thy blessing, Thanks for mercies past received. —H. J. BUCKALL.

3. Lord, dismiss us with Thy blessing, Guide us in Thy holy ways. —UNKNOWN AUTHOR. [Dahle, *Library of Christians Hymns*]

Lord, hear the voice of my complaint ♦ 255

THE hymn books of the sixteenth century do not mention any author in the case of this remarkable hymn. It has been ascribed to Paul Speratus (first time: *Rigaisches Gesangbuch*, 1664), whose name is attached to it in several later books, but there is no reason for such ascription. The hymnologist, Wackernagel (1800-1877), found a separate copy of it from about the year 1530, in which J. Agricola is given as the author: "gemacht durch Jon Ayzleben, Herzoch Hans von Sachsen prediger."—The hymn is full of spirit and power. The *Strassburger Hymn Book* gives it this title: *A hymn of prayer to Christ, our Savior, for true faith (V. 1), firm hope (V. 2), true love (V. 3), grace for new life (V. 4), steadfastness and victory in all temptations (V. 5)*. Another author says: "In this hymn we have a prayer which can indeed be called a real prayer. It shows to whom we shall pray, namely, to Jesus Christ, our Mediator; and teaches us what we actually ought to pray for, namely, above everything else, for spiritual benefits, such as desire and love for the Word of God, faith, hope, steadfastness and faithfulness in Christianity, so that neither material desires nor tribulations can make us swerve from it." Philip Jacob Spener asked to have this hymn sung for him when he lay on his deathbed.—The English translation is by Miss C Winkworth, 1863. The first Danish

translation is found in the first supplement to *Hans Tausen's hymn-book, 1553*. Landstad re-edited the old translation and brought out more clearly the original scope of the author.—It is not improbable that this hymn was purposely not ascribed to Agricola, even though it was known that he was the author.— [Dahle, *Library of Christians Hymns*]

Lord, help us ever to retain ◇ 551

Herr Gott, erhalt uns für und für
Die reine Katechismuslehr',
Der jungen, einfältigen Welt
Durch deinen Luther vorgestellt:

Dass wir lernen die Zehn Gebot',
Beweinen unsre Sünd' und Not
Und doch an dich und deinen Sohn
Glauben, im Geist erleuchtet schon;

Dich, unsern Vater, rufen an,
Der allen helfen will und kann,
Dass wir als Kinder nach der Tauf'
Christlich vollbringen unsern Lauf;

So jemand fällt, nicht liegen bleib',
Sondern zur Beichte komm' und gläub',
Zur Stärkung nehm' das Sakrament.
Amen, Gott geb' ein selig End'!

Ludwig Helmbold first published this children's hymn in his *Dregssig geistliche Lieder*, etc., Mühlhausen, 1594. It was intended to emphasize the value of the catechetical instruction by means of Luther's *Smaller Catechism*.

The translation is by Matthias Loy, somewhat altered. It appeared in the *Ohio Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

Lord, keep us steadfast in Thy Word ◇ 589

Erhalt uns, Herr, bei deinem Wort
Und steur des Papsts und Türken Mord,
Die Jesum Christum, deinen Sohn,
Wollen stürzen von deinem Thron!

Beweis dein' Macht, Herr Jesu Christ,
Der du Herr aller Herren bist;

Beschirm' dein' arme Christenheit,
Dass sie dich lob' in Ewigkeit!

Gott Heil' ger Geist, du Tröster wert,
Gib dein'm Volk ein' rlei Sinn auf Erd',
Steh bei uns in der letzten Not,
G'leit uns ins Leben aus dem Tod!

This hymn, by Martin Luther, was first published in Joseph Klug's *Gesangbuch*, Wittenberg, 1543, entitled "A children's hymn, to be sung against the two arch-enemies of Christ and His holy Church, the Pope and the Turk." It is thought that Luther wrote the hymn in 1541 for a special service arranged in Wittenberg for prayer against the threatening Turkish army. As the singing in this service was to be done chiefly by the boys' choir, we have an explanation for the title of the hymn.

The translation is by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

THIS hymn is found in a manuscript from 1530, the so-called Luther Codex, published by O. Kade, 1871, Dresden, under the title: Der neugefundene Luther Codex vom Jahr 1530. The hymn was printed in Wittenberg, 1541 or 1542 in pamphlet form. It was included in the Magdeburg Gesangbuch of 1542 and in Klug's *Geistliche Lieder*, published in 1543. In the latter it bears the following title: A Song f or Children, against the pope and the Turk, the two arch-enemies of Christ and His Church.

Some have advanced the claim that Luther wrote this hymn in 1541, when Admonition to Prayer against the Turks appeared, containing many expressions found in the hymn. But it was chiefly during the years 1522-1529 that the Turks threatened Germany. The Sultan, Suleiman II, who ascended the throne in 1520, subdued a part of Hungary and conquered Rhodes in 1522. The Turkish hordes swept over the boundaries of Austria and laid the country waste to such an extent that it was said the grass did not grow where the Turks had passed. In 1529 they besieged Vienna and planted their standards outside the city walls. During that same year the pope made a determined effort to destroy the work of the Lutheran Reformation. There are, therefore, good reasons for assuming that Luther, at this time, 1528-1529, wrote the two hymns, "A mighty fortress is our God," and this hymn (kinderlied) against these two dangerous opponents of the Reformation. "Anti-Christ," says Luther in one of his Table Talks, "is the pope and the Turk. The living beast must have both soul and body. The spirit, or the soul, of anti-Christ, is the pope; the flesh, or the body, is the Turk. The latter attacks and tries to destroy the Church of God, bodily. The pope tries to do this spiritually, but also in a bodily sense, by hanging, burning, and murdering the witnesses of the Lord."

In 1529, however, the Turks suffered their first serious defeat, their advance was halted, and after suffering great losses they withdrew from Vienna. Turkish bands continued yet for many years to plunder the German border states, so that they still for

some time had to be reckoned with as a source of grave danger. Thus we find that even as late as 1565, in England, there was included in the general church prayer also a petition for the Christians harassed by the Turks. In a document of 1548 there is a recommendation to the effect that the words in Luther's hymn concerning the outrages of the pope and the Turk be changed to "Satan's wiles and might."

It was natural that Luther's hymn should arouse great indignation among the Catholics. In the districts under Catholic control, this hymn was strictly prohibited, in some places even the death penalty was ordered. On May 10, 1631, General Tilly entered Magdeburg and massacred the inhabitants. The streets were literally covered with the dead and dying. A group of school children, singing Luther's hymn, came marching across the marketplace. They were promptly cut down and cast into the fire by Tilly's soldiers. It has been said that Tilly later repented of this deed, and that success did not attend his campaign after the day of this massacre. The fall of Magdeburg was celebrated by the pope with great festivities.

The many later additions to this hymn show that it gave fitting expression to the desires and longings of evangelical Christianity. Two stanzas were added by Justus Jonas. Several others have also written additional stanzas to it. As mentioned above, a document of 1548 suggested a change in the text referring to the pope and the Turk. This change was not put through, however, before Freylinghausen's *Geistreiches Gesangbuch* appeared, in 1714. The Danish-Norwegian hymnals of Thomissøn, Kingo, and Pontoppidan follow the form of the original together with the stanzas added by Justus Jonas. Landstad revised the first stanza for his hymn book. Our English version of Luther's original is by Miss Winkworth, 1863. The hymn was first translated into English by R. Wisdome and appeared in Daye's *Psalter*, 1560, "Preserve us, Lorde, by Thy deare Worde." This has one added stanza. There are at least fourteen English versions of this hymn. [Dahle, *Library of Christians Hymns*]

Lord, open Thou my heart to hear ◇ 24

Herr, öffne mir die Herzenstür
Zeuch mein Herz durch dein Wort zu dir,
Lass mich dein Wort bewahren rein.
Lass mich dein Kind und Erbe sein!

Dein Wort bewegt des Herzens Grund
Dein Wort macht Leib und Seel gesund;
Dein Wort ist, das mein Herz erfreut;
Dein Wort gibt Trost und Seligkeit.

Ehr' sei dem Vater und dem Sohn,
Dem Heil'gen Geist in einem Thron;
Der Heiligen Dreieinigkeit

Sei Lob und Preis in Ewigkeit!

This hymn, written by Johannes Olearius, was included in the 1671 edition of his *Geistliche Singe-Kunst* and entitled *Holy Scripture. After the Sermon*. The German text is accordingly a prayer that the Word which has been heard may be received and applied by the Christian. The English translation has changed the sense of the opening lines so as to make it more a hymn for the beginning of worship or one to be sung just before the sermon.

The translation is by Dr. Matthias Loy and appeared in the *Evangelical Lutheran Hymnal* (Ohio Synod) in 1880.

Lord, take my hand and lead me ◇ 210

Lord, teach us how to pray aright ◇ 382

TWO stanzas of the original have been omitted in this edition. The hymn was written in 1818. It was first published together with three other hymns written by Montgomery for the Sunday Schools of the Non-conformists of Sheffield. [Dahle, *Library of Christians Hymns*]

Lord, Thee I love with all my heart ◇ 406

Herzlich lieb hab' ich dich, o Herr,
Ich bitt' woll'st sein von mir nicht fern
Mit deiner Güt' und Gnaden.
Die ganze Welt nicht freuet mich,
Nach Himmel und Erd' nicht frag' ich,
Wenn ich *dich* nur kann haben;
Und wenn mir gleich mein Herz zerbricht,
So bist doch du mein' Zuversicht,
Mein Teil und meines Herzens Trost,
Der mich durch sein Blut hat erlöst.
Herr Jesu Christ,
Mein Gott und Herr, mein Gott und Herr,
In Schanden lass mich nimmermehr!

Es ist ja, Herr, dein G'schenk und Gab'
Mein Leib und Seel' und was ich hab'
In diesem armen Leben.
Damit ich's brauch' zum Lobe dein,
Zu Nutz und Dienst des Nächsten mein,

Woll' st mir dein' Gnade geben!
Behüt mich, Herr, vor falscher Lehr',
Des Satans Mord und Lügen wehr,
In allem Kreuz erhalte mich,
Auf dass ich's trag' geduldiglich!
Herr Jesu Christ,
Mein Herr und Gott, mein Herr und Gott,
Tröst mir mein' Seel' in Todesnot!

Ach, Herr, lass dein' lieb' Engelein
Am letzten End' die Seele mein
In Abrahams Schoss tragen!
Der Leib in sein'm Schlafkämmerlein
Gar sanft, ohn' ein'ge Qual und Pein,
Ruh' bis am Jüngsten Tage.
Alsdann vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud', o Gottes Sohn,
Mein Heiland und mein Gnadenthron!
Herr Jesu Christ,
Erhöre mich, erhöre mich,
Ich will dich preisen ewiglich!

Martin Schalling wrote this hymn c. 1567. It first appeared in *Kurtze und sonderliche Newe Symbola*, etc., Nürnberg, 1571. This estimate of the hymn by Koch is fair: "This hymn, 'a prayer to Christ, the Consolation of the soul in life and in death,' after Pss. 18 and 73, is a treasure bequeathed to the Church from the heart of Schalling."

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

THIS hymn was written about 1567. It was printed for the first time in *Kurtze und sonderliche Newe Symbola etlicher Fürsten*, etc., Nürnberg, 1571. Lauxmann says: "This hymn, 'a prayer to Christ, the hope and comfort of the soul in life and in death,' based upon the 18th and the 73rd Psalm, is a gem presented to the Church out of the depths of Schalling's heart. It was one of the favorite hymns of Ph. J. Spener, who sang it every Sunday evening. It was also treasured highly by Duke Ernst III of Sachse-Gotha; by the poet Gellert (I, 102), and by many others." *The beautiful melody commonly used for this hymn appeared first in Bernhard Schmidt's Zwey Bücher einer neuen Künstlichen Tabulatur auff Orgel und Instrument, Strassburg, 1577. It was harmonized by J. S. Bach and incorporated into his Passion According to St.*

John. There are seven English translations of this hymn. [Dahle, *Library of Christians Hymns*]

Lord, 'tis not that I did choose Thee ◇ 222

This hymn by Josiah Conder was first published in Dr. John Leifchild's *Original Hymns*, 1843, in this form under the title *Chosen of God*:

1. 'Tis not that I did choose Thee,
For, Lord, that could not be;
This heart would still refuse Thee;
But thou hast chosen me;—
Hast, from the sin that stained me
Washed me and set me free
And to this end ordained me,
That I should live to Thee.

2. 'Twas sovereign mercy called me,
And taught my opening mind;
The world had else enthralled me,
To heavenly glories blind.
My heart owns none above Thee;
For Thy rich grace I thirst;
This knowing,—if I love Thee,
Thou must have loved me first.

In the *Church Praise Book*, New York, 1882, it was altered and the 7, 6 meter changed by an unknown hand to 8, 5, thus:

1. Lord, 'tis not that I did choose Thee,
That could never be;
For this heart would still refuse Thee,
Thou hast chosen me:
Hast from all the sin that stained me
Washed and set me free
And unto this end ordained me,
That I live to Thee.

2. 'Twas Thy sovereign mercy called me,
Taught my opening mind;
Else the world had yet enthralled me,

To Thy glories blind.
Now my heart owns none above Thee;
For Thy grace I thirst,
Knowing well that, if I leave Thee,
Thou didst love me first.

This Doxology was added later:

Praise the God of all creation
For His boundless love;
Praise the Lamb, our Expiation,
Priest enthroned above;
Praise the Spirit of salvation,
Him by whom we live;
Undivided adoration
To the Godhead give.

The present version is from the *Australian Lutheran Hymn-Book*, 1925. The editors of that book altered the text to eliminate the Calvinistic theology in Stanza 2 and to give the hymn a metrical form to which a familiar tune might be used.

Lord, to Thee I make confession ◇ 450

Herr, ich habe missgehandelt,
Ja mich drückt der Sünden Last;
Ich bin nicht den Weg gewandelt,
Den du mir gezeigt hast,
Und Jetzt wollt' ich gern aus Schrecken
Mich vor deinem Zorn verstecken.

Drum ich muss es nur bekennen:
Herr, ich habe missgetan,
Darf mich nicht dein Kind mehr nennen.
Ach, nimm mich zu Gnaden an;
Lass die Menge meiner Sünden
Deinen Zorn nicht gar entzünden!

Aber, Christe, deine Wunden,
Ja ein einziges Tröpflein Blut,
Das kann meine Wunden heilen,
Löschen meiner Sünden Glut;

Drum will ich, mein' Angst zu stillen,
Mich in deine Wunden hüllen.

Dir will ich die Last aufbinden,
Wirf sie in die tiefe See;
Wasche mich von meinen Sünden,
Mache mich so weiss wie Schnee;
Lass dein'n guten Geist mich treiben,
Einzig stets bei dir zu bleiben!

This hymn by Johann Franck was written in 1649 or earlier. Its first stanza appeared in Johann Crüger's *Geistliche Kirchenmelodien*, Leipzig, 1649, with the tune by Crüger himself. The full text of eight stanzas was printed in the Berlin *Gesangbuch*, 1653. The cento includes Stanzas 1, 3, 7, and 8.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

Love divine, all love excelling ◇ 407

“Visit me with Thy salvation,” Ps. 106:4.

IN 1747 this hymn was included in *Hymns for those that Seek, and those that Have Redemption*. In Wesley's *Hymn Book of 1780* the second stanza is omitted. This is a very popular hymn and is extensively used both in the original and in the abbreviated form. It is found in all the leading English hymn books and is considered one of Wesley's most beautiful hymns. [Dahle, *Library of Christians Hymns*]

A SOLIS ORTUS* (CHRISTUM WIR SOLLEN LOBEN) ◇ 267

ABER ◇ 496

ABERYSTWYTH ◇ 209, 296

ACH BLEIB BEI UNS ◇ 511, 578

The tune “Ach bleib bei uns” is from *Geistliche Lieder*, Leipzig, 1589.

ACH GOTT UND HERR ◇ 581

The composer of the melody is not known. It appeared first in 1625 in connection with the hymn, “Ach Gott und Herr” (Ak Herre from, Landst. 389), by M. Rutilius and

J. Grosz. It is found in minor in a collection by J. Schein of 1627, and in major in C. Peter's edition, 1655. Later it was somewhat altered, and harmonized by J. S. Bach. [Dahle, *Library of Christians Hymns*]

The tune "Ach Gott und Herr" is from Christoph Peter's *Andachts-Zymbeln*, Freyberg, 1655, where it was set to Martin Rutilius's hymn "Ach Gott und Herr." (See: Alas, My God, My Sins Are Great.) [*Handbook to The Lutheran Hymnal*]

***ACH GOTT VOM HIMMEL* ◇ 440**

Martin Luther wrote the hymn "O Lord, look down from heaven, behold" in 1523 and published it in the so-called *Achtliederbuch*, Wittenberg, 1524. It appeared in the same year in the Erfurt *Enchiridion* with the tune "Ach Gott vom Himmel," to which it has since been wedded. The melody is in transposed Phrygian mode. The composer is unknown. [Dahle, *Library of Christians Hymns*, and *Handbook to the Lutheran Hymnal*]

***ACH GOTT VOM HIMMELREICHE* ◇ 100**

The tune "Ach Gott vom Himmelreiche" is from Michael Prätorius's *Musae Sioniae*, VII, 1609. [*Handbook to The Lutheran Hymnal*]

***ACH, WAS SOLL ICH SÜNDER MACHEN* ◇ 460**

The tune "Ach, was soll ich Sünder machen" is by an unknown composer. It appeared in the secular collection *Schäfer-Belustigung, oder zur Lehr und Ergetzlichkeit angestimmter Hirthenlieder*, etc., Altdorf, 1653, set to the song "Sylvius ging durch die Matten." It came into church use in Angelus Silesius's *Heilige Seelenlust*, 1657, where it was set to a Roman Catholic text, and in Johann Flitner's *Himmlische Lustgärtlein*, 1661, where it was set to his hymn "Ach, was soll ich Sünder machen." [*Handbook to The Lutheran Hymnal*]

***ADESTE FIDELES* ◇ 133**

In the Portuguese chapel of London, where Vincent Novello was the organist, "Adeste fideles" was sung as early as 1797, and Novello mentions John Reading, organist of Winchester College, as the composer of the melody. Novello arranged the melody for church choirs, and the hymn with this stately setting became very popular in a short time. It has been established, however, that Reading did not compose the melody. This has also been called the Portuguese Hymn, and it has been claimed that a Portuguese musician, Marcas Portugal, wrote the tune. This has never been proved. In England the melody has been called "Adeste Fideles" (or Torbay), and it has always been associated with this hymn. [Dahle, *Library of Christians Hymns*]

That a hymn as fine as this has not had its own tune is well known. Usually it is sung to "Adeste Fideles" or "Portuguese Hymn" (see Hymn No. 102); but this is so thoroughly wedded to that Christmas hymn, and its joyful note does not harmonize with

the spirit of this hymn. The tune “Firm Foundation” by Bernhard Schumacher, 1931, has therefore been selected for it in the hope that it will in time replace the use of the “Portuguese Hymn,” which should be used exclusively for “Oh, Come, All Ye Faithful.” [*Handbook to The Lutheran Hymnal*]

AGINCOURT* (DEO GRACIAS) ◇ 223, 281

AK FADER, LAD DIT ORD, DIN AAND ◇ 215

The melody was composed by L. M. Lindeman, 1871. [Dahle, *Library of Christians Hymns*]

ALFORD ◇ 557

The melody (Alford) was composed by J. B. Dykes and is one of the most beautiful of the later English hymn tunes. [Dahle, *Library of Christians Hymns*]

ALL EHR UND LOB ◇ 36

The tune “All’ Ehr’ und Lob” is by an unknown composer and first appeared in the *Kirchengesangbuch*, Strassburg, 1541. [*Handbook to The Lutheran Hymnal*]

ALL SAINTS NEW ◇ 559

ALLE MENSCHEN MÜSSEN STERBEN (SALZBURG*) ◇ 472

The melody (Salzburg) is by Jacob Hintze (1622-1700), “stadt-musikus” of Berlin. After Johann Crüger’s death, Hintze undertook to superintend further issues of the *Praxis Pietatis Melica*, and added a number of new tunes. [Dahle, *Library of Christian Hymns*]

ALLEIN GOTT IN DER HÖH ◇ 35, 71

The melody was first published in the above mentioned edition of *Geistliche Lieder*, by V. Schumann, Leipzig, 1539, but it is claimed to be much older. It is very probable that Decius himself composed the melody. He is referred to both as an eminent performer upon the harp, and as a composer. [Dahle, *Library of Christians Hymns*]

The tune “Allein Gott in der Höh’ sei Ehr” first appeared in Valentin Schumann’s *Geistliche Lieder*, Leipzig, 1539, coupled with Nikolaus Decius’s hymn beginning with the same line. (See Hymn No. 237.) It is generally ascribed to Nikolaus Decius. It is evidently an adaptation from an old liturgical tone to the words “et in terra pax hominibus bonae voluntatis” in the “Gloria ad Kyrie magnum dominicale.” (S. Kümmerle.) Johann Sebastian Bach uses this *chorale* in several of his cantatas, and Felix Mendelssohn uses it in his *St. Paul*. [*Handbook to The Lutheran Hymnal*]

ALLEIN ZU DIR ◇ 415

The melody has also been ascribed to Schneeing, but it is more likely an adaptation of an older Roman Catholic melody. It was first printed in Valten Babst's *Geistliche Lieder* and has ever since been used in connection with this hymn. [Dahle, *Library of Christians Hymns*]

The tune "Allein zu dir" is from a separate print (broadsheet), undated, c. 1540, as above, on which the text is also given.

ALLES IST AN GOTTES SEGEN ◇ 411, 468

The tune "Alles ist an Gottes Segen" is from Johann B. König's *Harmonischer Liederschatz*, 1738. Perhaps it is by König himself. [*Handbook to The Lutheran Hymnal*]

AMEN, JESUS HAN SKAL RAADE ◇ 30

The melody, by the Danish church musician, A. P. Berggreen, appeared in his choral book, of 1848, as a setting for the hymn, "Amen raabe hver en Tunge." [Dahle, *Library of Christians Hymns*]

AMERICA ◇ 602

The tune "America" is also the tune of the British national anthem "God Save the King" and nothing definite can be said about its origin. This much is certain that it appeared in *Thesaurus Musicus*, 1740. It is ascribed to Henry Carey, whose son, George S. Carey, asserted the authorship for his father in 1795, fifty-two years after his father's death. [*Handbook to The Lutheran Hymnal*]

AN WASSERFLÜSSEN BABYLON (EIN LÄMMLEIN*) ◇ 331

The tune "An Wasserflüssen Babylon" is first found in the third part of the Strassburg *Teutsch Kirchen ampt*, 1525, where it is set to Wolfgang Dachstein's hymn on Ps. 137, beginning:

An Wasserflüssen Babylon,
Da sassen wir mit Schmerzen;
Als wir gedachten an Zion,
Da weinten wir von Herzen.
Wir hingen auf mit schwerem Mut
Die Orgeln und die Harfen gut
An ihren Bäum' und Weiden,
Die drinnen sind in ihrem Land,
Da mussten wir viel Schmach und Schand'
Täglich von ihnen leiden.

The tune is ascribed to Dachstein, although without any definite proof. [*Handbook to The Lutheran Hymnal*]

ANGELUS ◇ 157

The tune “Angelus,” also called “Whitsun Hymn,” is based on a melody in Georg Joseph’s *Heilige Seelenlust*, Breslau, 1657, set to Scheffler’s hymn “Du meiner Seelen güldne Zier.” The original tune is likely by Joseph himself. [*Handbook to The Lutheran Hymnal*]

ANTHES ◇ 413

The tune “Anthes” is by Friedrich K. Anthes, 1847. [*Handbook to The Lutheran Hymnal*]

ANTIOCH ◇ 138

It has been claimed that the tune is an adaptation by L. Mason of a melody composed by G. F. Handel. [Dahle, *Library of Christians Hymns*]

There is some uncertainty about the origin of the tune “Antioch,” also called “Messiah.” It is given as an arrangement from Händel’s *Messiah*, taken from the opening phrase of the chorus “Lift up your heads” and from the tenor recitative, “Comfort ye My people.” James T. Lightwood holds that the tune is of American origin, and it has been ascribed to Lowell Mason. However the *Handbook to the Hymnal* casts doubt upon this theory, and we think rightly, since the arrangement “is too much after the pattern of the fugue tunes which he [Mason] so much abhorred and so much wished to replace with tunes more dignified in form.” We suggest that the congregation and choir sing the hymn antiphonally: the congregation Lines 1 and 2, the choir Lines 3 and 4, and both the refrain. In this way the most difficult parts, which few congregations ever sing well, are left to the choir. [*Handbook to The Lutheran Hymnal*]

AUF MEINEN LIEBEN GOTT ◇ 467

The tune “Auf meinen lieben Gott” is first found in *Kurtzweilige Teutsche Lieder*, etc., Nürnberg, 1574, where it was set to a worldly song, “Venus, du und dein Kind seid alle beide blind.” It is first used with this hymn by Melchior Vulpius in his *Ein schön geistlich Gesangbuch*, Jena, 1609. The tune has erroneously been ascribed to Johann Hermann Schein. *Johann Sebastian Bach often uses the melody as a closing chorale in his cantatas.* [*Handbook to The Lutheran Hymnal*]

AUF, AUF, MEIN HERZ ◇ 341

The tune “Auf, auf, mein Herz” is by Johann Crüger, 1648. [*Handbook to The Lutheran Hymnal*]

AURELIA ◇ 486

The melody (Aurelia) was first composed for the hymn, “Jerusalem the golden”, and printed in *Selections of Psalms and Hymns*, 1864. It was composed by S. S. Wesley (1810-1876), grandson of Charles Wesley. He was at his time one of the leading church musicians in England. [Dahle, *Library of Christians Hymns*]

The tune “Aurelia” was written by Samuel S. Wesley in 1864 as a setting for John Keble’s wedding hymn “The Voice that Breathed o’er Eden.” [*Handbook to The Lutheran Hymnal*]

AUS MEINES HERZENS GRUNDE ◇ 79, 105, 259, 391

The melody was first published in the *Eisleben Gesangbuch*, 1598, and in the *New Catechismus Gesangbüchlein*, published in Hamburg in the same year. It is set for the hymn, “Aus meines Herzens Grunde,” “Jeg vil din Pris udsjunge,” “My heart its incense burning” (Landst. 606, L. H. 542). [Dahle, *Library of Christians Hymns*]

The tune “Aus meines Herzens Grunde” was published in *New Katechismus-Gesanganbüchlein*, Hamburg, 1598, edited by David Wolder, who used it, however, with the text of Johann Walther’s hymn “Herzlich tut mich erfreuen.” [*Handbook to The Lutheran Hymnal*]

AUS TIEFER NOT ◇ 452

The Phrygian melody, which is one of the most popular church tunes, dates from the Middle Ages and was harmonized by Johann Walther for his *Geistliche Gesangbuchlein*, 1524. It has entered into the greater number of Lutheran choral collections and likewise into many English hymn books. It is known by the name “De Profundis” or “The Old 130th.” [Dahle, *Library of Christians Hymns*]

The fine tune: “Aus tiefer Not,” also called “De profundis,” “Luther’s 130th,” is possibly by Luther himself. It appeared with the five-stanza form in 1524. J. S. Bach built his cantata *Aus tiefer Not schrei’ ich zu dir* for the Twenty-first Sunday after Trinity on this hymn. [*Handbook to The Lutheran Hymnal*]

AUS TIEFER NOT II* (HERR, WIE DU WILLST) ◇ 219, 322

AUSTRIA ◇ 64

The melody, variously called “Austria,” “Haydn,” or “Vienna,” is by the famous Austrian composer Franz Joseph Haydn (1732-1809). He was far advanced in years when he wrote it upon a request to furnish a melody for the Austrian national anthem, “Gott erhalte Franz den Kaiser.” It was sung for the first time in all the theatres of Vienna on the occasion of the emperor’s birthday anniversary in 1797, and became immensely popular, not only throughout Austria, but also in other lands. It has been used with many national poems, and Haydn, who valued it very highly, later composed a number of variations upon it. He also made use of it in his Kaiser-Quartet. It is claimed

that this tune was built upon the melody of an ancient Croatian folksong. [Dahle, *Library of Christians Hymns*]

AZMON ◇ 176

The melody (Azmon) was composed by Carl G. Gläser, born in 1784 at Weissenfels; died 1829, in Barmen, Germany. [Dahle, *Library of Christians Hymns*]

The tune “Azmon,” by Carl Gotthelf Gläser, also called “Denfield” and “Gaston,” was introduced from German sources into this country by Lowell Mason It appeared in his *Modern Psalmist*, Boston, 1839, where the source of this tune is given as follows: “Glaser, J. M., German, 1780.” It has become a very popular tune in our country. [*Handbook to The Lutheran Hymnal*]

BEFIEHL DU DEINE WEGE ◇ 208

BELMONT ◇ 371

The tune “Belmont” is an adaptation from a tune by William Gardiner. The original is an eight-line tune and is from his *Sacred Melodies*, 1812. [*Handbook to The Lutheran Hymnal*]

BERGGREEN ◇ 339

BETHANY ◇ 385

This melody is by Smart.

BITHYNIA* (**DULCE CARMEN**) ◇ 407

BOYLSTON ◇ 420

The tune “Boylston,” by Lowell Mason, was published in *The Choir*, in 1832. It was named for a town by that name in Massachusetts, his native State. In America it appears to be the indispensable tune for this hymn. [*Handbook to The Lutheran Hymnal*]

BROCKLESBURY ◇ 300

The melody (Brocklesbury) was composed by Mrs. Charlotte A. Barnard (1830-1869). [Dahle, *Library of Christians Hymns*]

BRYN CALFARIA ◇ 390

CARLISLE ◇ 192

The melody (Carlisle) was composed by Charles Lockhart, an English musician, b. 1745, d. 1815. [Dahle, *Library of Christians Hymns*]

CHESTERFIELD ◇ 109

The melody (Chesterfield) is by Rev. Dr. Thomas Haweis, an English preacher and musician (b. 1732; d. 1820). [Dahle, *Library of Christians Hymns*]

The tune “Chesterfield,” also called “Richmond,” but which must not be confused with the tune “Richmond” by Asa Brooks Everett, is by Thomas Haweis and was first published in his *Carmina Christi*, 1792, adapted to the text of his hymn “O Thou from Whom All Goodness Flows.” (See Hymn No. 515.) [*Handbook to The Lutheran Hymnal*]

CHRIST LAG IN TODESBANDEN ◇ 343

The melody, which dates from the Middle Ages, was evidently worked over by Johann Walther, based upon the old version, “Christ ist erstanden.” It was first printed in the *Erfurt Enchiridion*, 1524. [Dahle, *Library of Christians Hymns*]

The tune “Christ lag in Todesbanden” is based on the medieval melody for “Christ ist erstanden, “ which in turn is based on the Gregorian Chant for the Latin Easter sequence, “Victimae paschali.” [*Handbook to The Lutheran Hymnal*]

CHRIST UNSER HERR ZUM JORDAN KAM ◇ 247

CHRISTE SANCTORUM ◇ 76

CHRISTE, DER DU BIST TAG UND LICHT ◇ 571

CHRISTE, QUI LUX ES ET DIES* ◇ 571

The tune “Christe, der du bist Tag und Licht” is from a Latin melody of the seventh century. [*Handbook to The Lutheran Hymnal*]

CHRISTUM WIR SOLLEN LOBEN (A SOLIS ORTUS*) ◇ 267

The tune “Christum wir sollen loben schon” is based on the ancient plainsong melody used with the text. Its first appearance in a hymn-book was in the *Erfurt Enchiridion* of 1524 with the text. It has been called “a most elegant example of the Phrygian tone.” It has been associated with this hymn in England since Anglo-Saxon times. [*Handbook to The Lutheran Hymnal*]

CHRIST IST ERSTANDEN ◇ 344

The tune “Christ ist erstanden” is as old as the hymn and is based on the Gregorian Chant for the Latin Easter sequence, “Victimae paschali.” It also becomes the basis for “Christ lag in Todesbanden.” [*Handbook to The Lutheran Hymnal*]

CHRISTUS, DER IST MEIN LEBEN ◇ 473, 579

The melody by Melchior Vulpius, 1560-1615, a German church musician, appeared first in *Ein schön geistlich Gesangbuch*, Jena, 1609. [Dahle, *Library of Christians Hymns*]

The tune “Christus, der ist mein Leben” is by Melchior Vulpius, first published in *Ein schön geistlich Gesangbuch*, etc., Jena, 1609. Johann Sebastian Bach uses this melody in his *chorale cantata Christus, der ist mein Leben*. [*Handbook to The Lutheran Hymnal*]

CLAIRVAUX ◇ 315

The tune “Clairvaux” was written for this hymn by Herman A. Polack in 1910 for inclusion in the *Evangelical Lutheran Hymn-Book*, 1912. It was sung to this hymn by the Cleveland Lutheran Teachers’ Choir at the funeral of the composer in Pilgrim Lutheran Church, Lakewood, Ohio, in 1930. [*Handbook to The Lutheran Hymnal*]

CONDITOR ALME SIDERUM ◊ 108

CONSOLATION ◊ 101

CONSOLATION* (NAAR MIT ØIE) ◊ 412

CORONATION ◊ 49

In America the melody “Coronation” is used very extensively. This was composed by the American composer, Oliver Holden (b. 1765) of Massachusetts. He was a dealer in music and also served as director of music. He published The American Harmony in 1792, and the Worcester Collection in 1797. Holden died in Charleston, Mass., Sept. 4th, 1844. The English melody is the best and is especially effective with the three-fold, “Crown Him.” But it requires a greater range of voice (from low B to F). Holden’s melody is used most extensively in this country, both because it is “ours” and because it is melodious and very singable. [Dahle, Library of Christians Hymns]

The tune “Coronation,” by Oliver Holden, appeared in the composer’s *The Union Harmony*, 1793, set to this hymn. The organ upon which Holden composed this tune is preserved in the rooms of the Bostonian Society in the Old State House, Boston. [*Handbook to The Lutheran Hymnal*]

CRADLE SONG ◊ 119

CREATION ◊ 170

CRUCIFER ◊ 194

CWM RHONDDA ◊ 262

DA JESUS AN DES KREUZES STAMM ◊ 337

The tune “Da Jesus an des Kreuzes” is from an old German melody very likely not of secular origin. It first appeared in the Babst Gesangbuch 1545, set to the hymn “In dich hab’ ich gehoffet, Herr,” by Adam Reusner. [Handbook to The Lutheran Hymnal]

DARWALL’S 148TH ◊ 376

The melody (Darwall) was composed in 1770 by Rev. John Darwall (b. 1731, England, d. 1789). [Dahle, Library of Christians Hymns]

The tune “Darwall’s 148th,” also called “Darwall,” by John Darwall, appeared in Aaron Williams’s *New Universal Psalmist*, 1770, where it was set to a new version of Ps. 148. [Handbook to The Lutheran Hymnal]

DEJLIG ER DEN HIMMEL BLAA ◊ 120

DEN SIGNEDE DAG ◊ 46, 401, 525

The melody, which is one of the most beautiful of Northern tunes, was composed by C. E. F. Weyse, 1826, a Danish church musician.— . . . Among Weyse’s hymn tunes, his melody for Grundtvig’s *Dagvis*, “Den signede Dag, som vi nu ser,” is not only his best, but it ranks as one of the grandest church melodies that have come to us from the Northern countries. [Dahle, *Library of Christians Hymns*]

The tune “Den signede Dag” is by Christoph E.F.Weyse and was composed for Grundtvig’s hymn “Den signede Dag med Fryd vi ser,” in 1826, for the millennial celebration commemorating the introduction of Christianity into Denmark. The tune is not only Weyse’s best, but it ranks as one of the finest church melodies that have come to us from the Norse countries. [Handbook to The Lutheran Hymnal]

DEN STORE HVIDE FLOK ◊ 553

“What is it that touches us so wondrously in this and other swan songs by Brorson? It is the folk-tune, the spirit of the language and the rhythm, of the imagery and thought, something incomparable and unexplainable, an element of power everlasting: That is, this plain, pious, emotional lyric passion which gives birth to sadness and longing, power and triumphant joy. Therefore so many of Brorson’s swan songs in particular have received their tunes—mellow and sonorous at the same time—from the inmost life of the common people living in the valleys and forests, along the hillsides and among the mountains of Norway; and perhaps no more beautiful melody than that of ‘Den store, hvide flok’ has welled forth from the religious craving of the heart of the Norwegian people for an expression in song—spontaneously and sweetly, as a multitudinous reverberation, a hallelujah to the poet’s inspired words in his beautiful anthem.”

By means of Edvard Grieg’s classical setting of the folk-tune, this hymn has become the best known and most popular Scandinavian hymn in the English speaking countries. [Dahle, Library of Christians Hymns]

The tune is a Norwegian folk-tune of the early seventeenth century, arranged by Edvard H. Grieg. It has helped to make this the most widely known Scandinavian hymn in English-speaking countries. The singing of this hymn by Christiansen's choir of St. Olaf's College has popularized it with the American public. [*Handbook to The Lutheran Hymnal*]

***DEO GRACIAS (AGINCOURT*)* ◇ 223, 281**

***DER AM KREUZ* ◇ 293**

The tune "Der am Kreuz" is a composition of Johann B. König. It first appeared in his *Harmonischer Liederschatz*, Frankfurt, 1738. It has its name from the Lenten hymn, ascribed to Johann Mentzer, "Der am Kreuz ist meine Liebe." [*Handbook to The Lutheran Hymnal*]

***DER LIEBEN SONNE LICHT UND PRACHT* ◇ 252**

The melody is taken from Freylinghausen's *Gesangbuch*, 1704. It was first used for Christian Scriver's hymn: "Der lieben Sonne Licht und Pracht." It is related that Scriver one night heard a frivolous folk-song rendered to this melody, and, being shocked at hearing this beautiful music used in dishonoring the name of God, he wrote his evening hymn: "Se Solens skjønne Lys og Pragt" (Landst. 613), following the meter and the melody of the secular song. [Dahle, *Library of Christians Hymns*]

The tune "Der lieben Sonne Licht und Pracht" is from Freylinghausen's *Geistreiches Gesangbuch*, Halle, 1704. It is said that Christian Scriver one night heard a frivolous folk-song sung to this melody, and, being shocked at hearing this fine tune used in dishonoring God's name, he wrote his evening hymn beginning with the line "Der lieben Sonne Licht und Pracht." [*Handbook to The Lutheran Hymnal*]

***DER MANGE SKAL KOMME* ◇ 200**

The tune "Der mange skal komme" is from Jesper Svedberg's *Then Swenska Psalmboken*, Stockholm, 1695, where it is set to the hymn "Himmelriket liknas widt tijo jungfruer." [*Handbook to The Lutheran Hymnal*]

***DER MOND IST AUFGEANGEN* ◇ 166**

***DER TAG DER IST SO FREUDENREICH* ◇ 131, 150, 399**

The melody was used originally for the Latin hymn, "Dies est laetitiae," and is most likely a German tune dating from the Middle Ages. [Dahle, *Library of Christians Hymns*]

The tune “Der Tag, der ist” is also at least of fifteenth-century origin. It is found in M. Vehe’s *Ein neues Gesangbüchlein, Geistliche Lieder*, Strassburg, 1537. It had previously appeared in the hymnbook of the Bohemian Brethren by Michael Weisse, 1531. The tune has also been set to a harvest hymn by Eleanor Farieon, in *Songs of Praise*, and is called “Cornfields.” [*Handbook to The Lutheran Hymnal*]

***DET KIMER NU TIL JULEFEST* ◇ 143**

The melody was composed by C. Balle (Danish), 1850.

***DETROIT* ◇ 451**

***DEUS TUORUM MILITUM* ◇ 248**

***DIADEMATA* ◇ 55**

The tune “Diademata” is by George J. Elvey and was written for the hymn. It appeared in the *Appendix* of the original edition of *Hymus Ancient and Modern*, 1868. [*Handbook to The Lutheran Hymnal*]

***DIE GÜLDNE SONNE* ◇ 57**

***DIE HELLE SONNE LEUCHT* ◇ 416**

***DIES IRAE* ◇ 537**

The tune “Dies Irae” is a Latin melody of the 13th century. [*Handbook to The Lutheran Hymnal*]

***DIES SIND DIE HEIL’GEN* (IN GOTTES NAMEN)* ◇ 490**

***DISTLER* ◇ 428**

***DIVINE PARADOX* ◇ 269**

***DIVINUM MYSTERIUM* ◇ 181**

The plainsong tune “Divinum mysterium,” also called “Corde natus,” found in manuscripts of the 12th century, has reached us by an interesting route. In 1580 Didrick Pedersen (Petri), a young Finlander, attended college at Rostock. In 1582 he published a collection of school and sacred songs gathered there, among them this tune. A rare copy of this old book, *Piae Cantiones* (Greifswald), came in 1853 into the hands of Thomas Helmore, master of the Children of the Chapels Royal in England and editor of the *Hymnal Noted*. He edited the tune with the present words. The earlier rhythm has been restored in the present form of the tune. The melody was in use during the 13th century, set to the hymn “Divinum mysterium.” [*Handbook to The Lutheran Hymnal*]

DIX ◇ 168

The melody, called “Dix,” from its association with this hymn, has been arranged upon a tune composed by Conrad Kocher for the hymn, “Treuer Heiland, wir sind hier,” in his collection, *Stimmen aus dem Reiche Gottes*, Stuttgart, 1838. [Dahle, *Library of Christians Hymns*]

The tune “Dix,” so called because of its association with this hymn, is also named “Treuer Heiland, wir sind hier.” It is based on a melody by Konrad Kocher, set to a German hymn, beginning with that line in Kocher’s *Stimmen aus dem Reiche Gottes*, Stuttgart, 1838. It was abridged and altered, and then coupled with Dix’s hymn for *Hymns Ancient and Modern*, 1861. Mr. Dix did not like Kocher’s tune, but the union of text and tune has nevertheless proved effective and popular. [*Handbook to The Lutheran Hymnal*]

DOMINE CLAMAVI ◇ 382

The tune “Domine, clamavi” is by Justin H. Knecht, 1797. [*Handbook to The Lutheran Hymnal*]

DONNE ◇ 498

DOWN AMPNEY ◇ 9

DU, LEBENSBROT* (HERR JESU CHRIST, DU HAST) ◇ 320

DU, O SCHÖNES WELTGEBÄUDE ◇ 336

The melody is by Johann Crüger, and appeared for the first time in 1649, being used for the hymn, “Du, o schönes Weltgebäude.” [Dahle, *Library of Christians Hymns*]

DUKE STREET ◇ 193, 351

The melody (Duke Street) is the only melody ascribed to John Hatton of Warrington and St. Helen's (d. 1793). It was first published during the same year in Boyd's Select Collection of Psalms and Hymn Tunes. Hatton's name is attached to this hymn only in later editions. [Dahle, *Library of Christians Hymns*]

The tune "Duke Street" first appeared in *A Select Collection of Psalm and Hymn Tunes*, Glasgow, 1793. It was composed by John Hatton. [*Handbook to The Lutheran Hymnal*]

***DULCE CARMEN (BITHYNIA*)* ◇ 407**

The melody (Bithynia) is by Samuel Webbe (b. 1740; d. 1816), an English organist and teacher of music. His songs, *Glees, Canons and Motets*, make up several volumes. This melody is the same as "Dulce Carmen."

The melody (Alleluia, Dulce Carmen) has been ascribed to J. M. Haydn (b. 1737; d. 1806). It is possibly by S. Webbe. [Dahle, *Library of Christians Hymns*]

***DUNDEE* ◇ 363**

The melody (Dundee) appeared first in 1615, in the Scottish Psalter. In that edition it is called "The French Tune." In 1621 it was printed in Ravencroft's *Psalmes* and was there set to the 36th Psalm, under the name of "The Dundy Tune." It must not be mistaken for the tune which in Scotland is called "Dundee," but which is called "Windsor" in England (L. H. 314). [Dahle, *Library of Christians Hymns*]

The tune "Dundee" is from the *Scottish Psalter*, 1615. It appeared in *Psalms of David*, Edinburgh, 1615. [*Handbook to The Lutheran Hymnal*]

***DUNSTAN* (JUST AS I AM)* ◇ 458**

***DURCH ADAMS FALL* ◇ 430, 449**

The melody is of German origin and dates from the year 1525. [Dahle, *Library of Christians Hymns*]

***EASTER HYMN* ◇ 352**

The melody (Easter Hymn) appeared first in a small anonymous hymn book, *Lyra Davidica*, published 1808. In the preface to this book the hope is expressed that the melodies written in more free meter and rhythm might also be found useful. As an example of this type, the present melody was employed. In this collection there are also found translations from the German set to the so-called "rhythmic" melodies: "Wake, awake"; "A mighty fortress is our God"; "The Morning Star"; "Now sing we, now rejoice" (In dulci jubilo). [Dahle, *Library of Christians Hymns*]

The tune "Easter Hymn" is based on the melody in J. Walsh's *Lyra Davidica*, etc., 1708. [*Handbook to The Lutheran Hymnal*]

EBENEZER (TON-Y-BOTEL*) ◇ 72

ECCE AGNUS ◇ 235

The tune “Ecce Agnus,” or “Munich,” is an adaptation of the melody “Wir Christenleut’” from the Dresden *Neues Gesangbuch*, 1593, where it was set to the famous Christmas hymn by Caspar Fügler. (See Hymn No. 107.) [*Handbook to The Lutheran Hymnal*]

EIN FESTE BURG ◇ 250, 251, 583

The melody (Ein’ feste Burg) is by Luther. Even though there may be found one or more snatches of melody somewhat similar in Graduale Romanum, this does not rob Luther of the honor of having produced this thoroughly classical composition, “which fits the text just like the coat of mail fits the knight.” The text and the melody are inseparable. The melody has accompanied this hymn on its march to victory throughout the world.

... The melody (Ein’ feste Burg), by Martin Luther, was first published together with Luther’s hymn “A mighty fortress is our God,” the first edition published, 1529, in *Geistliche Lieder*, edited by J. Klug, Wittenberg. Since no copies are extant of this collection, the oldest known source is Johann Walther’s manuscript book of voice parts for hymns dating from 1530. [Dahle, *Library of Christians Hymns*]

The tune “Ein’ feste Burg” is also Luther’s composition. It appeared in Klug’s *Geistliche Lieder*, Wittenberg, 1529, first edition (not extant), and in *Kirchen Gesenge*, Nürnberg, 1531. [*Handbook to The Lutheran Hymnal*]

EIN LÄMMLEIN GEHT* (AN WASSERFLÜSSEN) ◇ 331

EIN NEUES LIED ◇ 405

The melody used for this in *The Lutheran Hymnary* was composed by Luther’s friend and assistant in music, Johann Walther. Walther wrote the melody as a setting for Luther’s first hymn, “Ein neues Lied wir heben an,” where the glorious death of the two Dutch martyrs is described (see below). The committee for *The Lutheran Hymnary* selected this melody for “May God bestow on us His grace,” as being best adapted for use in our congregations. The old melody commonly used for this hymn appeared first in *Teutsch Kirchenampt*, Strassburg, 1524, and has since that time been connected with this hymn (see Lindeman’s *Koralbog*, the United Church edition, 122). [Dahle, *Library of Christians Hymns*]

EINS IST NOT ◇ 182

The melody is a free rendering of Neander's setting for the hymn, "Store Profet med den himmelske Lære." [Dahle, *Library of Christians Hymns*]

ELLACOMBE ◊ 279, 485

The tune "Ellacombe" is found in a collection known as *Gesang Buch der Herzogl. Württembergischen Catholischen Hofkapelle*, 1784. The tune found its way into English hymnody after its appearance in a collection entitled *Vollsätndige Sammlung der gewöhnlichen Melodien zum Mainzer Gesangbuche* by Xavier Ludwig Hartig in 1833, set to the hymn "Der du im heiligen Sakrament." [*Handbook to The Lutheran Hymnal*]

ELLERS ◊ 597

The tune "Ellers" is by Edward John Hopkins and was composed for this hymn in 1869. [*Handbook to The Lutheran Hymnal*]

ENGELBERG ◊ 380

ERHALT UNS, HERR ◊ 24, 492, 589

The melody appeared first in Babst's *Geistliche Lieder*, 1543, a free rendering of the melody for the ancient Latin hymn, "Veni, Redemptor gentium" (Kom, du Folkefrelser sand, Come, Thou Savior of our race, L. H. 186). This hymn and its melody have in England received the name, The Pope and Turk Hymn and Tune. [Dahle, *Library of Christians Hymns*]

The composer of the tune "Erhalt uns, Herr, bei deinem Wort" is unknown. It appeared in Joseph Klug's *Geistliche Lieder zu Wittenberg*, 1543. According to Winterfeld, the tune was written by Luther himself for his hymn "Erhalt uns, Herr, bei deinem Wort," a children's hymn against the two arch-enemies of Christ, the Pope and the Turk, hence often called the Pope-and-Turk Tune. (See: Lord, keep us steadfast.) The tune is found in many hymnals and is also called "Preserve us, Lord," "Reading," "Spire," "Wittenberg." It is based on a plainsong melody. [*Handbook to The Lutheran Hymnal*]

ERMUNTRE DICH ◊ 118

ERSCHIENEN IST DER HERRLICH TAG ◊ 394

The tune "Erschienen ist" is by Nikolaus Herman. It was composed in 1559 and published in the following year in his collection *Sonntags Euangelia*, etc., Wittenberg, where it was set to his Easter hymn "Erschienen ist der herrlich' Tag." [*Handbook to The Lutheran Hymnal*]

ES FLOG EIN KLEINS WALDVÖGELEIN ◊ 103

ES IST DAS HEIL ◊ 227, 241

The melody is said to have been used as a German folk-tune before the Reformation. It was printed for the first time in 1524, both in Walther's Hymnal and in the so-called *Achtliederbuch*, in the Mixo-Lydian mode. It is there used as a setting for Paul Sperati's

hymn, “Es ist das Heil uns kommen her” (Guds søn er kommen til os ned, Landst. 190). In Kingo’s Hymnal, and later, the melody is transposed to the major mode. [Dahle, Library of Christians Hymns]

The tune “Es ist das Heil,” wedded to this text, appeared in the *Etlich christlich lider*, 1524. While some authorities think the tune was originally used with a German folk-song, others, like Erk, maintain that it was a church-tune, because of the note attached to the tune in the *Erfurt Enchiridion*, 1524, which states that it was used with the Easter hymn “Frewt euch, yhr frawen und yhr man, das Christ ist auferstanden.” [Handbook to The Lutheran Hymnal]

ES IST EIN ROS ◊ 113, 121

The tune “Es ist ein’ Ros’,” also called “Rosa Mystica,” is a traditional carol melody of Germany (*Alte Catholische Geistliche Kirchengesäng*, Cologne, 1599, published by A. Quental). [Handbook to The Lutheran Hymnal]

ES IST GENUG ◊ 528

The tune “Es ist genug” is from Johann R. Ahle’s collection, *Drittes Zehr neuer geistlicher Arien*, Mühlhausen, 1672, where it is set to the hymn “Es is genug, so nimm, Herr, meinen Geist” by Franz J. Burmeister. [Handbook to The Lutheran Hymnal]

ES IST GEWISSLICH ◊ 25, 225, 368, 538

The melody, known in England as “Luther” or “Altdorf,” was very likely first printed in the *Gesangbuch*, 1529, but no copy is extant of this first edition. It is known first through a later edition, printed by J. Klug of Wittenberg, 1535, where it was used as a setting for Luther’s first hymn, “Nun freut euch, lieben Christen g’mein.” We are told that Luther heard it sung by “a traveller” and copied it. It has been used several times at music festivals in England in connection with William Collier’s hymn of Doomsday (See under 604). [Dahle, *Library of Christians Hymns*]

The tune “Es ist gewisslich” first appeared in Joseph Klug’s *Geistliche Lieder*, Wittenberg, 1535, where it was set to the hymn “Nun freut euch, liebe Christen g’mein.” (See Hymn No. 387.) [Handbook to The Lutheran Hymnal]

ES WOLLE UNS GOTT GNÄDIG SEIN ◊ 591

The melody, “Es wolle uns Gott genädig sein” was first coupled with the text “May God bestow on us His grace” in *Teutsch Kirchenamt*, Strassburg, 1525. The composer is unknown. [Handbook to The Lutheran Hymnal]

ET BARN ER FØDT I BETHLEHEM ◊ 112

The melody, by Lindeman, was written for Landstad's Easter hymn, "Opstanden er den Herre Krist" (Landst. 349). The older tune from the sixteenth century has a more churchly spirit. [Dahle, *Library of Christians Hymns*]

EVAN ◊ 441, 512

The melody (Evan) was written by the hymnwriter and composer, Rev. W. H. Havergal (1792-1842), who was a minister in the Episcopal Church of England and the father of Miss Frances Ridley Havergal. [Dahle, *Library of Christians Hymns*]

EVENING HYMN ◊ 565

The tune, "Evening Hymn," is based on a melody by Charles F. Gounod, died 1893. [*Handbook to The Lutheran Hymnal*]

EVENTIDE ◊ 561

The melody (Eventide), by W. H. Monk, is said to have been composed for H. F. Lyte's hymn, "Abide with me", at the closing session of the meeting of the committee which prepared the original edition of *Hymns Ancient and Modern*. Others claim that it was written during a few minutes, while he was giving a music lesson. But the composer's wife relates that the melody was written during a period of sorrow, while she and her husband were out in the open, viewing an exceptionally beautiful sunset. [Dahle, *Library of Christians Hymns*]

The tune "Eventide" was composed for this hymn by William H. Monk and included in *Hymns Ancient and Modern*, 1861. It was composed, according to his widow, "at a time of great sorrow." [*Handbook to The Lutheran Hymnal*]

EWING ◊ 534

The melody (Ewing) is composed by Lieut.-Colonel Alexander Ewing, born 1830, Scotland; died 1895. [Dahle, *Library of Christians Hymns*]

The tune "Ewing" is dated 1853. The composer is Alexander Ewing. It was composed for the hymn "For thee, O dear, dear country". It is also called "Argyle," "St. Bride's," and "Bernard." It was originally written in triple time and published in Grey, *Manual of Psalms and Hymn Tunes*, 1857. The tune was included in the original edition of *Hymns Ancient and Modern*, 1861, and altered to common time. This was done without consulting the composer, who was away from England at the time. Mr. Ewing later stated: "In my opinion the alteration of the rhythm has very much vulgarized my little tune. It now seems to me a good deal like a polka. I hate to hear it." [*Handbook to The Lutheran Hymnal*]

FANG DEIN WERK ◊ 82

The tune “Fang dein Werk” is by Peter Frank and appeared in *Geistliches Harpffenspiel*, Koburg, 1657, where it was set to his hymn “Christus, Christus, Christus ist, dem ich mich ergebe.” [*Handbook to The Lutheran Hymnal*]

***FAR, VERDEN, FAR VEL* ◇ 575**

The melody is very likely a Norwegian folk-tune which has been arranged for church use by Erik Hoff, an organist in Christiania (Oslo). It was first published in his *Koralbok*. [Dahle, *Library of Christians Hymns*]

***FESTIVAL CANTICLE* ◇ 359**

***FOUNDATION* ◇ 521**

***FRANCONIA* ◇ 185**

The melody (Franconia) is of German origin and dates from 1720. It has been ascribed to J. G. Ebeling. (1620-1676.) [Dahle, *Library of Christians Hymns*]

The tune “Franconia” was adapted by William H. Havergal, 1847, from the melody in Johann B. König’s *Harmonischer Liederschatz*, Frankfurt a. M., 1738, where it was set to Georg W. Wedel’s hymn “Was ist, das mich betrübt.” König himself may be the composer. [*Handbook to The Lutheran Hymnal*]

***FRED TIL BOD (HARTMANN)* ◇ 14, 595**

This melody was composed by the Danish organist and composer, Johan Peter Emilius Hartmann, of Copenhagen. It was first published as the setting for Grundtvig’s hymn, “Fred til Bod for bittert Savn” (Peace to soothe our bitter woes, ELH 595). [Dahle, *Library of Christians Hymns*]

***FRED TIL BOD (LINDEMAN)* ◇ 340, 463**

The composer of the tune *FRED TIL BOD (LINDEMAN)* is Ludvig Mathias Lindeman. In 1871 he published his *Koralbog for den Norske Kirke*. This tune was included in this work. Though some of his melodies are based on older *chorale* tunes, many are original. They breathe a spirit of deep piety and often partake of the character of the folk-song. The full title of the tune “Fred til Bod for bittert Savn” (Peace to soothe our bitter woes, ELH 595) shows that it was composed by Lindeman as a setting for the hymn by N. F. S. Grundtvig, which begins with those words. [*Handbook to The Lutheran Hymnal*]

***FREU DICH SEHR* ◇ 102, 256, 593, 596, 598**

The melody was either composed or arranged by Louis Bourgeois. [Others say Guillaume Franc.] It was later arranged for church use by the famous church musician, Claude Goudimel, 1573. It has been claimed that the melody was used for a French hunting song. It was set to the 42nd Psalm, because the Dauphin, the later Henry II, valued Marot's metrical version of the 42nd Psalm so very highly and sang it to the above mentioned melody of the hunting song. Through Lobwasser's translation of the French Psalter, it entered the hymn treasury of the Lutheran Church, where it has held its rank until our days as one of the grandest and most commonly sung of all the melodies of church music. It was early connected with Heermann's "O what precious balm and healing, Jesus, in Thy wounds I find" (L. H. 297). It has also been used as a setting for a great number of other hymns in the church. [Dahle, *Library of Christians Hymns*]

The tune "Freu dich sehr," also called Psalm 42, is from the Genevan Psalter of 1551, either composed or arranged by Louis Bourgeois, set to the metrical version of Psalm 42. The melody appeared set to the text of the anonymous burial hymn "Freu dich sehr, o meine Seele" in the *Threnodiac* of Christopher Demantius, Freiberg, 1620. The tune has had its widest use in the German evangelical churches. [*Handbook to The Lutheran Hymnal*]

***FREUET EUCH, IHR CHRISTEN* ◇ 163**

This beautiful Christmas hymn "O rejoice, ye Christians, loudly" by Christian Keimann (Keymann) was published in A. Hammerschmidt's *Musikalische Andachten* (Freiberg, Saxony) in 1646 and set to this tune, "Freuet euch, ihr Christen," by Andreas Hammerschmidt. According to *Koch* it was written by Keimann for his scholars to be used at a Christmas celebration in 1645 and published at Görlitz, 1646, with the heading *Der neugeborne Jesus*. [*Handbook to The Lutheran Hymnal*]

***FRÖHLICH SOLL MEIN HERZE SPRINGEN* ◇ 115**

According to Zahn (6481) this beautiful hymn of Paul Gerhardt's ("All my heart sings and rejoices") appeared in Johann Crüger's *Praxis Pietatis Melica*, Berlin, in 1653, together with the tune, "Fröhlich soll mein Herze," composed for it by Crüger. The beauty of this *chorale* is evident on the first reading. Widely used for many years in German Lutheran circles, it deserves to be introduced into the Christmas heritage of our people, especially for its clear and simple presentation of the purpose of our Lord's birth. Its use may lead some lost or straying soul to the true faith in Christ in the future as it has in the past. A classical instance is that of Carl H. von Bogatzky, author of the hymn "Awake, Thou Spirit, Who Didst Fire". For we are told that at the second day of the Christmas celebration in Glaucha, near Halle, in 1715, he was brought to a clear understanding of the doctrine of justification by faith by the singing of Stanzas 13 and 14. [*Handbook to The Lutheran Hymnal*]

GALILEAN ◇ 191

The tune “Galilean” is by Joseph Barnby, 1883. [*Handbook to The Lutheran Hymnal*]

GAUDEAMUS PARITER ◇ 347

GELOBET SEIST DU ◇ 136

The tune “Gelobet seist du, Jesu” is apparently much older than the German text. It was published with the text on the broadsheet mentioned above, and is probably of early 15th-century origin. [*Handbook to The Lutheran Hymnal*]

It appeared in Walther’s Hymn Book, which was published during the same year, and extensively used in the early Lutheran Church. This book furnishes the oldest source for the melody of this hymn. The melody is composed in the old Mixo-Lydian mode. [Dahle, *Library of Christians Hymns*]

GELOBT SEI GOTT ◇ 366

The tune “Gelobt sei Gott,” also called “Vulpius,” is by Melchior Vulpius and appeared in his *Ein schön geistlich Gesangbuch*, etc., Jena, 1609, where it was set to Michael Weisse’s hymn “Gelobt sei Gott im höchsten Thron.” [*Handbook to The Lutheran Hymnal*]

GENERAL SEMINARY ◇ 442

GENEVA ◇ 20

GETHSEMANE ◇ 284, 429

The melody called “Gethsemane,” Redhead, 1876, was composed in 1853 by Richard Redhead, born 1820. He was an English composer and organist. This melody is used chiefly in England. [Dahle, *Library of Christians Hymns*]

The tune “Gethsemane,” also called “Petra” or “Redhead”, wedded to this hymn, is by Richard Redhead from his *Church Hymn Tunes*, 1853. It is frequently used with Toplady’s hymn “Rock of Ages.” [*Handbook to The Lutheran Hymnal*]

GLORIA ◇ 116

GOTT DER VATER WOHN UNS BEI ◇ 18

The tune “Gott der Vater wohn” is of 14th-century origin. It appeared with the revised hymn of Luther (God the Father, be our stay) in 1524. [*Handbook to The Lutheran Hymnal*]

GOTT DES HIMMELS (ALBERT) ◇ 77

The melody (also called Waltham or Gadesberg), by the German composer, Heinrich Albert (1604-1651), is taken from his collection, *Arien oder Melodyen*, 1642, and connected with the hymn “Gott des Himmels und der Erden” (Himlens Gud og Jordens Herre, God who madest earth and heaven, L. H. 544). [Dahle, *Library of Christians Hymns*]

GOTT IST DIE LIEBE ◇ 175

GOTT SEI DANK (HALLE) ◇ 156

The melody (also called Lübeck) first appeared in Freylinghausen’s famous *Geistreiches Gesangbuch*, Halle, 1704. In this collection the melody was used for the hymn, “Gott sei dank in aller Welt.” [Dahle, *Library of Christians Hymns*]

The tune “Gott sei Dank durch alle Welt,” also called “Lübeck,” and “Carinthia,” is based on the setting found in Johann Anastasius Freylinghausen’s *Neues Geistreiches Gesangbuch*, published at Halle, 1704. The composer is unknown. [*Handbook to The Lutheran Hymnal*]

GOTT SEI GELOBET UND GEBENEDEIET ◇ 327

The melody, which dates from the Middle Ages, was arranged for choir use by Johann Walther in the *Gesangbüchlein*, 1524. [Dahle, *Library of Christians Hymns*]

GOTTES SOHN IST KOMMEN ◇ 141

The tune “Gottes Sohn ist kommen” is ascribed to Michael Weisse and was originally set to Weisse’s hymn for Advent “Menschenkind, merk eben,” 1531. It was set to Roh’s hymn when it appeared in 1544. [*Handbook to The Lutheran Hymnal*]

GOTTLOB, ES GEHT NUNMEHR ◇ 47, 329

The tune “Gottlob, es geht nunmehr zu Ende” is an old German melody found in various forms in German collections. Its source is unknown. It has its name from its association with Christian Weise’s burial hymn beginning with that line. It first appeared in print in *Sammlung alter und neuer . . . Melodien*, by Johann G. Wagner, 1742. The present form of the tune is based upon Johann S. Bach’s *Vierstimmige Choralgesänge*, 1769. [*Handbook to The Lutheran Hymnal*]

GREENSLEEVES ◇ 145

GROSSER GOTT, WIR LOBEN DICH ◇ 43

This cento is a portion of the very popular German *Te Deum* “Grosser Gott, wir loben dich,” which appeared in eight stanzas in the *Allgemeines Katholisches Gesangbuch*, Vienna (undated), c. 1775, together with the tune. Both author and composer are unknown, although some have credited Peter Ritter (1760-1846) with the tune. This is hardly probable, as he was only a boy when it was first published.

The tune “Grosser Gott” has been widely used in English hymnals, in a slightly recast form, under such names as “Hursley,” “Pascal,” “Paris,” “Stillorgan,” “Frammingham.” (See “Hursley.”) [*Handbook to The Lutheran Hymnal*]

GUD SKAL ALTING MAGE ◇ 264

The melody, composed by L. M. Lindeman, was written for the hymn, “Gud skal alting mage.” [Dahle, *Library of Christians Hymns*]

GUDS MENIGHED, SYNG ◇ 56

The melody is by Erik Christian Hoff (b. 1832). Hoff was an organist in Christiania. Among other works he has published a book of chorals for church use. [Dahle, *Library of Christians Hymns*]

The tune “Guds Menighed, syng” is by Erik Christian Hoff and was composed originally c. 1860 for a Norwegian text beginning with those words.

HAF TRONES LAMPA FÄRDIG ◇ 543

HAMBURG ◇ 308

The melody (Hamburg) is based on a Gregorian church tune and has been arranged by the American church composer, Lowell Mason (1792-1872). [Dahle, *Library of Christians Hymns*]

The tune “Hamburg” is based on the First Gregorian Tone. It was arranged by Lowell Mason, 1824, and set to the hymn “Sing to the Lord with Joyful Voice,” Watts’s Ps. 100. D. R. Breed, in his *History and Use of Hymns and Hymn Tunes*, writes: “The dignity, solemnity, and breadth of the old Gregorian Music is well reproduced in ‘Hamburg,’ most appropriately set to that greatest of all hymns, ‘When I Survey the Wondrous Cross.’” [*Handbook to The Lutheran Hymnal*]

HEAVEN IS MY HOME ◇ 474

The melody is written by Sir Arthur Seymour Sullivan, 1842-1900, a famous English composer who received his training in the Royal Academy and in Leipzig. Sullivan has written considerable church music, especially anthems and hymn tunes.

He edited *Church Hymns*, 1874. His best known melodies are: “The lost chord” and “Onward, Christian soldiers.” [Dahle, *Library of Christians Hymns*]

The tune “Heaven Is My Home” (also called “St. Edmund” and “Saints’ Rest”) is by Arthur S. Sullivan and was first published in 1872. [*Handbook to The Lutheran Hymnal*]

***HEAVENLY LOVE* ◇ 531**

The melody has been arranged especially for *The Lutheran Hymnary* from Mendelssohn’s setting. [Dahle, *Library of Christians Hymns*]

***HELMSLEY* ◇ 98**

***HER KOMMER DINE ARME SMAA* ◇ 144**

***HER VIL TIES (HOFF)* ◇ 367**

The melody is by Erik Hoff. [Dahle, *Library of Christians Hymns*]

***HERR CHRIST, DER EINIG GOTTES SOHN* ◇ 224, 276**

The melody is as old as the hymn, if not older. It is found in the Erfurter Enchiridion of 1524 and was arranged for four-part chorus in Johann Walther’s Hymn Book of the same year. [Dahle, *Library of Christians Hymns*]

***HERR GOTT, DICH LOBEN WIR* ◇ 45**

***HERR JESU CHRIST, DICH ZU UNS WEND* ◇ 23, 50**

The melody, by an unknown composer, appeared first in the *Cantionale Sacrum*, Gotha, 1651. It does not appear that anyone thought it possible that the melody also might have been composed by Duke Wilhelm; he was quite proficient also in music. [Dahle, *Library of Christians Hymns*]

The composer of the tune “Herr Jesu Christ, dich zu uns wend” is unknown, and the exact date of its first publication is not altogether definite. It appeared in the appendix of *Pensum Sacrum*, published at Görlitz in 1648. Koch, however, states positively that it was already printed in *Cantionale Germanicum*, published in Dresden, 1628, in the form as in *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

***HERR JESU CHRIST, DU HAST (DU LEBENS Brot*)* ◇ 320**

The tune “Herr Jesu Christ, du hast bereit’t” is by Peter Sohren, 1668. It first appeared in the *Praxis Pietatis Melica*, Frankfurt a. M., 1668, set to Johann Rist’s hymn “Du Lebensbrot, Herr Jesu Christ.” It is frequently given with that title. [*Handbook to The Lutheran Hymnal*]

***HERR JESU CHRIST, MEINS LEBENS LICHT* ◇ 291, 361, 551**

The melody ([also known as] Breslau) is first found in *Hymnodus Sacer*, a collection of twelve hymns published by Christian Galb, 1625.—It was later included in *J. Clauder’s Psalmodia Nova*. Joseph Clauder, sometimes called Claudero, was the compiler of this work, which appeared in Leipzig, 1630.—This beautiful church-tune is used by Mendelssohn, arranged for quartet and chorus, in his oratorio *St. Paul*. [Dahle, *Library of Christians Hymns*]

The tune, “Herr Jesu Christ, mein’s Lebens Licht,” is of unknown authorship. It is found in *As Hymnodus Sacer*, Leipzig, 1625, a collection of twelve hymns with eight tunes, published by Christian Gall. It was set to the hymn of Martin Behm “Herr Jesu Christ, mein’s Lebens Licht.” (See Hymn No. 148.) The tune is called “Breslau” in some collections. [*Handbook to The Lutheran Hymnal*]

***HERR JESU CHRIST, WAHR MENSCH UND GOTT* ◇ 238**

***HERR, ICH HABE MISSGEHANDELT* ◇ 450**

The melody was composed by Johann Crüger (see Vol. I, No. 31) and published in *Geistliche Kirchenmelodien*, 1649, with Johann Franck’s hymn, “Herr, ich habe missgehandelt” (Herre, jeg har handlet ilde, Landst. 388; I. H. 497). [Dahle, *Library of Christians Hymns*]

The tune “Herr, ich habe missgehandelt” is wedded to the text. We have here an excellent example of the harmony of words and music. [*Handbook to The Lutheran Hymnal*]

***HERR, WIE DU WILLST (AUS TIEFER NOT II*)* ◇ 219, 322**

The melody has been taken from *Teutsch Kirchenampt*, 1525. [Dahle, *Library of Christians Hymns*]

The tune “Herr, wie du willst” is from the *Teutsch Kirchen ampt*, etc., Strassburg, 1525, where it is set to Martin Luther’s “Aus tiefer Not schrei’ ich zu dir.” [*Handbook to The Lutheran Hymnal*]

***HERRE JESU KRIST, MIN FRELSER* ◇ 258**

The melody is one of L. M. Lindeman’s best church tunes. [Dahle, *Library of Christians Hymns*]

The tune “Herre Jesu Krist” is one of Ludvig M. Lindeman’s finest compositions. It appeared in his *Koralbog*, 1871.

***HERRNHUT* ◇ 323, 324, 432**

The melody is of German origin and has been ascribed to Bartholomäus Gesius, who in 1605 composed a hymn to which this melody was first set, namely, “Mein Seel, o Gott, musz loben dich.” In the Scandinavian countries this melody has been associated with the hymn “Jesu, din Ihukommelse” (Landst. 66), “Jesus, the very thought is sweet” (L. H. 154), “Jesu dulcis memoria.” Gesius (1555-1621) was cantor at Frankfurt an der Oder. [Dahle, *Library of Christians Hymns*]

***HERZLICH LIEB HAB ICH DICH* ◇ 406**

The beautiful melody commonly used for this hymn appeared first in *Bernhard Schmidt’s Zwey Bücher einer neuen Künstlichen Tabulatur auff Orgel und Instrument*, Strassburg, 1577. It was harmonized by J. S. Bach and incorporated into his *Passion According to St. John*. [Dahle, *Library of Christians Hymns*]

The tune “Herzlich lieb hab’ ich dich, o Herr” belongs to the best of Lutheran *chorales*. Fortunate is the congregation that has learned to sing it and appreciate it. Its composer is not known. The tune first appeared in Bernhard Schmid’s *Orgeltabulatur-Buch*, Strassburg, 1577, the full title of which is *Zwey Bücher einer neuen Künstlichen Tabulatur auf Orgel und Instrument*. Johann Sebastian Bach embodied this tune in his *Passion according to St. John*. [*Handbook to The Lutheran Hymnal*]

***HERZLICH TUT MICH VERLANGEN* ◇ 334, 335**

The melody, known throughout the English speaking world under the title “Passion Chorale,” was originally composed for a secular text: “Mein Gmuth ist mir verwirret, Das macht ein Jungfrau zart,” first published by H. L. Hassler in his *Lustgarten*, 1601. In 1613 the melody was taken into use for the hymn “Herzlich thut mir verlangen” (Mig hjertelig nu længes, Landst. 618) in *Harmonia Sacra*, Gørlitz. From the year 1566 it has been inseparably connected with Paul Gerhardt’s translation of *Salve caput cruentatum* (O Haupt voll Blut und Wunden, O Hoved høit forhaanet, Landst. 333, O sacred Head now wounded, L. H. 315). It was one of the favorite hymns of Johann Sebastian Bach. In his music for *The Passion according to St. Matthew* this melody occurs no less than five times, each time with different harmony. It has constantly followed the translations of our hymn (Befiehl du deine Wege) when the original meter has been retained. [Dahle, *Library of Christians Hymns*]

The tune “Herzlich tut mich” was composed by Hans Leonhard Hassler for the secular song “Mein G’müt ist mir verwirret” and first appeared in *Lustgarten Neuer Teutschen Gesäng*, etc., Nürnberg, 1601. It was coupled by J. Schein, in his *Cantional*, etc., 1627, with the hymn of Christoph Knoll “Herzlich tut mich

verlangen”; by J. Crüger in his *Praxis Pietatis Melica*, 1648, with the hymn of J. Schein “Ach, Herr, mich armen Sünder”; in the *Praxis* of 1656 the tune is used with this text. Johann Sebastian Bach, in his *St. Matthew Passion*, has this tune, where it produces a most profound effect when sung immediately upon the account of the Savior’s death. [*Handbook to The Lutheran Hymnal*]

The following quotation from C. J. Philipp Spitta’s *Life of Bach* is interesting in this connection:

Bach has distinguished one of the *chorales* introduced from the rest by repetition, thus making it the center of the church sentiment of the whole work. Among the fourteen simply set *chorales* included in the work in its original form the melody “O Thou whose Head was Wounded” occurs five times; it was a favorite melody with Bach, and there is no other that, throughout his long life, he used so frequently or more thoroughly exhausted as to its harmonic possibilities for every variety of purpose. It comes in three times in the second part: first when Jesus silently bows to His fate at Pilate’s decision.... It was a beautiful idea to associate the pious submissiveness of Jesus with a congregational meditation on it.... Apparently Bach felt chiefly the need for bringing in the melody.... The second time the *chorale* is sung is in the second section, immediately before the progress to the cross, when the soldiers have crowned the Savior with thorns and mocked Him and smitten Him; and we here have the first two verses of the hymn addressed to the head of Christ”

Nothing more suitable could be found for this place, and the effect is consequently deeply touching. The third time it is the last *chorale* of the work, and it comes in after the words “But Jesus cried with a loud voice and departed.” . . . This climax has always been justly regarded as one of the most thrilling of the whole work.

HERZLIEBSTER JESU ◇ 292

The melody (Herzliebster Jesu) was composed by Johann Crüger, and is taken from his *Neues vollkömliches Gesangbuch*, Berlin, 1640. “It subsequently underwent several modifications; and later settings, e. g. those of Bach, differ considerably in rhythm and harmony.” (H. A. and M. Hist. Ed.) [*Dahle, Library of Christians Hymns*]

The tune “Herzliebster Jesu” is by Johann Crüger, composed for this hymn and first published in his *Newes vollkömliches Gesangbuch*, etc., Berlin, 1640. The tune is based upon an older tune found in Johann Schein’s *Cantional*, Leipzig, 1627, where it was set to Nikolaus Herman’s burial hymn “Geliebter Freund, was tut ihr so verzagen.” [*Handbook to The Lutheran Hymnal*]

HEUT TRIUMPHIERET GOTTES SOHN ◇ 358

The tune “Heut’ triumphieret Gottes Sohn” is from *Deutsche Geistliche Weder*, Frankfurt a. O., 1601, where it is set to the Easter hymn of Basilius Förtsch, beginning with that line. [*Handbook to The Lutheran Hymnal*]

HORSLEY ◇ 301

The tune, “Horsley,” is from *Twenty-four Psalm Tunes and Eight Chants*, 1844, by Williemo Horsley. It is often used with the hymn “There Is a Green Hill Far Away.” [*Handbook to The Lutheran Hymnal*]

HURSLEY ◇ 577

The melody (Hursley, Pascal, Stillorgan) is revised from a tune found in a German-Catholic hymn book published in Vienna in the 18th century. Hursley is the name of Keble’s principal place of labor. [Dahle, *Library of Christians Hymns*]

The tune “Hursley,” also called “Pascal,” “Paris,” and “Stillorgan,” is an adaptation of the tune “Grosser Gott.” (See Hymn No. 250.) It is from the *Allgemeines Katholisches Gesangbuch*, Vienna, 1775, where it was set to the text “Grosser Gott, wir loben dich.”

The tune “Grosser Gott” has been widely used in English hymnals, in a slightly recast form, under such names as “Hursley,” “Pascal,” “Paris,” “Stillorgan,” “Frammingham.” (See “Hursley,” Hymn No. 551.) [*Handbook to The Lutheran Hymnal*]

HVOR SALIG ER DEN LILLE FLOK ◇ 585

The melody, by Ludv. M. Lindeman, was printed in his *Koralbog*, 1871. The hymn has gained great favor both in this country and in Norway. [Dahle, *Library of Christians Hymns*]

HYFRYDOL ◇ 188, 459

The tune “Hyfrydol” is by Rowland H. Pritchard, altered. It appeared in *Haleliwiah Drachefu*, Carmarthen, 1855. [*Handbook to The Lutheran Hymnal*]

HYMN TO JOY ◇ 214

I HIMMELEN ◇ 542

I JESU NAVN ◇ 4

The meter and melody follow those of Anna Cathrine’s folk-song: “Ald verdslig Pract,” printed in Peder Syv’s *Danish Folk-Songs*. Following the same melody, Kingo

wrote his Pulpit Verses, and through these hymns it gained a permanent place in the churches of Denmark and Norway. So far as is known, this tune has been used for only one German hymn, namely, “Gelassenheit, du angenehmer Gast,” nach einem in Dänemark gebräuchlichen Liede: “In Jesu Nahm’n.” This hymn was printed in J. H. Schrader’s *Vollständiges Gesang-Buch*, Tøndern, 1731. [Dahle, *Library of Christians Hymns*]

***I JESU SØGER JEG MIN FRED* ◇ 437**

The melody employed in *The Lutheran Hymnary* was composed by L. M. Lindeman and was printed in his *Koralbog*, 1877, for the hymn, “I Jesu søger jeg min Fred” (Landst. 298; In Jesus I find rest and peace, L. H. 418). [Dahle, *Library of Christians Hymns*]

***ICH DANK DIR* (LOB GOTT, GETROST)* ◇ 414, 427**

***ICH KOMM AUS FREMDEN LANDEN HER* ◇ 154**

***ICH RUF ZU DIR* ◇ 255**

The beautiful melody was first printed with the text (text from above named copy of 1530) in 1535 by Klug. Since that time it has been printed in nearly all German collections of hymn melodies, and has, since the year 1700, been held in such favor both in Germany and Denmark that hymn writers have chosen to write hymns so that they could be sung to it. (H. Nutzhorn.) Gerhard, Schrader, and Brorson have composed such hymns. Kingo has composed five hymns to this melody. Hymns have also been composed to it in Sweden and Iceland. [Dahle, *Library of Christians Hymns*]

***ICH STEH AN DEINER KRIPPEN* ◇ 129**

***ICH STERBE TÄGLICH* ◇ 313**

The tune “Ich sterbe täglich” is from a manuscript in the Municipal Library, Leipzig, 1756. “Ich sterbe täglich, und mein Leben eilt immerfort zum Grabe hin” is a burial hymn written by Benjamin Schmolck and published in 1720. [*Handbook to The Lutheran Hymnal*]

***ICH WILL DICH LIEBEN* ◇ 409**

The tune “Ich will dich lieben” is from the *Harmonischer Liederschatz*, Frankfurt, 1738, where it was set to this hymn. [*Handbook to The Lutheran Hymnal*]

IN BABILONE ◇ 270

IN DICH HAB ICH GEHOFFET ◇ 524

The tune “In dich hab’ ich gehoffet” was first published in *Himmliche Harfen*, Georg Sunderreiter, Augsburg, 1581. [*Handbook to The Lutheran Hymnal*]

IN DIR IST FREUDE ◇ 149

IN DULCI JUBILO ◇ 135

The melody is from the 15th century. The first English translation dates from 1550. There are six later versions in English. The rendering used in *The Lutheran Hymnary* was prepared by A. T. Russell, 1851, based upon Klug’s German version of 1529: “Nun singet und seid froh.” Other settings employed in England are as follows: “In dulci jubilo, now let us sing with mirth and joy” (1568); “In dulci jubilo, to the house of God we’ll go” (Sir Bowring, following Klug); “In dulci jubilo, let us our homage shew” (de Pearsall, Klug); “In dulci jubilo, sing and shout all below” (Miss Winkworth). [*Dahle, Library of Christians Hymns*]

The tune “In dulci iubilo” is of 14th-century German origin.

IN GOTTES NAMEN (DIES SIND DIE HEIL’GEN*) ◇ 490

The tune “In Gotten Namen fahren wir” (also called “Dies sind die heil’gen zehn Gebot”) is an old German melody of the 13th century, which was used with a favorite pilgrim-song by the same name. It was apparently used with the hymn “These are the holy Ten Commands” from the time of its first publication. [*Handbook to The Lutheran Hymnal*]

IRBY ◇ 139

IST GOTT FÜR MICH, SO TRETE ◇ 517

ITALIAN HYMN (MOSCOW*) ◇ 11, 12, 202

The melody (Italian Hymn) was composed by Felici de Giardini, an Italian musician born 1716, in Turin, Italy, and died 1796, in Moscow, Russia. [*Dahle, Library of Christians Hymns*]

The tune “Italian Hymn,” also called “Trinity,” “Florence,” “Moscow,” etc., is one of several hymns by Felice de Giardini in *The Collection of Psalm and Hymn*

Tunes, etc., London, 1769, published by Martin Madan, where it was set, in three-part harmony, to this hymn. [*Handbook to The Lutheran Hymnal*]

***JEG ER SAA GLAD* ◇ 127**

***JEG SER DIG, SØDE LAM, AT STAA* ◇ 70**

The composer of the melody is not known. [Dahle, *Library of Christians Hymns*]

***JEG VIL MIG HERREN LOVE* ◇ 178**

The melody was first printed in Zinck's Choralbuch, 1801. It has not been established whether Zinck composed the melody or rendered it as a variation upon an older tune. In Denmark and Norway this melody has been used for the hymn "Jeg vil mig Herren love" and several other hymns. It has been included in many Lutheran hymnals in America.

... Our present English version is set to Zinck's melody, "Jeg vil mig Herren love" (7, 6, 81), of the Danish Koralbog, 1801, which was evidently composed by Zinck himself, following an old Danish folk-tune. [Dahle, *Library of Christians Hymns*]

The tune "Jeg vil mig Herren love" is from Hartnack Otto Konrad Zinck's *Koral-Meladier* (1801) for the *Evangelisk-Christelige Psalme-Bog*, where it was set to H. Thomisson's hymn beginning with that line. [*Handbook to The Lutheran Hymnal*]

***JERUSALEM, DU HOCHGEBaute STADT* ◇ 541**

The beautiful melody has been ascribed to Melchior Franck, born in Zittau, 1580. In 1604 he became chorus director of Coburg, where he died June 1, 1639. Franck composed a number of church tunes of rank. [Dahle, *Library of Christians Hymns*]

No doubt the popularity of this hymn has been aided by its tune "Jerusalem, du hochgebaute Stadt" from the pen of Melchior Frank, director of the choir at Coburg when Meyfart wrote the hymn. It was first printed at Erfurt, after the death of both, in the *Christlich . . . Gesangbuch*, 1663. Too much cannot be said of the beauty and effectiveness of this melody, which breathes the spirit of joyous triumph over death and the grave. It must not be played too slowly. It ranks with the best gems of our Evangelical hymnodical treasures. [*Handbook to The Lutheran Hymnal*]

***JESAIA DEM PROPHETEN* ◇ 40**

The tune "Jesaia, dem Propheten," inseparably connected with the hymn "Isaiah, mighty seer", is by Martin Luther himself. [*Handbook to The Lutheran Hymnal*]

***JESU DULCIS MEMORIA* ◇ 318**

***JESU KREUZ, LEIDEN, UND PEIN* ◇ 287**

The tune “Jesu Kreuz, Leiden und Pein” is by Melchior Vulpus and first appeared in his *Ein schön geistlich Gesang Buch*,” etc., Jena, 1609, set to a hymn beginning with that line. [*Handbook to The Lutheran Hymnal*]

***JESU, MEINE FREUDE* ◇ 263**

The tune “Jesu, meine Freude” is by Johann Crüger and first appeared in his *Praxis Pietatis Melica*, Frankfurt, 1656, and not, as Winterfeld and others have it, in 1649. Zahn gives the date of the tune as *Praxis Pietatis Melica*, 1653. If this is correct, then that would also be the date of the first publication of the text. [*Handbook to The Lutheran Hymnal*]

***JESU, MEINES LEBENS LEBEN (DARMSTADT)* ◇ 333**

The tune “Jesu, meines Lebens Leben” (Darmstadt) is from *Kirchengesangbuch*, Darmstadt, 1687. [*Handbook to The Lutheran Hymnal*]

***JESU, MEINES LEBENS LEBEN (WEISSNITZER)* ◇ 246**

***JESUS CHRISTUS, UNSER HEILAND (ERFURT)* ◇ 317**

***JESUS CHRISTUS, UNSER HEILAND (WITTENBERG)* ◇ 316**

The tune “Jesus Christus, unser Heiland” is from Klug’s *Geistliche Lieder*, Wittenberg, 1535. It is a recast of the medieval tune for the “Regina coeli.” [*Handbook to The Lutheran Hymnal*]

***JESUS LOVES ME* ◇ 179**

***JESUS, JESUS, NICHTS ALS JESUS* ◇ 379**

The tune “Jesus, Jesus, nichts als Jesus,” according to Zahn, is found in the *Vollkommenes musikalisches Choral-Buch* of Bronner, Hamburg, 1715. Its ascription to Johann B. König by some authorities seems to be an error. [*Handbook to The Lutheran Hymnal*]

***JESUS, MEINE ZUVERSICHT* ◇ 28, 353, 532**

The melody was first printed in the *Crüger-Runge Gesangbuch*, 1653, and is presumably by Johann Crüger. [*Dahle, Library of Christians Hymns*]

The tune “Jesus, meine Zuversicht” is also by an unknown composer. It may be based on an older melody, which Johann Crüger recast to be used with this text, and it may be an original composition, perhaps by Crüger himself. At any rate, it stands as a pearl among our *chorale* tunes. The tune appeared for the first time in *Geistliche Lieder und Psalmen* (Runge), Berlin, 1653. [*Handbook to The Lutheran Hymnal*]

JUDAS MACCABAEUS ◇ 73

JUST AS I AM (DUNSTAN*) ◇ 458

The melody (Just as I am) was composed by Joseph Barnby for Charlotte Elliott’s hymn [Just as I am]. [Dahle, *Library of Christians Hymns*]

The tune “Dunstan,” also called “Just as I Am,” is by Joseph Barnby and is dated 1883. It appeared in *The Home and School Hymnal* of the Free Church of Scotland, 1893. It is often used with Charlotte Elliott’s hymn “Just as I Am.”

KING’S WESTON ◇ 53

KINGSFOLD ◇ 228

KIRKEN DEN ER ET GAMMELT HUS ◇ 211

This melody and others by Lindeman were extensively used in Denmark before their introduction in Norway. The story is told of a Norwegian who heard this melody sung in one of the churches of Copenhagen. Upon inquiring for the author of the melody, his Danish friend answered: “Do you not know this melody? It is composed by your own organist, Lindeman, of Christiania.” It was Lindeman’s first church melody, and, like Grundtvig’s hymn, is one of the finest produced in the North. [Dahle, *Library of Christians Hymns*]

The tune “Kirken den er et” was composed by Ludvig M. Lindeman for this hymn. It was first published in W. A. Wexel’s *Christelige Psalmer*, 1840. It was the composer’s first church tune. [*Handbook to The Lutheran Hymnal*]

KOMM, GOTT SCHÖPFER (VENI CREATOR SPIRITUS*) ◇ 10

The same melody has been continually employed with this hymn from the earliest period, in fact it was used before this hymn was written, as the setting for: “Hic est dies verus Dei,” an Easter hymn written by Ambrose. Thus it comes to us as an “echo” of the ancient Ambrosian church song. Johann Walther used it as a setting for Luther’s translation, and it was printed in *Erfurter Enchiridion*, 1524. In *Klug’s Geistliche*

Lieder, 1535, another version appears, which has virtually the same form as the one commonly used by us. [Dahle, *Library of Christians Hymns*]

The tune “Komm, Gott Schöpfer” is the ancient melody for the Latin text. It was coupled with Martin Luther’s German version of the Latin hymn in the Erfurt *Enchiridion*, 1524, and in Johann Walther’s *Chorgesang-Buch*, 1525. [*Handbook to The Lutheran Hymnal*]

KOMM, HEILIGER GEIST, HERRE GOTT ◊ 2

The melody is by Johann Walther, 1524. [Dahle, *Library of Christians Hymns*]

The tune “Komm, Heiliger Geist, Herre Gott” is found in two fifteenth-century manuscripts, now in the Munich library. The tune was set to Luther’s hymn in the Erfurt *Enchiridion*, 1524. [*Handbook to The Lutheran Hymnal*]

KOMM, O KOMM, DU GEIST DES LEBENS ◊ 421, 438

The melody is taken from *Freylinghausen’s Gesangbuch*, 1704. [Dahle, *Library of Christians Hymns*]

The tune “Komm, o komm, du Geist” is attributed to Johann Christoph Bach, Eisenach, said to have been composed in 1680. It first appeared in print in 1693 in the *Gesang-Buch*, Meiningen, set to the hymn “Ich begeh’ nicht mehr zu leben,” a burial hymn by Georg Neumark. [*Handbook to The Lutheran Hymnal*]

KOMMT HER ZU MIR ◊ 189, 375

The melody is of German origin and was used with the hymn, “Kommt her zu mir, sagt Gottes Sohn”(Kom hid til mig enhver især), published 1530, in Nürnberg. ... The melody was originally used for a folksong: “Was wölln wir aber heben an.” As a hymn tune it was used for the first time in connection with a German hymn: Ain schöns neues christlichs lyed; item die, Zehen Gebot Gottes, 1530 (Nutzhorn). It has always been connected with the hymn, “Kommt her zu mir, spricht Gottes Sohn.” (Kom hid til mig enhver især, Landst. 576). The melody has found a place in nearly all the hymnals of the Northern countries. [Dahle, *Library of Christians Hymns*]

The tune “Kommt her zu mir” is from an old German melody of the 15th century, which was used also for spiritual songs and then was introduced into the hymnody of the Church around 1530, when it was coupled with the hymn “Kommt her zu mir, spricht Gottes Sohn, all die ihr seid beschweret.” [*Handbook to The Lutheran Hymnal*]

KREMSER ◊ 466

The Dutch text for “We praise Thee, O God, our Redeemer” with its traditional tune was first published by Adrian Valerius in his *Nederlandsch Gedenckclanck, Haarlem*, 1626. The hymn, however, has become popular in our country through the German use of it, which began when Edward Kremser introduced it to the Germans with his male choir in 1877. This is the reason why the tune is generally called

“Kremser.” There are several German versions of the text, the one by Karl Budde, 1897, being the most widely known, beginning: [*Handbook to The Lutheran Hymnal*]

KYRIE, GOTT VATER ◇ 34

Zahn gives the setting of the tune “Kyrie, Gott Vater” as in *Teutsch Kirchenamt*, Erfurt, 1525, stating that the melody had only the text:

Herr, erbarm dich unser. (Lord, have mercy on us)

Christ erbarm dich unser. (Christ, have mercy on us)

Herr, erbarm dich unser. (Lord, have mercy on us) [*Handbook to The Lutheran Hymnal*]

LAMMAS ◇ 314

The melody (Lammas) was composed by Arthur Henry Brown, born in England 1830. At the age of ten he became organist at Brentwood, where he served the rest of his life. He wrote many hymn tunes, and edited a number of books. Among the latter may be mentioned *The Altar Hymnal*. [Dahle, *Library of Christians Hymns*]

LANCASHIRE ◇ 356

The tune “Lancashire” (one of a number of tunes by that name) is by Henry Smart and was composed in 1836 for Heber’s hymn “From Greenland’s Icy Mountains.” It first appeared in *Psalms and Hymns for Divine Worship*, 1867. [*Handbook to The Lutheran Hymnal*]

LAND OF REST ◇ 539

LASSET UNS MIT JESU ZIEHEN ◇ 236

The tune “Lasset uns mit Jesu ziehen” is by Georg Gottfried Boltze. It was composed in 1788 for the hymn of Paul Gerhardt “Sollt’ ich meinem Gott nicht singen” (see Hymn No. 25) and was published, set to that text, in Rühnau’s *Choral-Buch*, 1790. [*Handbook to The Lutheran Hymnal*]

LASST UNS ALLE FRÖHLICH SEIN ◇ 134

The full text of the hymn “Let us all with gladsome voice”, with the tune, “Lasst uns alle,” first appeared in *Dresdenisch Gesangbuch Christlicher Psalmen und Kirchenlieder, Ander Theil*, Dresden, 1632.

LASST UNS ERFREUEN ◇ 16, 389

The tune “Lasst uns erfreuen,” long forgotten, has been restored in some of the best modern hymnals. It comes to us from the *Geistliche Kirchengesng*, Cologne, 1623, where it is set to an Easter hymn, beginning with the line “Lasst uns erfreuen herzlich

sehr.” It is, as Percy Dearmer writes, a remarkable example, not only of economy of structure but of the accumulating force of repetition. The tune is also called “Easter Alleluja” and “St. Francis.” [*Handbook to The Lutheran Hymnal*]

LAUDA ANIMA ◇ 8, 67

[John Dahle commented:] It is a mistake that the beautiful melody, “Praise, my soul,” composed for this hymn by John Goss, does not appear with this hymn in *The Lutheran Hymnary*. It is used for number 129. [Dahle, *Library of Christians Hymns*]

LAUDES DOMINI ◇ 85

LEONI* (YIGDAL) ◇ 69

LIEBSTER JESU, WIR SIND HIER ◇ 1, 220, 244

The melody was composed by Johann Rudolph Ahle (a German musician, 1625-1673), and it was later varied somewhat by Freylinghausen. [Dahle, *Library of Christians Hymns*]

The tune “Liebster Jesu,” also called “Dessau,” was composed by Johann Rudolph Ahle, 1664, for Franz Joachim Burmeister’s Advent hymn “Ja, er ist’s das Heil der Welt,” and transferred to Clausnitzers hymn in the *Altdorfer Gesangbuch*, 1671. [*Handbook to The Lutheran Hymnal*]

LIGHT DIVINE* (SONG 13) ◇ 402

LLANFAIR ◇ 345

The tune “Llanfair” (thlahn-viar), also called “Bether,” is by Robert Williams, 1817. Robert Guy McCutchan, in *Our Hymnody*, directs attention to the fact that Williams’s authorship of the tune is not undisputed. It may be a traditional Welsh air. [*Handbook to The Lutheran Hymnal*]

LOB GOTT, GETROST MIT SINGEN (ICH DANK*) ◇ 414, 427

The tune “Ich dank dir, lieber Herre” was originally combined with the secular folksong “Entlaubt ist uns der Walde gen disem Winter Kalt,” popular as early as the fifteenth century. The oldest printed source is Hans Gerle’s *Musika Teutsch*, etc., Nürnberg, 1532. The melody was taken over, in altered forms, into the hymnals of the Church soon afterwards. [*Handbook to The Lutheran Hymnal*]

LOBE DEN HERREN, DEN MÄCHTIGEN KÖNIG ◇ 65

The melody, by an unknown composer, appeared first in the Stralsund Gesangbuch, 1665, set to the hymn, “Hast du denn, Liebster, dein Angesicht gänzlich verborgen,” or “Hast du dann, Jesu.” Neander himself chose this melody for his hymn. The melody suffered a few changes, until 1708, when it appeared in this present form. It is not known who translated the hymn into Danish, but it was included in Pontoppidan’s Hymnary of 1740. It appeared without any changes in Guldberg’s, Hauge’s, and the Norwegian Synod Hymnaries. Landstad gave a slightly revised version for his hymn book. [Dahle, *Library of Christians Hymns*]

The tune “Lobe den Herren, den mächtigen König der Ehren” first appeared in *Ander Theil des Erneuertem Gesangbuch*, 2d edition, Stralsund, 1665, where it was set to the hymn “Hast du denn, Liebster, dein Angesicht gänzlich verborgen.” Neander adapted this tune to his text in 1679, a union that has continued to this day. [*Handbook to The Lutheran Hymnal*]

***LOBE DEN HERREN, O MEINE SEELE* ◇ 497**

The striking tune “Lobe den Herren, o meine Seele,” inseparably united with this hymn, has sometimes been erroneously ascribed to Herrnschmidt. It is by an unknown composer and first appeared in *Anhang der Seelen-Harp, Onolzbach*, 1665, set to the hymn “Lobet den Herren aller Herren.” The tune is one of the most brilliant gems in our *chorale* treasury. [*Handbook to The Lutheran Hymnal*]

***LOBT GOTT DEN HERREN, IHR* ◇ 435**

The tune “Lobt Gott den Herren, ihr”, also called “Lobet den Herrn, ihr Heiden all”, is by Melchior Vulpius and first appeared in his *Ein schön geistlich Gesangbuch*, etc., Jena, 1609, where it was set to an Epiphany hymn, based on Ps. 117, beginning with that line, by an anonymous author. Although the tune has never received general acceptance even in the hymnals of Germany, it has maintained itself in some down to the present time. Its widest usage has been as a choir piece. When sung by a congregation that has a command of the melody, the hymn has remarkable power. [*Handbook to The Lutheran Hymnal*]

***LOBT GOTT, IHR CHRISTEN* ◇ 148, 153, 397, 590**

The melody is by Nicolaus Herman, 1554, and was originally set to the hymn, “Kommt her, ihr liebsten Schwesterlein.” It was later printed in *Die Sonntags Euangelia uber das ganze Jar in Gesänge verfasset*—durch Nicolaum Herman in Joachimsthal (Wittenberg, 1560). In this collection it appeared with Herman’s Christmas hymn, “Lobt Gott, ihr Christen allegleich.” [Dahle, *Library of Christians Hymns*]

The tune “Lobt Gott, ihr Christen” is also by Nikolaus Herman. It first appeared in his *Ein Christlicher Abentreien*, etc., Leipzig, 1554, set to his children’s song on the life and office of John the Baptist, beginning: “Kommt her, ihr liebste Schwesterlein,”

and then he coupled the tune with this Christmas hymn at its publication in 1560. [*Handbook to The Lutheran Hymnal*]

LUTHER SEMINARY ◇ 387

The beautiful melody (Luther Seminary) employed here, was composed especially for this hymn in 1911 by John Dahle, St. Paul ([M. Caspar Johnshoy's] translator's note). [Dahle, *Library of Christians Hymns*]

MACH'S MIT MIR GOTT ◇ 422

The melody (Machs mit mir, or Eisenach) by J. H. Schein, was first printed in a little pamphlet with the hymn, "Machs mit mir, Gott, nach deiner Gut," and later it appeared in Schein's Cantional, Leipzig, 1645. In Schein's Choralgesänge there are two arrangements by J. S. Bach. [Dahle, *Library of Christians Hymns*]

The tune "Mach's mit mir, Gott" is by Johann Hermann Schein, 1628. It is based on an older melody, set to the hymn "Ein wahrer Glaub' Gottes Zorn stillt" in Bartholomäus Gesius's *Geistliche Deutsche Lieder*, etc., Frankfurt a. d. O., 1607. [*Handbook to The Lutheran Hymnal*]

MACHT HOCH DIE TÜR (FREYLINGHAUSEN) ◇ 92

The most popular tune for this hymn is by Johann A. Freylinghausen. It appeared in his *Neues Geistreiches Gesangbuch*, Halle, 1704. Some musicians think it is a recast of Crüger's tune by the same name "in the Freylinghausen manner"; others consider it an original melody. [*Handbook to The Lutheran Hymnal*]

MAGDALEN ◇ 197

The melody (Magdalene) is by Sir John Stainer, and was composed especially for this hymn for *The revised Edition of Hymns Ancient and Modern*, 1875. [Dahle, *Library of Christians Hymns*]

MARIA HUN ER EN JOMFRU REN ◇ 268

The melody was written by the Danish organist and composer, Johan Christian Gebauer (b. Copenhagen, 1808; d. ibid. 1884), for the hymn "Du Herre Krist, min Frelser est." The first four measures are repeated. *Lindeman's Koralbog* has two melodies, the one being taken from *Kingo's Gradual*, 1699, the other being composed by Lindeman. [Dahle, *Library of Christians Hymns*]

Master of eager youth ◇ 183

??? This hymn is a rather free translation, if it can be called that, of one of our oldest Christian hymns, attributed to Clement of Alexandria, beginning with the line Στομιον πωλων αδαων.

It was appended to the second of Clement's great trilogy, *The Tutor*.

Henry M. Dexter declared that after he first translated the Greek text of Clement's into prose, he "transfused as much of its language and spirit" as he could into the verse. This was in 1846. While he was preparing a sermon from the text Deut. 32:7: "Remember the days of old" on "Some Prominent Characteristics of the Early Christians," he wrote the hymn in order that it might be used in the service. The hymn was first printed in *The Congregationalist*, December 21, 1849. [*Handbook to The Lutheran Hymnal*]

May God be praised* ◇ 327

(See: O Lord, we praise Thee)

May God bestow on us His grace ◇ 591

Es woll' uns Gott genädig sein
Und seinen Segen geben;
Sein Antlitz uns mit hellem Schein
Erleucht' zum ew'gen Leben,
Dass wir erkennen seine Werk',
Und was ihm liebt auf Erden,
Und Jesus Christus Heil und Stärk'
Bekannt den Heiden werden
Und sie zu Gott bekehren.

So danken, Gott, und loben dich
Die Heiden überalle,
Und alle Welt, die freue sich
Und sing' mit grossem Schalle,
Dass du auf Erden Richter bist
Und lässt die Sünd' nicht walten
Dein Wort die Hut und Weide ist,
Die alles Volk erhalten.
In rechter Bahn zu wallen.

Es danke, Gott. und lobe dich
Das Volk in guten Taten;
Das Land bringt Frucht und bessert sich,
Dein Wort ist wohl geraten.
Uns segne Vater und der Sohn,
Uns segne Gott der Heil'ge Geist

Dem alle Welt die Ehre tu',
Vor ihm sich fürchte allermeist.
Nun sprecht von Herzen: Amen!

This is Martin Luther's Ps. 67, rewritten as a New Testament missionary hymn. It first appeared, without a tune, at the end of Luther's *Ein weise christlich Mess zuhalte*, Wittenberg, and in *Eyn Enchiridion*, Erfurt, 1524. The melody, "Es woll' uns Gott genädig sein" was first coupled with the text in *Teutsch Kirchenamt*, Strassburg, 1525. The composer is unknown. It is the first missionary hymn of Protestantism. [*Handbook to The Lutheran Hymnal*]

THE 67th Psalm furnished the inspiration for this hymn by Dr. Martin Luther. It was evidently printed in 1523-1524 in a leaflet together with "Aus tiefer Noth" (Out of the depths I cry to Thee. L. H. 273), and shortly after the text was published in Luther's *Ein weise Christliche Messe zu halten und zum Tisch Gottis zu gehen*, Wittenberg, 1524. The same year it was also published in *Eyn Enchiridion*; from this it passed into all the German hymnals. Klaus Mortensøn translated it into Danish and added a closing stanza (see Landst. 28). This version was used in the Malmø Hymnary of 1533 and later in the editions of H. Thomissøn, Kingo, and Pontoppidan. Landstad's and Hauge's versions are somewhat different. The revised hymn book of the former Norwegian Synod follows in the main Mortensøn's translation.

In connection with this hymn the story is told from Magdeburg that one of the citizens, an old clothier, gathered people in the marketplace by singing and selling this hymn together with the companion hymn, "Out of the depths I cry to Thee." The burgomaster had him arrested, but he was released following a demonstration of protest staged by the citizens. Two months later the people of Magdeburg put through the Reformation in their city. The hymn was sung by the army of Gustavus Adolphus on the morning of the battle of Lutzen, November 6, 1632. Both this hymn and "A Mighty Fortress is our God" were sung to the accompaniment of trumpets and kettle-drums. Ludvig Holberg relates that the hymn was sung by a child during the night before the introduction of the Reformation in Helsingør. The hymnologist, James Mearns, says that Luther remodeled the Old Testament Psalm into a New Testament missionary hymn and adds, "It was therefore fitting that it should be sung at the opening service during the dedication of the mission church in Trichinopoli, India, July 11, 1792. The service was conducted by C. F. Schwartz. "

Besides 14 English translations there are numerous versions in Danish, Norwegian, Swedish, Icelandic, French, Portuguese, Latin, and other languages. The version in *The Lutheran Hymnary* is by Richard Massie, born 1800, in Chester, England. In 1854 he published in London Martin Luther's *Spiritual Songs*. His *Lyra Domestica*, London, 1860 and 1864, contains Spitta's and other German hymns in English translation. He also translated many German hymns for Mercer's *Church Psalter and Hymn Book*. Massie died March 11, 1887. [Dahle, *Library of Christians Hymns*]

MEIN SCHÖPFER, STEH MIR BEI ◇ 513

Johann J. Rambach published this hymn in his *Poetische Festgedanken*, 1729. It was accepted in the *Hannoverisches Gesang Buch*, 1740, together with the tune “Mein Schoepfer, steh mir bei” by Franz Heinrich Meyer, to which it has since been wedded. [*Handbook to The Lutheran Hymnal*]

MEINEN JESUM LASS ICH NICHT (DARMSTADT) ◇ 88, 426

The tune “Meinen Jesum lass ich nicht” is found in the Darmstadt hymnal, *Neuverfertigtes Gesangbuch*, 1699, set to the text of the hymn beginning with that line, “Jesus I will never leave”. The composer is unknown. It has long been a popular melody.

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MEINEN JESUM LASS ICH NICHT (HAMMERSCHMIDT) ◇ 362

MELITA (NAVY HYMN*) ◇ 418

MENDELSSOHN ◇ 125

The melody (Mendelssohn) was mainly borrowed from Mendelssohn’s *Festgesang* by W. H. Cummings in 1855, and has gradually taken the place of all melodies formerly used. It is said that Mendelssohn himself wished to use this melody for words other than those for which it was originally written, and that he also considered it unsuitable for a religious text. [Dahle, *Library of Christians Hymns*]

The tune “Mendelssohn” is from the *Festgesang for Male Chorus and Orchestra*, composed for, and first sung at, the festival held in Leipzig, June, 1840, to celebrate the invention of printing. Dr. W. H. Cummings, organist at Waltham Abbey, adapted the tune for this hymn, 1856. In some books the tune is called *St. Vincent*; in others, *Bethlehem*.

Songs of Praise Discussed, adds this interesting comment on the tune:

“It is curious that some years previous to the publication of Dr. Cummings’s adaptation, Mendelssohn, in writing to his English publishers on the subject of an English translation of the *Festgesang*, said: “I must repeat the wish I already expressed in my letter to Mr. Bartholomew. I think there ought to be other words to No. 2. If the right ones are hit at, I am sure that piece will be liked very much by the singers and hearers, but it will never do to sacred words. There must be a national and merry subject found out, something to which the soldierlike and buxom motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it.” [*Handbook to The Lutheran Hymnal*]

MENDON ◇ 249

The tune “Mendon” was introduced to American tune books by Samuel Dyer in the *Supplement of Samuel Dyer’s Third Edition of Sacred Music*, 1828, where the tune, called “German Air,” had one more note in each line and a different last line than the form now familiar. The omission of the additional note in the fourth edition of the book was accompanied with this comment: “It is believed that the present arrangement is the original form.” It is thought Lowell Mason altered the last line which he began using is it in his publications and that he gave it its present name. [*Handbook to The Lutheran Hymnal*]

MERRIAL ◇ 560

The melody (Merrial) was written by Joseph Barnby, 1868. [Dahle, *Library of Christians Hymns*]

MERTON ◇ 96

MICHAEL ◇ 203

MIGHTY SAVIOR ◇ 567

MILWAUKEE ◇ 91

The tune, known in our circles as “the Milwaukee tune,” is by August Lemke, 1849. [*Handbook to The Lutheran Hymnal*]

MIN SJÆL OG AAND* (See: *OM HIMMERIGES RIGE*) ◇ 586

MISSIONARY HYMN ◇ 195

The melody (Missionary Hymn), written by the well known American church musician, Dr. Lowell Mason (b. 1792, d. 1872), is one of the very few American melodies found in the leading English hymnals. [Dahle, *Library of Christians Hymns*]

The tune “Missionary Hymn,” also called “Heber” and “Gospel Banner,” was written for this hymn by Lowell Mason and appeared in 1829 in *The Boston Handel and Haydn Society Collection*, 9th edition. J. T. Lightwood says this tune will not soon be forgotten if “modern editors will leave the simple, original, but effective harmonies alone.” [*Handbook to The Lutheran Hymnal*]

MIT FREUDEN ZART ◇ 26

MIT FRIED UND FREUD ◊ 48

The tune “Mit Fried’ und Freud’” appeared with the text at its first publication in 1524. The composer is unknown. [*Handbook to The Lutheran Hymnal*]

MITTEN WIR IM LEBEN SIND ◊ 527

The tune “Mitten wir im Leben sind” is from a 13th-century gradual. It was first used with Luther’s text in Johann Walther’s *Gegstliche gesangk Buchleyn*, Wittenberg, 1525. The melody in *The Lutheran Hymnary* has been associated with this hymn since the earliest German version. [Dahle, *Library of Christians Hymns*, and *Handbook to the Lutheran Hymnal*] [*Handbook to The Lutheran Hymnal*]

MONKS GATE ◊ 183

MORGENGLANZ DER EWIGKEIT ◊ 75

The melody (Dayspring) is first found in J. J. Freylinghausen’s *Geistreiches Gesangbuch*, 1704. [Dahle, *Library of Christians Hymns*]

The beautiful tune “Morgenglanz der Ewigkeit” is found in Freylinghausen’s *Neues geistreiches Gesangbuch*, Halle, 1704. It is an adaptation of Johann Rudolf Ahle’s spiritual aria “Seelchen, was ist Schönres wohl als der Höchste Gott?” [*Handbook to The Lutheran Hymnal*]

MORNING HYMN ◊ 74

The melody (Morning Hymn, or Magdalene) is composed by Francois H. Barthélémon (1741-1808) for *The Female Orphan’s Asylum* and appeared first in 1785. Barthélémon, who was a composer and violinist in France, first came to England on a visit in 1765. Later he took up his residence there. He died in 1808. [Dahle, *Library of Christians Hymns*]

The tune “Morning Hymn, also called “Magdalene”, and “Hippolytus,” was composed by François Hippolite Barthélémon. It was written for the Female Orphan Asylum at the request of its chaplain and was first printed in the *Supplement to the Hymns and Psalms at the Asylum or House of Refuge for Female Orphans*, 1785. W. Gawler, organist to the asylum, was the editor. It was headed “New Tune” and set to the words of this hymn. [*Handbook to The Lutheran Hymnal*]

MORNING STAR ◊ 169

The tune “Morning Star” for the hymn “Brightest and best” also seems to be growing in popularity in our country. It was part of an anthem composed by James P. Harding, in 1892, for use at Gifford Hall Mission in London. According to Robert Guy

McCutchan the tune was first used in an American hymnal when it was included in *The New Psalms and Hymns*, Richmond, Va., 1901, by the Presbyterian Committee of Publication. It was set to Heber's hymn in *The Methodist Hymnal*, 1905, and also in the *Evangelical Lutheran Hymn-Book*, 1912. [*Handbook to The Lutheran Hymnal*]

MOSCOW* (ITALIAN HYMN) ◇ 11, 12, 202

Most ancient of all mysteries ◇ 419

MOVILLE ◇ 425

MÜDE BIN ICH ◇ 570

The tune "Müde bin ich, geh' zur Ruh" first appeared in Theodore Fliedner's *Liederbuch für Kleinkinder-Schulen*, Kaiserswerth, 1842, where it was set to the famous German children's evening song beginning with those words. [*Handbook to The Lutheran Hymnal*]

MUNICH ◇ 171

The melody (Munich) was first published in *Meiningisches Gesangbuch*, 1693; later in J. G. Störl's *Choralbuch*, 1710. Mendelssohn made use of this melody in the oratorio *Elijah*. The melody for "O Gud, du fromme Gud," "Ach Gott, verlass mich nicht," "O God, Thou faithful God" (L. H. 457), is a variant of this melody. [Dahle, *Library of Christians Hymns*]

The tune "Munich" is by an unknown composer. It appeared in the *Neuvermehrtes Gesangbuch*, Meiningen, 1693, where it was set to the hymn "O Gott, du frommer Gott" by Johann Heermann. [*Handbook to The Lutheran Hymnal*] ?????

My course is run ◇ 528

Es ist vollbracht! Gott Lob, es ist vollbracht!
Mein Jesus nimmt mich auf!
Fahr hin, o Welt! Ihr Freunde, gute Nacht!
Ich ende meinen Lauf
Bei Jesu Kreuz mit tausend Freuden,
Ich sehne mich, von hier zu scheiden.
Es ist volltracht!

Es ist volltracht! Mein Jesus hat auf sich
Genommen meine Schuld;

Er selber hat am Krenzesstamm für mich—
O ungemaine Huld!—
Gebüset, und in Jesu Wunden
Hab' ich die rechte Freistadt funden.
Es ist vollbracht!

Es ist vollbracht! Hier bin ich ausser Not.
Angst und Gefahr gesetzt:
Hier speiset mich der Herr mit Himmelsbrot,
Hier bin ich hoch geschätzt;
Hier hör' ich auf den Engelsbühnen
Den süssen Ton der Seraphinen.
Es ist vollbracht!

Es ist vollbracht! Gott Lob, es ist vollbracht!
Mein Jesus nimmt mich auf;
Fahr hin, o Welt! Ihr Freunde, gute Nacht!
Ich schliesse meinen Lauf
Und allen Jammer, der mich treffen.
Wohl mir, ich seh' den Himmel offen.
Es ist vollbracht!

This cento is composed of Stanzas 1, 2, 4, and 7 of the hymn “Es ist vollbracht,” which is commonly attributed to Andreas Gryphius. It first appeared in *Vollständiges Haus- und Kirchen-Gesangbuch*, Breslau, 1726.

The translation is by August Zich and was prepared for *The Lutheran Hymnal* in 1937. [*Handbook to The Lutheran Hymnal*]

My faith looks up to Thee ◇ 184

HEBREWS 12:1-2. This hymn was written immediately after the author had graduated from college, and had accepted a teaching position in New York. “I gave form to what I felt, by writing the stanzas with very little effort. I recollect that I wrote with very tender emotions, and ended the last line in tears.” A short time afterwards the hymn was given to Dr. Lowell Mason for a work then to be compiled by him and Dr. T. Hastings. In 1831 that work was published as *Spiritual Songs for Social Worship, etc.*, words and music being arranged by Thomas Hastings, of New York, and Lowell Mason, of Boston. “My faith looks up to Thee” is included in this work, in four stanzas, entitled *Self Consecration*, to the tune by Dr. Mason, later known as “Olivet.” The hymn has found a place in most of the modern collections in all English-speaking countries, and has been rendered into numerous languages. The Latin translation, by H. H. Macgill, begins “Fides Te mea spectat.” [Dahle, *Library of Christians Hymns*]

My God, accept my heart this day ◇ 512

WITH my whole heart have I sought Thee: let me not wander from Thy commandments” (Ps. 119:10).

This confirmation hymn, used largely in England and America, appeared first in the author’s Hymns of the Heart, 1848. In some hymnals it begins with the second stanza of the original, “Before the cross of Him who died.” [Dahle, *Library of Christians Hymns*]

My God, and is Thy table spread ◇ 323

COME, for all things are now ready” (Luke 14:17).

“None of the hymns of Watts,” says H. L. Bennett, “can compare with this one in form, or in feeling, or in beauty of diction.” With Malachi 1:12 as a title, it was first printed in 1755 in Job Orton’s edition of Doddridge’s hymns. These were published after the author’s death. The original has six stanzas. Our edition has made use of stanzas 1, 2, and 4. The hymn is found in the abbreviated form in most hymnals, but it is used very extensively and has been translated into many languages. It has been rendered into Latin by Bingham. [Dahle, *Library of Christians Hymns*]

My heart is longing ◇ 61

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My hope is built on nothing less ◇ 197

ORIGINALLY this hymn has as its first line “Nor earth, nor hell my soul can move.” Our version begins with the second stanza of the original. There has been much doubt as to the authorship of this hymn. Hence, Edw. Mote, at one time, sent the following explanation to The Gospel Herald: “One morning it came to my mind as I went to my labor, to write a hymn on the ‘Gracious Experience of a Christian.’ As I went up Holborn, I had the chorus:

‘On Christ, the solid Rock, I stand, All other ground is sinking sand.’

“In the day I had the first four verses completed, and wrote them off. On the Sabbath following, I met brother King, as I came out of the Lisle Street meeting—who informed me that his wife was very ill, and asked me to call and see her. I had an early tea, and called afterward. He said that it was his usual custom to sing a hymn, read a portion, and engage in prayer before he went to meeting. He looked for his hymn-book, but could find it nowhere. I said: ‘I have some verses in my pocket’; if he liked, we could sing them. We did, and his wife enjoyed them so much, that after service he asked me, as a favor, to leave a copy of them for his wife. I went home, and by the fireside composed the last two verses, wrote the whole off, and took them to sister King. As these verses so met the dying woman’s case, my attention to them was the more arrested, and I had a thousand printed for distribution. I sent one to The Spiritual

Magazine, without my initials, which appeared some time after this. Brother Rees, of Crown Street, Soho, brought out an edition of hymns (1836), and this hymn was in it. David Denham introduced it with Rees' name, and others after.—Your inserting this brief outline may in the future shield me from the charge of stealth, and be a vindication of truthfulness in my connection with the Church of God.” The hymn was written about 1834 and printed in the author's Hymns of Praise, London, 1836, under the title, The Immutable Basis of a Sinner's Hope. Bishop Bickersteth has called the hymn, “A grand hymn of faith.” Two stanzas are omitted in *The Lutheran Hymnary*. [Dahle, *Library of Christians Hymns*]

My inmost heart now raises ◇ **79**

Aus meines Herzens Grunde
Sag' ich dir Lob und Dank
In dieser Morgenstunde,
Dazu mein Leben lang,
O Gott, in deinem Thron,
Dir zu Preis, Lob und Ehren
Durch Christum, unsern Herren,
Dein'n eingebornen Sohn,

Dass du mich hast aus Gnaden
In der vergangnen Nacht
Vor G'fahr und allem Schaden
Behütet und bewacht.
Ich bitt' demütiglich,
Woll'st mir mein' Sünd' vergeben.
Womit in diesem Leben
Ich hab' erzürnet dich.

Du wollest auch behüten
Mich gnädig diesen Tag
Vor's Teufels List und Wüten,
Vor Sünden und vor Schmach,
Vor Feu'r und Wassersnot,
Vor Armut und vor Schanden,
Vor Ketten und vor Banden,
Vor bösem schnellem Tod.

Dein'n Engel lass auch beiben
Und weichen nicht von mir,
Den Satan zu vertreiben,

Auf dass der bö's' Feind hier
In diesem Jammertal
Sein' Tück' an mir nicht übe,
Leib und Seel' nicht betrübe
Und bring' mich nicht zu Fall.

Gott will ich lassen raten,
Denn er all' Ding' vermag;
Er segne meine Taten,
Mein Vornehmen und Sach',
Denn ich ihm heimgestellt
Mein'n Leib, mein' Seel', mein Leben
Und was er mir sonst geben.
Er mach's, wie's ihm gefällt.

Darauf so sprech' ich Amen
Und zweifle nicht daran,
Gott wird es all's zusammen
Sich wohlgefallen lan;
Und streck' num aus mein' Hand,
Greif' an das Werk mit Freuden,
Dazu mich Gott bescheiden
In mein'm Beruf und Stand.

This hymn is by Georg Nigidius (Niege). According to Prof. P. Althaus it was first published in *Creutzbuechlein*, 1585—1587, at Herford, Germany. A Low German version is found in the *Bremer Gesangbuch* of 1589. Then in 1592 it appeared in four different publications with text variations. The hymn has long been a favorite in many circles. Gustavus Adolphus loved it, and it was often sung at matins by his soldiers.

The translation is based on that of Catherine Winkworth, *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

My life is hid in Jesus* ◇ 473
(See: For me to live is Jesus)

My Maker, be Thou nigh ◇ 513
Mein Schöpfer, steh mir bei,
Sei meines Lebens Licht!
Dein Auge leite mich,
Bis mir mein Auge bricht!
Hier leg' ich Herz und Glieder

Vor dir zum Opfer nieder;
Bestimme meine Kräfte
Für dich und dein Geschäfte!
Du willst, dass ich der Deine sei:
Mein Schöpfer, steh mir bei!

Mein Heiland, wasche mich
Durch dein so teures Blut,
Das alle Flecken tilgt
Und lauter Wunder tut!
Schliess die verirrte Seele
In deine Wundenhöhle,
Dass sie von Zorn und Sünde
Hier wahre Freiheit finde!
Ich bin verloren ohne dich:
Mein Heiland, wasche mich!

Mein Tröster, gib mir Kraft,
Wenn sich Versuchung zeigt!
Regiere meinen Geist,
Wenn er zur Welt sich neigt!
Lehr mich den Sohn erkennen,
Ihn meinen Herrn auch nennen,
Sein Gnadenwort verstehen,
Auf seinen Wegen gehen!
Du bist, der alles Gute schafft:
Mein Tröster, gib mir Kraft!

Gott Vater, Sohn und Geist,
Dir bin ich, was ich bin.
Ach, drücke selbst dein Bild
Recht tief in meinen Sinn!
Erwähle mein Gemüte
Zum Tempel deiner Güte,
Verkläre an mir Armen
Dein gnadenreich Erbarmen!
Wohl mir, wenn du der Meine heisst:
Gott Vater, Sohn und Geist!

Johann J. Rambach published this hymn in his *Poetische Festgedanken*, 1729. It was accepted in the *Hannoverisches Gesang Buch*, 1740, together with the tune “Mein Schoepfer, steh mir bei” by Franz Heinrich Meyer, to which it has since been wedded.

The translation is by the Rev. R. E. Taylor of Melbourne, Australia, somewhat altered. It was prepared for the *Australian Lutheran Hymn-Book*, 1925. [*Handbook to The Lutheran Hymnal*]

My song is love unknown ◇ 303

My soul doth magnify the Lord ◇ 47

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This hymn is a free paraphrase by John Theodore Mueller of the German metrical *Magnificat*, “Mein’ Seel’, o Gott, muss loben dich,” for the Visitation of the Virgin Mary (*Fünf auserlesene geistliche Lieder*, Marburg, 1535) of unknown authorship. The translation was prepared for *The Lutheran Hymnal* in 1940. [*Handbook to The Lutheran Hymnal*]

My soul, now bless thy Maker! ◇ 456

Nun lob, mein’ Seel’, den Herren,
Was in mir ist, den Namen sein!
Sein’ Wohltat tut er mehren,
Vergiss es nicht, o Herze mein!
Hat dir dein Sünd’ vergeben
Und heilt dein’ Schwachheit gross,
Errett’ t dein armes Leben,
Nimmt dich in seinen Schoss,
Mit rechtem Trost beschüttet,
Verjüngt dem Adler gleich.
Der Kön’ g schafft Recht, behütet,
Die leiden in sein’ m Reich.

Er hat uns wissen lassen
Sein herrlich Recht und sein Gericht,
Dazu sein’ Güt’ ohn’ Massen,
Es mangelt an Erbarmung nicht.
Sein’ n Zorn lässt er wohl fahren,
Straft nicht nach unsrer Schuld,
Die Gnad’ tut er nicht sparen,
Den Blöden ist er hold.
Sein’ Güt’ ist hoch erhaben

Ob den'n, die fürchten ihn.
So fern der Ost vom Abend
Ist unsre Sünd' dahin.

Wie sich ein Mann erbarmet
Über sein junge Kinderlein,
So tut der Herr uns Armen,
So wir ihn kind ich fürchten rein.
Er kennt das arm Gemächte
Und weiss, wir sind nur Staub,
Gleichwie das Gras von Rechte,
Ein' Blum' und fallend Laub,
Der Wind nur drüber wehet,
So ist es nimmer da:
Also der Mensch vergehet,
Sein End', das ist ihm nah.

Die Gottesgnad' alleine
Bleibt stet und fest in Ewigkeit
Bei seiner lieben G'meine,
Die steht in seiner Furcht bereit.
Die seinen Bund behalten.
Er herrscht im Himmelreich.
Ihr starken Engel, waltet
Seins Lobs und dient zugleich
Dem grossen Herrn zu Ehren
Und treibt sein heil'ges Wort,
Mein' Seel' soll auch vermehren
Sein Lob an allem Ort.

Martin Chemnitz, the great Lutheran theologian and one of the authors of the *Formula of Concord*, is given as authority for the statement that Johann Gramann (Graumann; Poliander) wrote this hymn in 1525, based on Ps. 103, at the request of his friend the Margrave Albrecht of Brandenburg-Ansbach, a follower of Luther's and supporter of the Reformation. It is without question one of our most majestic and most fervent hymns of praise, one that should be in the repertory of every Lutheran congregation. A fifth stanza, evidently not by Gramann, appeared in 1555 and was added to the hymn in a number of German hymnals. It reads:

5. Sei Lob und Preis mit Ehren
Gott Vater, Sohn und Heil'gem Geist!

Der woll in uns vermehren,
Was er uns aus Genad' verheisst,
Dass wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Dass uns'r Herz, Mut und Sinn
Ihm festiglich anhangen.
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen,
Glaub'n wir aus Herzensgrund.

The hymn was used by Gustavus Adolphus on April 24, 1632, at the first restored Protestant service in Augsburg and also by the inhabitants of Osnabrück, in Westphalia, as a thanksgiving at the close of the Thirty Years' War on October 25, 1648.

The translation is by Catherine Winkworth, slightly altered, in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

GRAUMANN'S famous hymn, based upon the 103rd Psalm, was first published in Nürnberg, 1540. It also appeared in Kugelman's Hymnal of the same year. Martin Chemnitz relates that Graumann was requested to write this hymn in 1525 by the elector Albrecht, whose favorite Psalm was the 103rd. Chemnitz adds: "I often recollect with joy what I witnessed eight years ago, when this pious ruler lay upon his deathbed. At all devotional meetings he requested that this hymn be sung last. How he joined in the singing of the beautiful text and was cheered with the many pious thoughts which he thus gathered! On this account the hymn is especially cherished also by me."

This hymn was sung at the Lutheran service conducted in the Church of St. Anna by Gustavus Adolphus after he had entered the city of Augsburg and restored the Augsburg Confession. It was sung with bassoon accompaniment at Osnabrück, 1648, celebrating the peace at the close of the Thirty Years' War. The Danish-Norwegian king, Christian III (d. 1559), sang this hymn upon his deathbed and expired while singing the words, "For, as a tender father hath pity on his children here." It has found a place in almost all Danish-Norwegian hymnals. The first Danish version was published in Hans Thomissøn's Hymn Book of 1569. Another translation was later made by Landstad.

The first English translation was rendered by I. C. Jacobi in 1722. The version which appears in our Lutheran Hymnary is by Miss C. Winkworth and dates from the year 1863. [Dahle, *Library of Christians Hymns*]

NAAR MIT ØIE (CONSOLATION*) ◇ 412

The melody (Naar mit Øie) is by Ludvig Lindeman. [Dahle, *Library of Christians Hymns*]

The tune “Consolation,” also called “Naar mit Øie,” is by Ludwig M. Lindeman and appeared in 1871 in his *Koralbog for den Norske Kirke*, set to H. A. Brorson’s hymn “Naar mit Øie, træt af Møie.” [*Handbook to The Lutheran Hymnal*]

Nature with open volume stands ◇ 299

NAVY HYMN* (MELITA) ◇ 418

NEANDER* (UNSER HERRSCHER) ◇ 29, 217, 547

Near the cross was Mary weeping ◇ 294

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THIS is commonly accepted as the most pathetic of all the hymns from the Middle Ages. It belongs, possibly, to the 13th century. It was not written for liturgical use, but it soon became very widely known. It was used by the Flagellants during the middle of the 14th century. As they marched from town to town scourging each other they sang the “Stabat mater.” During the 15th century, or somewhat earlier, it entered into a few of the missals in use. Not before 1727 was it incorporated into the *Missale Romanum*. It was commonly used in redactions containing ten stanzas, but more stanzas have been found. Our cento in *The Lutheran Hymnary* is made up of several revised and combined strophes. There are many such free renderings of the original poem. The original hymn describes the Savior’s mother in anguish beneath the cross. “Stabat mater” is based upon John 19:25; Luke 22:35; Zech. 13:6; 2 Cor. 4:10; Gal. 6:17. It is not definitely known who wrote this stirring poem, picturing to us the mother of Christ standing beneath the cross—this poem with its deep sincerity of feeling, its beautiful rhythm, and its melodious feminine rime. Jacopone di Benedetti (from Todi), who died in 1306, has commonly been mentioned as the probable author of this hymn. Pope Innocent III (1161-1216) and others have also been mentioned. It is not known that this form of verse was used earlier than 1150. The hymnologist Mone is of the opinion that the original poem was written by Pope Innocent III and later revised and enlarged by Jacopone.

... The oldest Danish translation of “*Stabat mater*” dates from the Middle Ages; first three lines thus:

Hoss korssens tree, mz sorg oc wee, stood christi moder, med graadzens floder, hennes søn paa korssyt hengde.

In 1777 it was revised into current Danish by B. G. Sporon: “Naglet til et Kors paa Jorden.” With a few changes this was employed by Landstad.—“Stabat mater” has been

set to music by great composers, such as Palestrina, Pergolesi, Haydn, Rossini, Dvorak, etc. [Dahle, *Library of Christians Hymns*]

NETTLETON ◊ 42

NEW BRITAIN ◊ 218

NICAEA ◊ 15

The melody (Nicea) by J. B. Dykes was composed for the first edition of *Hymns Ancient and Modern*, 1861. It has much in common with the melody for “Wake, awake, for night is flying,” by Philipp Nicolai. The name “Nicea” was given to this melody in memory of the Council of Nice, where the doctrine of the Trinity was finally established. [Dahle, *Library of Christians Hymns*]

The tune “Nicaea” was written for the hymn by John B. Dykes and appeared in *Hymns Ancient and Modern*, 1861. It was named “Nicaea” because the doctrine of the Trinity was definitely established as a dogma in the Church at the Council of Nicaea, 325 A. D., against the Arians. [*Handbook to The Lutheran Hymnal*]

Not all the blood of beasts ◊ 305

Isaac Watts published this hymn in the enlarged edition of his *Hymns and Spiritual Songs*, 1709. The text is slightly altered, chiefly in Stanza 4, Line 4, where Watts had

And *hopes* her guilt was there.

This change was made, with others not so happy, in the *Wesleyan Hymn Book*, 1875. [*Handbook to The Lutheran Hymnal*]

Not in anger, mighty God ◊ 454

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THE Biblical basis for this hymn is the Sixth Psalm, by stanzas as follows: 1, “Jehovah, rebuke me not in Thine anger”; 2, “Have mercy upon me, O Jehovah; for I am withered away; O Jehovah, heal me; for my bones are troubled”; 3, “I am weary with my groaning”; 4, “Depart from me, all ye workers of iniquity; for Jehovah hath heard the voice of my weeping”; 5, a doxology.

A special edition of this hymn was published in 1655. A number of years later it appeared in a hymn book entitled *Andächtig Singender Christenmund*, Wesel, 1692. The English translation of this hymn was made by Miss Winkworth and was included among the hymns in her *Chorale Book for England*, 1863. [Dahle, *Library of Christians Hymns*]

Not what these hands have done ◇ 433

SALVATION through Christ alone.”

“For all have sinned, and fall short of the glory of God; being justified freely by His grace through the redemption that is in Christ Jesus” (Rom. 3:23-24).

This hymn appeared first in *Hymns of Faith and Hope*, second series, 1861. It contained 12 four-lined stanzas. As a rule it appears in an abbreviated form. The first line is also found thus: “Not what I feel or do” (second stanza, first line, of the original); “I bless the Christ of God” (seventh stanza, first line, of the original). It is used very extensively in these various versions. [Dahle, *Library of Christians Hymns*]

Now are the days fulfilled ◇ 164

Nun ist die Zeit erfüllt,
Des Höchsten Sohn ist kommen
Und hat das arme Fleisch
Der Menschen angenommen.
Hier ist der Mann, der Herr,
Der Furcht und Strafe stillt,
Des Weibes Same kommt:
Nun ist die Zeit erfüllt.

Nun ist die Zeit erfüllt,
Der Stern aus Jakob funkelt,
Die trübe Nacht ist hin,
Die alle Welt verdunkelt.
Hier ist es, Israel,
Was du erwarten willst;
Der Zionshüter schreit:
Nun ist die Zeit erfüllt.

Nun ist die Zeit erfüllt,
Der Stab von Aaron blühet,
Worauf das alte Bild
Der heil’gen Lade siehet.
Es hat sich Rat, Kraft, Held
In armen Staub verhüllt
Und wird ein schwaches Kind:
Nun ist die Zeit erfüllt.

Nun ist die Zeit erfüllt,
Die Kindschaft ist erworben.

Was unter dem Gesetz
Und dessen Fluch verdorben,
Das hört nun weiter nicht,
Wie Zorn und Eifer brüllt.
Gott ruft den Frieden aus;
Nun ist die Zeit erfüllt.

We have been unable to trace the authorship of this hymn. It is not found in many hymnals. The *Rochlitzer Gesangbuch* of 1746 is one of the few that have it.

The translation is an altered form of that by Frederick W. Herzberger published in the *Selah Song-Book*. [*Handbook to The Lutheran Hymnal*]

Now Christ is risen! ◇ 355

Now Christ the sinless Son of God ◇ 248

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Now hail the day so rich in cheer ◇ 131

Der Tag, der ist so freudenreich
Aller Kreature,
Denn Gottes Sohn vom Himmelreich
Über die Nature
Von einer Jungfrau ist geboren.
Maria, du bist auserkor'n,
Dass du Mutter wärest.
Was geschah so wunderlich?
Gottes Sohn vom Himmelreich,
Der ist Mensch geboren.

(For the second verse, see: To us is born a little Child.)

This hymn comes to us from the Latin “Dies est laetitiae” through the German. James Mearns thinks it is of German origin. He further states that Luther spoke of this hymn as a work of the Holy Spirit. It is found in Latin and German versions, but the author and the original text cannot be determined. The German version is given by *Wackernagel* as a fifteenth-century translation from the Latin. Some of the various German versions have as many as thirteen stanzas.

Our translation is an altered form of what was prepared for *The Lutheran Hymnal* in 1940. The tune “Der Tag, der ist” is also at least of fifteenth-century origin. It is found in M. Vehe’s *Ein neues Gesangbüchlein, Geistliche Lieder*, Strassburg, 1537. It had previously appeared in the hymnbook of the Bohemian Brethren by Michael Weisse,

1531. The tune has also been set to a harvest hymn by Eleanor Farieon, in *Songs of Praise*, and is called "Cornfields." [*Handbook to The Lutheran Hymnal*]

Now hush your cries and shed no tear ◇ 480

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Now I have found the ground wherein ◇ 499

Ich habe num den Grund gefunden,
Der meinen Anker ewig hält.
Wo anders als in Jesu Wunden?
Da lag er vor der Zeit der Welt,
Der Grund, der unbeweglich steht,
Wenn Erd' und Himmel untergeht.

Es ist das ewige Erbarmen,
Das alles Denken übersteigt;
Es sind die offnen Liebesarme
Des, der sich zu dem Sünder neigt,
Dem allemal das Herze bricht,
Wir kommen oder kommen nicht.

Wir sollen nicht verloren werden.
Gott will, uns soll geholfen sein;
Deswegen kam der Sohn auf Erden
Und nahm hernach den Himmel ein;
Deswegen klopft er für und für
So stark an unsre Herzenstür.

O Abgrund, welcher alle Sünden
Durch Christi Tod verschlungen hat!
Das heisst die Wunde recht verbinden,
Da findet kein Verdammen statt,
Weil Christi Blut beständig schreit:
Barmherzigkeit! Barmherzigkeit!

Darein will ich mich gläubig senken,
Dem will ich mich gekost vertraun
Und, wenn mich meine Sünden kränken,
Nur bald nach Gottes Herzen schaun;
Da findet sich zu aller Zeit
Unendliche Barmherzigkeit.

Wird alles andre weggerissen,
Was Seel' und Leib erquicken kann,
Darf ich von keinem Troste wissen
Und scheine völlig ausgetan
Ist die Errettung noch so weit;
Mir bleibet doch Barmherzigkeit.

Beginnt das Irdische zu drücken,
Ja häuft sich Kummer und Verdruss,
Dass ich mich noch in vielen Stücken
Mit eitlen Dingen mühen muss,
Darüber sich mein Geist zerstreut,
So hoff' ich auf Barmherzigkeit.

Muss ich an meinen besten Werken,
Darinnen ich gewandelt bin,
Viel Unvollkommenheit bemerken,
So fällt wohl alles Rühmen hin;
Doch ist auch dieser Trost bereit:
Ich hoffe auf Barmherzigkeit.

Es gehe mir nach dessen Willen,
Bei dem so viel Erbarmer, ist;
Er wolle selbst mein Herze stillen,
Damit es das nur nicht vergisst;
So stehet es in Lieb' und Leid
In, durch und auf Barmherzigkeit.

Bei diesem Grunde will ich bleiben,
Solange mich die Erde trägt;
Das will ich denken, tun und treiben,
Solange sich ein Glied bewegt.
So sing' ich einstens höchst erfreut:
O Abgrund der Barmherzigkeit!

Johann A. Rothe is the author of this fine hymn. It was first published in Zinzendorf's *Christ-Catholische Singe- und Bet-Büchlein*, 1727. The following paragraph from *Julian* shows that there is uncertainty as to its exact date:

In the *Historische Nachricht* (to the *Brüder Gesang Buch*, 1778), ed. 1835, p. 176, it is said to have been written for Zinzendorf's birthday, May 26, 1728. This is probably a misprint for 1725, and the hymn, as will be seen above, was in print in 1727. Koch, II, 241, suggests that it was written in return for the hymn "Christum über alles lieben" which Zinzendorf had sent to Rothe in 1722 (in the *Sammlung*, 1725, No. 652, and in the *Deutsche Gedichte*, 1735, p. 30, marked as "on a friend's birthday," and dated May 12, 1722). This, if correct, would rather suggest 1723 as the date of Rothe's hymn; only in that case Zinzendorf would almost certainly have included it in the *Sammlung* of 1725. Zinzendorf, it may be added, gives in his *Deutsche Gedichte* two other pieces written for Rothe's birthdays, one dated 1724, for his 36th birthday (beginning "Wer von der Erde ist"), the other dated 1728, for his 40th birthday (beginning "Der du der Herzen König bist").

It was suggested by Heb. 6:19.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

THIS beautiful poem is one of the German hymns which is most popular, not only in Germany, but also in Norway, Sweden, and Denmark, and in the English-speaking countries as well. It was first published in *Zinzendorf's Christ-Catholisches Singe- und Bet-Büchlein*, 1727. It was later taken up in the hymn books of the Moravian Brethren. This circumstance gave rise to the conception that this and other hymns of Rothe were of the "Zinzendorf" type and, hence, they were not recognized and employed by the Lutherans until a later period.

The original contains 10 stanzas. It was rendered into Danish by H. A. Brorson and appeared first in *Nogle Psalmer om Troens Grund*, 1735. This version with a few alterations entered into *Landstads Salmebog*. The English translation of stanzas 1, 2, 4, 5, 6, and 10, was rendered by John Wesley, 1740, for his *Wesley Hymns and Sacred Poems*. Wesley's translation was rendered in a meter different from the original. ...

There are at least five other English renderings of this hymn. It is related that the well-known pastor Ludwig Hofacker, upon his installation into the office in Rielinghausen, voiced his confession in the words of the tenth stanza of this hymn (the sixth of the present version), "Fixed on this ground will I remain," etc. "I pray to God that He will let my whole congregation find this ground." Many incidents are related from English-speaking countries, showing how this hymn has been a source of comfort and blessing to many. Words from this hymn were heard from the lips of the pastors Edward Bickersteth and J. W. Fletcher as they lay upon their deathbeds. Skaar says that if Rothe had not written any hymns other than this one, it alone would have entitled him to rank among the best hymn-writers of the Church. [Dahle, *Library of Christians Hymns*]

Now lay we calmly in the grave ◇ 476

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Now let triumphant faith dispel ◇ 260

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Now let us to the Lord lift up our hearts* ◇ 40:2

Now may He who from the dead ◇ 19

John Newton published this hymn in the *Olney Hymns*, 1779, to be sung “after the sermon.” It is based on Heb. 13: 20-22. [*Handbook to The Lutheran Hymnal*]

Now praise we Christ, the holy One* ◇ 267

(See: From east to west)

Now rest beneath night’s shadow ◇ 569

Nun ruhen alle Wälder,
Vieh, Menschen, Städt’ und Felder,
Es schläft die ganze Welt;
Ihr aber, meine Sinnen,
Auf, auf, ihr sollt beginnen,
Was eurem Schöpfer wohlgefällt!

Wo bist du, Sonne, blieben?
Die Nacht hat dich vertrieben,
Die Nacht, des Tages Feind.
Fahr hin! Ein’ andre Sonne,
Mein Jesus, meine Wonne,
Gar heil in meinem Herzen scheint.

Der Tag ist nun vergangen,
Die güldnen Sternlein prangen
Am blauen Himmelasaal;
So, so werd’ ich auch stehen,
Wenn mich wird heissen gehen
Mein Gott aus diesem Jammertal.

Der Leib eilt nun zur Ruhe,
Legt ab das Kleid und Schuhe,
Das Bild der Sterblichkeit;
Die zieh’ ich aus, dagegen

Wird Christus mir anlegen
Den Rock der Ehr' und Herrlichkeit.

Breit aus die Flügel beide,
O Jesu, meine Freude,
Und nimm dein Kuchlein ein!
Will Satan mich verschlingen,
So lass die Englein singen:
Dies Kind soll unverletzet sein!

Auch euch, ihr meine Lieben,
Soll heute nicht betrüben
Kein Unfall noch Gefahr.
Gott lass' euch ruhig schlafen,
Stell' euch die güldnen Waffen
Ums Bett und seiner Helden Schar.

This cento is from Paul Gerhardt's famous evening hymn "Nun ruhen alle Wälder" and includes Stanzas 1 to 4, and 8 and 9, of the original. The hymn first appeared in Johann Crüger's *Praxis Pietatis Melica*, 1648. The hymn has long been popular in the German-speaking church because of its truly childlike popular spirit, its naive simplicity of expression, its loftiness of thought, and its depth of Christian experience. During the period of Rationalism in Germany it became the object of much shallow wit, especially Stanza 1, of which it was said, How can the dead woods rest, which never are awake, and how can the world lie in slumber? We know that when one half of the world retires to sleep the other half awakes from it! However, Richter, in his *Biogr. Lexikon*, 1804, already pointed out that, "if to represent the earth as tired and woods and trees as sleeping is not true poetry, then Vergil (Aeneid IV, Lines 522—528) was a blockhead, for what Paul Gerhardt writes is almost a verbatim translation of those lines."

Stanza 8 of the original, our Stanza 5, has long been used as a children's evening prayer, as Lauxmann (*Koch* VIII, 194) writes:

How many a Christian soul, children mostly, but also God's children in general, does this verse serve as their last evening prayer! It has often been the last prayer uttered on earth and in many districts of Germany is used at the close of the baptismal service to commend the dear little ones to the protection of their Lord Jesus.

The translation is composite. The omitted Stanzas 5, 6, and 7 read:

5. Head, hands, and feet reposing
Are glad the day is closing,
That work came to an end;
Cheer up, my heart, with gladness!
For God from all earth's sadness
And from sin's toll relief will send.

6. Ye weary limbs, now rest you,
For toil hath sore oppressed you,
And quiet sleep ye crave;
A sleep shall once o'ertake you
From which no man can wake you,
In your last narrow bed—the grave.

7. My heavy eyes are closing;
When I lie deep reposing,
Soul, body, where are ye?
To helpless sleep I yield them,
Oh, let Thy mercy shield them,
Thou sleepless Eye, their Guardian be!
[*Handbook to The Lutheran Hymnal*]

THIS noted evening hymn appeared first in the third edition of *Crüger's Praxis Pietatis Melica*, 1648, containing 9 stanzas. It is one of the most beautiful and beloved of all the German hymns. In a masterful manner the bodily and the spiritual, the temporal and the eternal, the terrestrial and the celestial are set over against each other in every stanza of the hymn. It soon gained universal favor, and as long as God's Word and the Spirit remained in power over the hearts of men, it was one of the dearest and most commonly sung of all hymns. This union of lofty sentiment and childlike piety, simplicity, and homelike tone gives it a unique charm.

“Ever since its publication this hymn has been one of the most beloved and best known hymns of devout meditation throughout Germany. Experienced and conceived in a truly childlike and popular spirit, it unites, with a rare, naive simplicity of expression, a loftiness of thought, a depth of Christian experience, a grace of poetry, so that for this union of qualities it must rank as an enduring masterpiece among hymns” (J. Mearns, after Bunsen).

According to an old legend, Gerhardt wrote this hymn one evening upon hearing this melody resound from the church tower. One thing is certain, that in this hymn the poet has been exceptionally fortunate in striking proper chords in the popular religious consciousness. In homes where the closing hours of the day have been hallowed by prayer and devotion, this hymn has resounded from generation to generation, and in the case of many, it has become part of the never-to-be-forgotten heritage of childhood

memories. Thus, in the case of the great German poet, Friedrich von Schiller, whose pious mother often sang him to sleep with this hymn. The hymnologist Söderberg says: “The noteworthy characteristic of this hymn is the sincerity and impressiveness of its diction, the deep-toned and at the same time unaffected comparisons whereby the thought is led forward from beholding the features of this temporal life into meditation upon the eternal. The truly naive poetry of this hymn has not always been understood. On the other hand, it has even been ridiculed by those who were not familiar with the childlike piety of spirit out of which it has sprung. Thus it happened that ‘Now rest beneath night’s shadow’ was made the butt of jokes and ridicule during the so-called period of ‘Illumination’ (era of rationalism). But with the faithful Christian this hymn will always retain its undying favor. It possesses something of the mild glow of the evening star, which gently breaks through the twilight of the day of life.”

Especially has the eighth stanza of the hymn (the fourth stanza of our version) been of great comfort and encouragement to thousands of souls. Lauxmann says in Koch’s history: “How many a Christian soul, children mostly, but also God’s children in general, does this verse serve as the last evening prayer. It has often been the last prayer uttered on earth.”

Among the 16 or more English centos and translations, there are three in common use. Of these, the one by Miss Winkworth, 1855, has been, with a few changes, adopted by *The Lutheran Hymnary*. Our version contains stanzas 1, 4, 6, 8, and 9 of the original. A Danish version by an unknown author was printed in *Cassubius’ Hymn Book* of 1681. A new translation was rendered by Landstad, 1843: “Nu tier alle Skove.” Another version, which follows the original more closely, was prepared by Landstad for his *Kirkesalmebog*. Our present version employed in *The Lutheran Hymnary* is based upon Bible passages as follows: No passage for stanza 1; stanza 2: Isaiah 61:10; stanza 3: Isaiah 57:2; stanza 4: Matthew 23:37; stanza 5: Psalm 91:10 and following verses. [Dahle, *Library of Christians Hymns*]

Now sing we, now rejoice ◇ 135

1. In dulci iubilo,
Nu singet und seyt fro!
Unsers herzens wonne
Leyt in praesepio
Und leuchtet als die sonne
Matris in gremio
Alpha es et O!
Alpha es et O!

2. O Iesu, parvule,
Nach dir ist mir so we;
Tröst mir myn gemüte,

O puer optime,
Durch aller juncfrawen güte,
O princeps gloriae.
Trahe me post te!
Trahe me post te!

3. O Patris caritas!
O Nati lenitas!
Wir weren all verloren
Per nostra crimina;
So hat er uns erworben
Coelorum gaudia.
Eya, wär wir da!
Eya, wär wir da!

4. Ubi sunt gaudia?
Nirgend mer denn da,
Da die engel singen
Nova cantica
Und die schellen klingen
In Regis curia.
Eya, wär wir da!
Eya, wär wir da!

It has been claimed that this mixed-language form of a hymn marks the beginning of the German spiritual song, showing German hymning “stretching forth its head like the chick through the breaking egg-shell.” This, however, is not the case because we have many German spiritual songs that originated before and during the time of the “mixed” hymns. The macaronic was rather, as *Nelle* says, the result of the delight which many people took in this type. Luther is credited, by Albert F. W. Fischer, with having changed the third stanza of the macaronic to its present form. Prior to that time this stanza overemphasized the place of the Virgin in the plan of salvation. [*Handbook to The Lutheran Hymnal*]

IN dulci jubilo” belongs to the so-called “mixed hymns,” with partly Latin, partly German text:

In dulci jubilo Nun singet und seid froh! Vnsers hertzen wonne leit in praesepio Vnd leuchtet als die sonne matris in gremio. Alpha es et o, Alpha es et o.

Hymns of this type were common in Germany towards the close of the Middle Ages. These hymns were generally of a happy and joyous vein, and they were used chiefly on occasions like Christmas and Candlemas. Among these, “In dulci jubilo” was one of the most popular. Eight versions of it have been gathered by the hymnologist

Wackernagel. One of these was used in Valentin Babst's Gesangbuch, published in 1545 with a preface written by Luther. Peter of Dresden (Peter Faulfisch), a school teacher and a follower of the Husites, has been mentioned as the author. He died in 1440, as rector in Zwickau. But strong evidence points to a more remote date. According to the hymnologist Skaar, a Zwickau manuscript dating from the fourteenth century contains a sketch of the life of the Dominican monk, Heinrich Suso, and tells the following story: "Heavenly youths came one day to Suso, and, in order to comfort him in his suffering, one of them sang this joyful song of the Christ-child, and the hymn was 'In dulci jubilo.'" Heinrich Suso died in 1365, about 75 years before the death of Peter Faulfisch. The story shows that even as early as the close of the fourteenth century this hymn was cherished very highly, hence the conception of its heavenly origin.

This hymn has brought heavenly comfort to others besides Suso. Especially has the longing for heaven, so beautifully expressed in this hymn, struck home to many hearts. "May we praise Him there," were the last words of the hymn-writer Ludaemia Elisabeth as she lay upon her deathbed. As he felt death approaching, a German pastor, Berger, of Brunswick, began to sing "In dulci jubilo." And with these words Philipp Nicolai closes his mighty hymn, "Wake, awake, for night is Hying"; third stanza:

Kein Aug hat je gespürt, Kein Ohr hat mehr gehört Solche Frewde: Des sind wir froh, io, io! Ewig in dulci iubilo.

Danish form:

In dulci jubilo sjunge Wt oc ere fro, den vort hjerte trøster, ligger i præsipio, oc klar som solen skinner matris in gremio, Alpha es et O :[: [Dahle, *Library of Christians Hymns*]

Now thank we all our God ◊ 63

Nun danket alle Gott
Mit Herzen, Mund und Händen,
Der grosse Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zugut
Und noch jetzund getan!

Der ewig reiche Gott
Woll uns bei unserm Leben
Ein immer fröhlich Herz
Und edlen Frieden geben
Und uns in seiner Gnad'
Erhalten fort und fort

Und uns aus aller Not
Erlösen hier und dort!
Lob, Ehr' und Preis sei Gott
Dem Vater und dem Sohne
Und dem, der beiden gleich
Im höchsten Himmelsthronen,
Dem dreieinigen Gott,
Als es im Anfang war
Und ist und bleiben wird
Jetzt und immerdar!

This German "Te Deum" was, according to James Mearns, published in Martin Rinckart's *Jesu Hertz-Büchlein*, 1663. He adds: "There does not seem any good reason for supposing that it did not appear in the first edition, 1636." In this book the hymn was entitled "Grace" ("Tisch-Gebetlein," *i. e.*, a short table-prayer). The various stories told about the origin of this hymn seem to be legendary; nor was it written in thanksgiving for the Peace of Westphalia, 1648, which put an end to the Thirty Years' War.

The first two stanzas of the hymn are evidently based on Ecclus.50:22-24: "Now, therefore, bless ye the God of all, which only doeth wondrous things everywhere, which exalteth our days from the womb and dealeth with us according to His mercy. He grant us joyfulness of heart and that peace may be in our days in Israel forever; that He would confirm His mercy with us and deliver us at His time." The last stanza is a metrical form of the "Gloria Patri." See also Ecclus. 39, last verse.

The translation is by Catherine Winkworth, *Lyra Germanica*, second series, 1858. [*Handbook to The Lutheran Hymnal*]

THIS hymn appeared for the first time in Johann Crüger's *Praxis Pietatis Melica*, 1648, and in Crüger-Runge's *Gesangbuch*, 1653. It was slightly varied in the second edition of Rinckart's *Jesu Herz-Büchlein*, 1663. Very likely it appeared also in the first edition of this book, Leipzig, 1636, but of this no copies are extant. It is one of the most favored hymns of the Protestant churches. It has been called the "Te Deum" of Germany and has been sung at all national festivals of thanksgiving, not only in Germany and all the north-European countries, but also in America. Since it was sung at the festivals of thanksgiving at the close of the Thirty Years' War, many have drawn the conclusion that it was composed at that time. It was sung after the battle of Leuthen, 1757, while the army of Friedrich II was yet upon the battlefield. A soldier began the hymn, and the whole army, even the mortally wounded, joined in the singing. It was sung during the festivities in connection with the opening of the Cathedral of Cologne, August 14, 1880. It was likewise used at the laying of the cornerstone for the new parliament building in Berlin, June 9, 1884. It was sung at the thanksgiving services in England at the close of the Boer War. There are at least 12 English translations. The version in *The Lutheran Hymnary* (31) is by Miss Winkworth and appeared in the *Lyra Germanica*, 1858.

The hymn is based upon the words of the high priest Simeon, Ecclesiasticus 50:29-32: “And now let all praise God, who hath done great things, who hath glorified our days, and dealeth with us according to His loving kindness. He giveth us the joy of our heart, that we may find peace in Israel as in the days of yore, thus He lets His loving kindness remain with us, and He will redeem us in our day.” Luther’s version follows: “Nun danket alle Gott, der grosze Dinge thut an allen Enden, der uns von Mutterleib an lebendig erhält, und thut uns alles Gutes. Er gebe uns ein fröhliches Herz, und verleie immerdar Frieden zu unserer Zeit in Israel, und dass seine Gnade stets bei uns bleibe, und erlöse uns, so lange wir leben” (Sir. 50:24-26). The third stanza contains the ancient doxology, the Gloria Patri. [Dahle, *Library of Christians Hymns*]

Now the day is over ◇ 560

THIS hymn was written for, and sung by, the children of Horbury Bridge, and was first published in *Church Tunes*, February 16, 1867, and then in the *Appendix to the Original Edition of Hymns Ancient and Modern*, 1868. [Dahle, *Library of Christians Hymns*]

Now the light has gone away ◇ 570

Frances R. Havergal wrote this evensong on October 17, 1869, at Leamington. It appeared in *Songs for Little Singers*, 1870. [*Handbook to The Lutheran Hymnal*]

NU RINDER SOLEN OP ◇ 83

The melody for the above-mentioned hymn is supposed to have been composed by Hartnack Otto Konrad Zinck (1746-1832). It appeared first in Zinck’s Choralbuch, Copenhagen, 1801. This volume contained the melodies for The Evangelical Christian Hymnary. [Dahle, *Library of Christians Hymns*]

The tune “Nu rinder Solen op” is by an unknown composer. It appeared in Hartnack Otto Konrad Zinck’s *Koralbog*, 1801. [*Handbook to The Lutheran Hymnal*]

NUN BITTEN WIR ◇ 33

Luther adopted this Pentecost stanza and added the three following. In this new form the hymn was first printed in Johann Walther’s collection for four voices: *Geistliche Gesang-Büchlein*, 1524, together with the melody. It has found a place in all Lutheran hymn books. Luther, who himself ordered it for use after communion, later included it among his funeral hymns. It has commonly been sung on Pentecost Day, but in many places it is used as a fixed hymn to be sung before the sermon every Sunday. The oldest Danish translation is found in the missal of 1528 and is no doubt the work of Klaus Mortensøn. This version was made use of in the first Danish-Norwegian hymn book by Guldberg. The first stanza here is as follows:

Nu bede wy then helligaandh, alt om then Christelighe thro och reth forstandh, thet oss Gud beuare och sin naade sende, nar wy hæden fare aff thetthe ellende. Kyrieleis.

In the second edition of Klaus Mortensøn’s Hymnal, 1529, there is, besides this version, also another by the minister, Arvid Pedersøn. Again, a third attempt, which is rather a free translation, appeared together with these in the Malmö Hymn Book of

1533. Grundtvig's translation has been adopted in the new Danish hymnals. The accepted Norwegian version is by Landstad. The first stanza is always used in our Church at the ordination of ministers.

...

The melody is possibly as old as the first stanza of the hymn. The oldest source is a Hussite cantionale from the 15th century. [Dahle, *Library of Christians Hymns*]

The tune "Nun bitten wir" is evidently as old as the text of the first stanza and was used with Luther's version in Walther's hymn-book, 1524. [*Handbook to The Lutheran Hymnal*]

NUN DANKET ALL' ◇ 32, 52, 180

The tune "Nun danket all und bringet Ehr," also called "St. Mary Magdalene" and "Gräfenberg," according to Zahn is by Johann Crüger and is traceable to the fifth edition of his *Praxis Pietatis Melica*, Berlin, 1653. In the twenty-seventh edition, 1693 of Crüger's work, which we have before us, this tune is No. 1154. [*Handbook to The Lutheran Hymnal*]

NUN DANKET ALLE GOTT ◇ 63, 404

The melody (Eng. title, Nun danket, or Wittenberg) is by Johann Crüger. It was used in an early edition, still to be found, of Crüger's *Praxis Pietatis Melica*, 1647. In Crüger-Runge's *Gesangbuch*, 1653, it is marked with Crüger's initials. [Dahle, *Library of Christians Hymns*]

The tune "Nun danket alle Gott," also called "Wittenberg," is found in the third edition of Johann Crüger's *Praxis Pietatis Melica*, 1648, and is very likely by Crüger himself. The hymn was sung to this tune to celebrate the Peace of Westphalia, December 10, 1648, and has since been widely used for all celebrations of praise and thanksgiving. [*Handbook to The Lutheran Hymnal*]

NUN FREUT EUCH ◇ 374, 378, 392

The melody is one of the oldest of Lutheran origin. It was used as a setting for Luther's first church hymn, "Nun freut euch lieben Christen g'mein," 1524 (L. H. 526; Landst. 9).

The melody was first published in *Etlich Christlich Lieder*, the so-called *Achtliederbuch*, 1524. It is very extensively used in Germany and in the Northern countries. [Dahle, *Library of Christians Hymns*]

The tune "Nun freut euch," also called "Luther" and "Altdorf," has been inseparably wedded to the hymn since its appearance with the text in 1524. It is said to have been written down by Luther from hearing it sung by a traveling artisan. [*Handbook to The Lutheran Hymnal*]

NUN KOMM, DER HEIDEN HEILAND ◇ 90, 165

It has not been definitely established that the melody for this hymn dates from the fourth century. It is possibly a German tune from the Middle Ages and was used by Johann Walther for Luther's version of the Latin text. It was printed together with this hymn in the *Geystliche Gesangk-Buchleyn* and in the *Erfurt Enchiridion*, 1524. [Dahle, *Library of Christians Hymns*]

The tune "Nun komm, der Heiden Heiland," also called "Veni Redemptor gentium," one of the heritages of the Middle Ages, is adapted from the arrangement found in *Geistliches Gesangbüchlein*, Wittenberg, 1524. [*Handbook to The Lutheran Hymnal*]

***NUN LOB, MEIN SEEL* ◇ 326, 456, 494**

The original tune used with this hymn in 1540 was possibly written by Hans Kugelmann. This is found in *The Lutheran Hymnary* as the setting for Nos. 385 and 468. [Dahle, *Library of Christians Hymns*]

The composer of the tune "Nun lob', mein Seel'" is unknown, although it may have been written by Dr. Gramann or by Johann Kugelmann, in whose *Concentus Novi*, etc., it first appeared in 1540. [*Handbook to The Lutheran Hymnal*]

***NUN RUHEN ALLE WÄLDER* (See: *O WELT, ICH MUSS**) ◇ 266, 475, 569**

***NUNC DIMITTIS* ◇ 572**

The tune is called "Nunc Dimittis." It was composed by Louis Bourgeois for the *Genevan Psalter*, 1549. It may have been an adaptation of an existing tune, as some of its phrases are reminiscent of the old German Christmas carol "Es ist ein' Ros' entsprungen." In the *Genevan Psalter* it was set to the "Nunc Dimittis." [*Handbook to The Lutheran Hymnal*]

***O bless the Lord, my soul* (Montgomery) ◇ 369**

THIS paraphrase, based on the 104th Psalm, appeared first in Cotterill's Selections, 1819. [Dahle, *Library of Christians Hymns*]

***O bless the Lord, my soul* (Watts) ◇ 60**

Isaac Watts first published this hymn in his *Psalms of David Imitated*, 1719, as a metrical paraphrase of Ps. 108:1-7. [*Handbook to The Lutheran Hymnal*]

***O blessed day when first was poured* ◇ 157**

Felix dies, quam proprio

Iesus cruore consecrat:

Felix dies, qua gestiit

Opus salutis aggredi.

Vix natus, ecce lacteum
Profundit infans sanguinem:
Libamen es hoc funeris,
Amoris hoc praeludium.

Intrans in orbem, iam Patris
Mandata promptus exequi,
Statum praeoccupat diem;
Ex qua potest fit victima.

Amore se facit reum,
Poenasque solvit innocens;
Sub lege factus legifer,
A lege nos ut eximat.

Tu, Christe, quod non est tuum
Nostro recide pectore:
Inscribe nomen, intimis
Inseribe legem cordibus.

Qui natus es de virgine,
Iesu, tibi sit gloria
Cum Patre cumque Spiritu
In sempiterna saecula. Amen.

This hymn was written by Abbé Sebastian Besnault, a priest of St. Maurice at Sens. It was published in the *Sens Breviary*, 1726, in seven stanzas. The omitted Stanza 5 reads:

The wound He through the Law endures
Our freedom from that Law secures;
Henceforth a holier law prevails,
That law of love, which never fails.

The translation is an altered form of the version by John Chandler, first published in his *Hymns of the Primitive Church*, 1837. [*Handbook to The Lutheran Hymnal*]

O blessed holy Trinity ◇ **80**

O heilige Dreifaltigkeit,
O hochgelobte Einigkeit,
Gott Vater, Sohn und Heil'ger Geist,

Heut' diesen Tag mir Beistand leist'!

Mein' Seel', Leib, Ehr' und Gut bewahr',
Dass mir kein Böses widerfahr'
Und mich der Satan nicht verletz',
Noch mich in Schand' und Schaden setz'!

Des Vaters Huld mich heut' anblick',
Des Sohnes Weisheit mich erquick'
Des Heil'gen Geistes Glanz und Schein
Erleucht' mein's finstern Herzens Schrein!

Mein Schöpfer, steh mir kräftig bei,
O mein Erlöser, hilf mir frei,
O Tröster wert, weich nicht von mir,
Mein Herz mit Lieb' und Glauben zier'!

Herr, segne und behüte mich,
Erleuchte mich, Herr gnädiglich!
Herr, heb auf mich dein Angesicht
Und deinen Frieden auf mich richt!

The author of this hymn is Martin Behm, who first published it, in seven stanzas, in his *Kriegesman, Das ist: Gründlicher Vnterricht, wie sich ein Christlicher Kriegsman verhalten solle*, etc., Leipzig, 1593. Later, in *Centuria secunda*, etc., Wittenberg, 1608, the author recast the hymn in eight stanzas. It is from this version that this hymn is taken, being Stanzas 1 to 5. The only change is that in Stanza 2, Line 1, Behm has "the Father's might."

The translation is an altered form of that by Conrad H. L. Schuette, in the *Ohio Lutheran Hymnal* of 1880. [*Handbook to The Lutheran Hymnal*]

O blessed home where man and wife* ◇ 189

(See: In house and home)

O blessed Sun whose splendor ◇ 531

\\

THIS is a beautiful hymn concerning Christ, the Life and Light, Helper and Protector of the faithful throughout this life. The hymn was printed in *Spitta's Psalter und Harfe*, Pirna, 1833, containing eight stanzas under the title: *Life and Full Salvation in Christ*. The translation is by R. Massie in his *Lyra Domestica*, 1860. A large number of

centos or excerpts from this hymn are in common use in England and America.
[Dahle, *Library of Christians Hymns*]

O blest the house, whate'er befall ◇ 190

Wohl einem Haus, da Jesus Christ
Allein das all in allem ist!
Ja, wenn er nicht darinnen wär'.
Wie elend wär's, wie arm und leer!

Heil, wenn sich Mann und Weib und Kind
In *einem* Glaubenssinn verbind't,
Zu dienen ihrem Herrn und Gott
Nach seinem Willen und Gebot!

Heil, wenn die Eitern gläubig sind,
Und wenn sie Kind und Kindeskind
Versäumen nicht am ew'gen Glück!
Dann bleibet ihrer keins zurück.

Wohl solchem Haus! Denn es gedeiht;
Die Eltern werden hoch erfreut,
Und ihren Kindern sieht man's an,
Wie Gott die Seinen segnen kann.

So mach' ich denn zu dieser Stund'
Samt meinem Hause diesen Bund:
Trät' alles Volk von Jesu fern:
Ich und mein Haus stehn bei dem Herrn!

This hymn by Christoph Carl Ludwig von Pfeil was first published in *Evangelisches Gesangbuch*, Memmingen, 1782, in eight stanzas. It was entitled "Delightful Picture of a House that Serves the Lord. On the Parents of Jesus." It was written for the First Sunday after Epiphany, 1746.

This cento contains Stanzas 1, 2, 6, 7, and 8. Catherine Winkworth, in her *Chorale Book for England*, 1863, translated this hymn, omitting Stanza 6 of the original (our third above) and combining the thoughts of Stanzas 3 and 4 into one. The omitted stanzas in her version are:

Blest where their prayers shall daily rise
As fragrant incense to the skies,
While in their lives the world is taught

That forms without the heart are naught.

Blest where the busy hands fulfil
Their proper task with ready skill,
While through their different works ye see
One spirit run of unity.

The translation of Stanza 3 in the hymn, by an unknown writer, is from the Ohio *Lutheran Hymnal* of 1880. [*Handbook to The Lutheran Hymnal*]

PRESUMABLY written for the First Sunday after Epiphany, 1746. This hymn was published in Pfeil's *Evangelisches Gesangbuch*, Meiningen, 1782. Originally it contained eight stanzas. Miss Winkworth's translation for her *Chorale Book for England*, 1863, omits the second and sixth stanzas. In the *Hymnal of the Ohio Synod* two stanzas of her version have been left out and a translation of the sixth stanza has been added. This is the arrangement followed in our *Lutheran Hymnary*. [Dahle, *Library of Christians Hymns*]

O Bread of life from heaven ◇ 266 [*Handbook to The Lutheran Hymnal*]

This hymn is thought to have been written by a German Jesuit of the 17th century. It has also been ascribed to Thomas Aquinas. The oldest copy that has been found is in a Roman Catholic *Mainz Gesangbuch* of 1661. It contains three stanzas with German and Latin text under the title: *A Hymn concerning the True Bread from heaven*. It is also found in *Hymnia Sacra*, Mainz, 1671; in the works of the hymnologist Daniel and in other collections. There are nine English translations; the version found in *The Lutheran Hymnary* was rendered by Philip Schaff, 1869, though somewhat changed. [Dahle, *Library of Christians Hymns*]

O Bride of Christ, rejoice! ◇ 104

Fryd dig, du Kristi Brud,
Imod din Herre Gud!
For Haanden er hani Naade,
Som dig Profeten spaade.
Hosianna, Häder og Äre
Skal denne vor Konning være!

Gak ud af dit Paulun,
Og se et glädligt Syn:
Her rider Ärens Konning,
Gläd dig, du Zions Dronning!
Hosianna o. s. v.

Et Asen hannem bär,
Som dog en Herre er,
Hans Pral er saare ringe
Dog kan han Döden tvinge.
Hosianna o. s. v.

Sagtmodelig og god
I Sind og saa i Mod
Han Naade har at före,
Den skal hans Brud tilhöre.
Hosianna o. s. v.

Lad op dine Porte vid',
Kristus ind til dig rid!
Han agter die at gjeste,
Din Salighed til Bedste,
Hosianna o. s. v.

Strö Grene paa hans Vei,
I Spar dine Kläder ei,
Alt Folket bäre Palmer,
Og synge aandelige Salmer!
Hosianna o. s. v.

Umyndig' Börn og smaa
Skal gjre ligesaa,
Den ganske hele Skare
Skal synge uden Fare:
Hosianna o. s. v.

In a Contribution to the History of Danish Hymns, Brandt and Helveg make the following statement: "O Bride of Christ, rejoice," which we have rendered from a hymnal edited in 1619, is as far back as in 1611 designated by Arrebo as an old hymn. Arrebo refers this hymn to an earlier period, and surely both the form and the melody of this hymn seem to belong rather to the pre-Reformation era." Rudelbach is of the opinion that this hymn "most certainly belongs to the hymn-treasury of the Middle Ages," and he repeats Arrebo's statement. Concerning these assertions Skaar says: "'Most certainly' is not the right expression. It is true, Arrebo calls it an old hymn; but he had no more information than we concerning its author and designated it as 'old,' because he had been acquainted with this hymn and had heard it sung from his earliest youth. In regard to the internal evidence, the matter is quite different; but, everything

considered, both the form and the melody of this hymn may be referred to the period of Sthen, at which time the folksong was adopted into several English hymn books and was known under the name ‘Göttingen’.” [Dahle, *Library of Christians Hymns*]

O Christ, our hope, our hearts’ desire ◇ 397

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AN Ascension hymn, dating from the seventh or the eighth century. It is found in three manuscripts: one from the 11th century, kept in the British Museum; one in Corpus Christi College, Cambridge, dated 1064; and one from the 11th century, preserved in St. Gall. It is also found in the old Roman breviaries of Venice, as well as in those of York, Aberdeen, and other places. The printed text may be found in many hymnological works: Daniel, Mone, Cardinal Newman, and others. The translations into English have been rendered either from the Latin original (see the opening lines in the title), or from the revised editions found in the Roman breviaries, with the first line: “Salutis humanae Sator.” The hymn was commonly used at *vespers* or *lauda*, the service of praise rendered at the close of the hour of prayer in the evening. There are upwards of 25 English translations. The present version is by John Chandler (1806-76), educated at Corpus Christi College, Oxford; minister of the Church of England. [Dahle, *Library of Christians Hymns*]

O Christ, our true and only light ◇ 198

O Jesu Christe, wahres Licht,
Erleuchte, die dich kennen nicht,
Und bringe de zu deiner Herd’,
Dass ihre Seel’ auch selig werd’!

Erfüll mit deinem Gnadenschein,
Die in Irrtum verführet sein,
Auch die, so heimlich fichtet an
In ihrem Sinn ein falscher Wahn!

Und was sich sonst verlaufen hat
Von dir, das suche du mit Gnad’
Und sein verwund’t Gewissen heil,
Lass sie am Himmel haben teil!

Den Tauben öffne das Gehör,
Die Stummen richtig reden lehr’,
Die nicht bekennen wollen frei,
Was ihres Herzens Glaube sei!

Erleuchte, die da sind verblend't,
Bring her, die sich von uns getrennt,
Versammle die zerstreut gehn,
Mach feste die im Zweifel stehn!

So werden sie mit uns zugleich
Auf Erden und im Himmelreich,
Hier zeitlich und dort ewiglich
Für solche Gnade preisen dich.

This hymn by Johann Heermann, first published in his *Devoti Musica Cordis*, Breslau, 1630, was one of the “Songs of Tears” in the section entitled “In the Time of the Persecution and Distress of Pious Christians.” We can understand what the author had in mind when we remember that he wrote during the dreadful years of the Thirty Years’ War. That it is a splendid missionary hymn the contents show. It is perhaps Heermann’s most widely used hymn in the English-speaking Church. Wackernagel writes: “When we consider the many kinds of trials, sufferings of body and soul, under which many would have lost courage and given up in despair, then Heermann’s hymns will loom up before us as among the most exalted of spiritual poems. Here the cries of anguish of thousands, arising from the homes, from the streets, and from the fields of the beautiful country, have found an expression which is well-pleasing unto God; they have found the peace of prayer, through communion with the Lord.... How touchingly Heermann, in this hymn, prays for the enemies of the Church, for the weak, and for the faint-hearted! He does not desire the destruction of his enemies, but their repentance and, above all, their salvation.

The translation is an altered form of Catherine. Winkworth’s *Lyra Germanica*, second series, 1858. [*Handbook to The Lutheran Hymnal*]

DEVOTI Musica Cordis, 1630, contained the original setting of this hymn under the title: Zur Zeit der Verfolgung und Drangseligkeit frommer Christen. Thränen-Lieder (Songs of tears). Wackernagel says: “When we consider the many kinds of trials, sufferings of body and soul, under which many would have lost courage and given up in despair, then Heermann’s hymns will loom up before us as among the most exalted of spiritual poems. Here the cries of anguish of thousands, arising from the homes, from the streets, and from the fields of the beautiful country, have found an expression which is well-pleasing unto God; they have found the peace of prayer, through communion with the Lord... How touchingly Heermann, in this hymn, prays for the enemies of the Church, for the weak, and for the faint-hearted (motløse). He does not desire the destruction of his enemies, but their repentance and, above all, their salvation.” Prof. Thomasius began a sermon on Missions and the Church by quoting the first stanza of this hymn. Then he continued: “My wish is, that we might have sung this hymn today, but it is not included in our hymnal, which is the case also with several other sweet and

grand hymns.” (We hope that our ministers under similar circumstances will quote not only the first stanza, but the whole hymn.) The English translation used for *The Lutheran Hymnary* was prepared by Miss Winkworth, 1858. The Norwegian version was made by M. B. Landstad. [Dahle, *Library of Christians Hymns*]

O Christ, who art the light and day ◇ 571

Christe, qui lux es et dies,
Noctis tenebras detegis,
Lucisque lumen crederis,
Lumen beatum praedicans.

Precamur, sancte Domine,
Defende nos in hac nocte;
Sit nobilis in te requies,
Quietam noctem tribue.

Ne gravis somnus inruat,
Nec hostis nos subripiat,
Nec caro illi consentiens
Nos tibi reos statuatur.

Oculi somnum capiant,
Cor ad te semper vigilet,
Dextera tua protegat
Famulos, qui te diligunt.

Defensor noster aspice,
Insidiantem reprime;
Guberna tua famulos,
Quos sanguine mercatus es.

Memento nostri, Domine,
In isto gravi corpore;
Qui es defensor animae
Adesto nobis, Domine.

Deo Patri sit gloria
Eiusque soli Filio,
Sancto simul cum Spiritu
Nunc et per omne saeculum. Amen.

This ancient hymn dates from the sixth century or earlier. The author is unknown. It has long been a favorite and has been translated into various languages. The oldest German form appeared in the *Erfurt Enchiridion*, 1526, “Christe, der du bist Tag und Licht,” (supposedly by Luther’s pupil and friend Erasmus Alberus, which was translated) by Miles Coverdale, in his *Goostly Psalmes*, 1539, “O Christ, Thou art the lyght and daye.” The translation is based on that by William J. Copeland in his *Hymns for the Week*, 1848. [*Handbook to The Lutheran Hymnal*]

I AM the light of the world: he that followeth me shall not walk in the darkness, but shall have the light of life” (John 8:12). This evening hymn has also been ascribed to Ambrose, but no mention of it is made by the Benedictine authors. Some authorities claim that it was not written by Ambrose, and they point to certain irregularities in meter. But because of the position of it in Milanese tradition, we have a right to call it an Ambrosian hymn in a wider sense. Mone has it from the 8th century. In England it is found in a manuscript from 890 and in three manuscripts from the 11th century (British Museum). The hymnologist Daniel gives it from two manuscripts of the 13th century. It was also taken up in many hymnological works and in a large number of breviaries, as the Sarum and York breviaries, by Wackernagel, Cardinal Newman, and others. Among the old German translations may be mentioned “Christe, der du bist Tag und Licht,” *Erfurt Enchiridion*, 1526; “Christe, du bist der helle Tag,” by Erasmus Alber, 1556; mentioned as a very popular evening hymn in Württemberg “from the earliest period down to the present day.” There are at least 12 translations into English based upon the Latin original, and 5 renderings based upon the above mentioned German versions. Among the latter the oldest is that rendered by Bishop Miles Coverdale, 1539, “O Christ that art the lyght and daye.” In *Gude and Godlie Ballates*, 1567, the first line is written thus: “Christ, Thou art the licht, bot and the daye.” The hymn was rendered into Danish even before the Reformation. It was translated, presumably by Hans Tausen, 1553: “Christe, du est baade Liuss oc Dag.” At an early date the hymn was rendered also into Swedish and Icelandic. But the hymn has won the greatest popularity in Holland, where it has been the regular evening hymn for generation upon generation, “from the earliest period down to the present time.” From Holland it was also carried to South Africa, where the missionaries have called it “the beautiful evening hymn of the natives.” Authorities are not agreed as to the age of this hymn. But St. Caesarius, born 469, Bishop of Arles from 502 (died 542), mentions in his rules for the Monastery of Arles, where his sister was abbess, a few hymns recommended for use, and among them “Christe qui lux es et dies.” According to this we must conclude that the hymn could not have been written later than the 6th century. [*Dahle, Library of Christians Hymns*]

O come, all ye faithful ◇ 133

Adeste, fideles,

Laeti triumphantes;

Venite, venite in Bethlehem;
Natum videte
Regem Angelorum:
Venite, adoremus Dominum.

Deum de Deo;
Lumen de Lumine,
Gestant puellae viscera
Deum Verum,
Genitum, nan factum:
Venite, adoremus Dominum.

Cantet nunc hymnos,
Chorus Angelorum:
Cantet nunc aula celestium,
Gloria
In excelsis Deo!
Venite, adoremus Dominum.

Ergo Qui natus
Die hodierna,
Iesu, Tibi sit gloria:
Patris Aeterni
Verbum Caro factum!
Venite, adoremus Dominum.

Most authorities place the origin of this hymn into the 17th or 18th century. There are no manuscript copies earlier than the middle of the 18th century. Though written in Latin by an unknown author, it may be of English origin, as it made its first appearance in English Roman Catholic books. It is possible, because of its great popularity in France, that it originated there and was brought thence to England. The hymn has been ascribed to St. Bonaventura, prominent scholastic teacher of the 13th century, but without historical foundation.

The hymn seems to have been composed in eight stanzas originally. The cento above contains Stanzas 1, 2, 7, and 8. [*Handbook to The Lutheran Hymnal*]

VERY little is known concerning the date and authorship of "Adeste fideles." It has been credited to Bonaventura, cardinal and hymnwriter (1221-1274), but it is not found in any of the editions of his works. It has been claimed that it dates from the 17th or the 18th century; that it is of French origin and thus belongs to the Latin hymnody of the French Church. And yet it has been established that it was used at an earlier date in England than in France. The hymn appears in three forms. The oldest and, presumably,

the most complete contains eight stanzas and is found in the *Thesaurus Animae Christianae*, Mechlin (without date), and is there called a Second Sequence for Christmas, *Ex Graduali Cistercienci*. The English text or cento is found to be composed of stanzas 1, 2, 7, and 8! while the French versions generally employ stanzas 1, 3, 5, and 6 of the Latin. In France it was first printed in *St. Omer's Officium*, 1822. It has later been included in many French hymn books, and it is said that the hymn is so well known that these books print the title only. The English text dates as far back as 1751 and is found in a manuscript bearing the title: *Cantus Diversi pro Dominicis et festis per annum*, copied by Rev. John Francis Wade. In 1760 the hymn was included in a church book, and in 1782 it was published in *An Essay on the Church Plain Chant*, London.—*In the Portuguese chapel of London, where Vincent Novello was the organist, "Adeste fideles" was sung as early as 1797, and Novello mentions John Reading, organist of Winchester College, as the composer of the melody. Novello arranged the melody for church choirs, and the hymn with this stately setting became very popular in a short time. It has been established, however, that Reading did not compose the melody. This has also been called the Portuguese Hymn, and it has been claimed that a Portuguese musician, Marcos Portugal, wrote the tune. This has never been proved. In England the melody has been called "Adeste Fideles" (or Torbay), and it has always been associated with this hymn.*

There are over forty English translations of "Adeste fideles." [Dahle, *Library of Christians Hymns*]

O come, O come, Emmanuel ♦ 110

Veni, veni. Emmamuel;
Captivum solve Israel,
Qui gemit in exilio.
Privatus Dei Filio.
Gaude, gaude; Emmanuel
Nascetur pro te, Israel.

Veni, o Iesse Virgula;
Ex hostis tuos ungula,
De specu tuos tartari
Educ et antro barathri.
Gaude, gaude; Emmamuel
Nascetur pro te, Israel.

Veni, veni, o Oriens;
Solare nos adveniens;
Noctis depelle nebulas
Diresque noctis tenebras.

Gaude, gaude, Emmanuel
Nascetur pro te, Israel.

Veni, Clavis Davidica;
Regna reclude caelica;
Fac iter tutum superum,
Et claude vias inferum.
Gaude, gaude, Emmanuel
Nascetur pro te, Israel.

In the Medieval Church it was customary to chant the great antiphons at evensong during Advent, from December 17 to 24. Their address was to our Savior, and they reflect a joyful anticipation of His advent. They are therefore probably not of Roman origin, although they were introduced in Rome already before the 9th century. Some unknown Latin writer of the twelfth century later versified five of the great antiphons, of which four compose the Latin text above.

This hymn was put into English dress by Dr. John Mason Neale and published in his *Medieval Hymns*, 1851, beginning “Draw nigh, draw nigh, Emmanuel.”

Dr. Neale afterwards revised his translation for the trial copy of *Hymns Ancient and Modern*, 1859, and the text above is his unaltered, but with the fifth stanza omitted. This stanza, without the refrain, reads:

Oh, come, oh, come, Thou Lord of might,
Who to Thy tribes on Sinai’s height
In ancient times didst give the Law
In cloud and majesty and awe.

Modern hymn-books do not agree as to the merits of Dr. Neale’s translation. Some use a translation by Dr. Henry Solace Coffin, president of Union Theological Seminary, New York, others that of Dr. T. A. Lacy, an Anglican theologian, who was a member of the editorial committee of the *English Hymnal*, 1906. [*Handbook to The Lutheran Hymnal*]

THIS hymn is a versification of five different antiphones, and the stanzas were printed in Neale’s *Hymni Ecclesiae*, 1851. The source material was not mentioned. Later it has been found in a supplement to *Psalterium Cantionum Catholicorum*, dating from 1710. A translation by Neale was published in *Mediaeval Hymns*. This rendering was included in *Hymns Noted*, 1854. There are several English revisions and one in the German: “Nun sende, Herr, uns deinen Sohn,” found in a Trier hymn book, from 1846-1847. A note in this volume states that this hymn dates from a München hymnary published in 1586. [Dahle, *Library of Christians Hymns*]

O darkest woe! ◇ 332

O Traurigkeit,
O Herzeleid!
Ist das nicht zu beklagen?
Gott des Vaters einig Kind
Wird ins Grab getragen.

O grosse Not!
Gott aelbst ist tot,
Am Kreuz ist er gestorben,
Hat dadurch das Himmelreich
Uns aus Lieb' erworben.

O Menschenkind,
Nur deine Sünd'
Hat dieses angerichtet,
Da du durch die Missetat
Warest ganz vernichtet.

Dein Bräutigam,
Das Gotteslamm,
Liegt hier mit Blut beflossen,
Welches er ganz mildiglich
Hat für durch vergossen.

O süsser Mund,
O Glaubensgrund,
Wie bist du doch zerschlagen!
Alles, was auf Erden lebt,
Muss dich ja beklagen.

O selig ist
Zu aller Frist,
Der dieses recht bedenket,
Wie der Herr der Herrlichkeit
Wird ins Grab gesenket!

O Jesu, du
Mein' Hilf' und Ruh',
Ich bitte dich mit Tränen:

Hilf, dass ich mich bis ins Grab
Nach dir möge sehnen!

The first stanza of this hymn for the burial of our Lord is anonymous and is first found in the *Würzburger Gesangbuch* (Roman Catholic), 1628. Johann Rist added seven stanzas and published the hymn in the *Erste Zehen* of his *Himmlische Lieder*, Lüneburg, 1641. He wrote: “The first stanza of this funeral hymn, along with its devotional melody, came accidentally into my hands. As I was greatly pleased with it, I added the other seven as they stand here.” The omitted Stanza 6 reads:

O lieblich Bild,
Schön zart und mild,
Du Söhnlein der Jungfrauen,
Niemand kann dein heisses Blut
Sonder Reu’ anschauen.

The translation is an altered form of that by Catherine Winkworth, in her *Chorale Book for England*, 1863, except Stanza 2, which is a composite. [*Handbook to The Lutheran Hymnal*]

HIMMLISCHE LIEDER, Lüneburg, 1641, contained this hymn of eight stanzas under the heading *Klätliches Grablied über die trauriche Begräbnisz Jesu Christi, am stillen Freitag zu singen*. The author gives the following explanation: “The first stanza of this funeral hymn together with its touching melody came into my possession by chance. It appealed to me very much and, since I could not obtain the remaining stanzas, I have added the seven stanzas as they are found here.” The first stanza appeared in a Roman Catholic hymn (containing seven stanzas), published in the *Würtzburg Hymn Book*, 1628.—Rist’s hymn with its classical melody became very popular throughout Germany and has entered into most of the hymn books in common use. The English translation by Miss C. Winkworth dates from 1863 and contains stanzas 1, 3-5, 7, and 8. This has been employed in *The Lutheran Hymnary*. The first translation into Scandinavian was rendered by B. K. Aegidius. A later Norwegian rendering, with a ninth stanza added, was made by Landstad. . . . “The popularity of this hymn was greatly aided by the plaintive melody which appeared with the original hymn in 1628” (J. Mearns). [*Dahle, Library of Christians Hymns*]

O DASS ICH TAUSEND ZUNGEN HÄTTE (DRETZEL) ◇ 226, 242

The tune “O dass ich tausend” is not to be confused with the tune of the same name by Johann B. König. This tune is by Kornelius Heinrich Dretzel, who edited *Des evangelischen Zions Musikalische Harmonie* Nürnberg, 1731, in which this tune appeared. [*Handbook to The Lutheran Hymnal*]

O DASS ICH TAUSEND ZUNGEN HÄTTE (KÖNIG) ◇ 443

The melody is by Johann Balthazar Koenig (born 1691, in Waltershausen von Gotha, and died 1758, in Frankfurt am Main). In the latter place he served as music director and published in 1738 a large collection of chorals: *Deutscher Liederschatz*. [Dahle, *Library of Christians Hymns*]

The tune “O dass ich tausend Zungen hätte” is very likely by Johann Balthasar König, published in his *Harmonischer Liederschatz*, Frankfurt, 1738, where it was set to Angelus Silesius’s hymn “Ach sagt mir nichts von Gold und Schätzen.” It has practically become wedded to Mentzer’s hymn. [*Handbook to The Lutheran Hymnal*]

O day full of grace ◇ 401

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THIS old Christian “day hymn” belongs “to the old hymns used in the Church of Rome; hymns which were preserved partly by copies, but especially by oral tradition from generation to generation. The oldest and most venerable of all the Nordic hymns is permeated in a wonderful manner with the light from that supernal day, which is not recognized by the men of the world who cling to earthly things, but which can only be perceived by the spiritual eye of simple and innocent faith” (Söderberg). The hymn was adopted into many Lutheran hymn books of the Northern countries, but, independently of this “authorized” version, another popular form of the hymn maintained itself for many centuries in the current tradition of the people. The Swedish hymnologist, L. Högmarck, relates in his work of 1736 that “mycket enfaldigt gammalt folk, hvar gång thet siunger denna psalmen, wid slutet deraf tillägger således”:

*Thenna wisan hon är nu quadin, hon är icke lång,
Hon är nu snart kommen til enda. Hon är af Sanct Johan beskriwfen en gång,
At til oss paa jorden nedsenda.
Ho thenna wisan quäder och gifwer act ther uppå,
Hans mål skal få en god enda.*

The hymnologist Rudelbach says concerning this hymn: “This old Christian day hymn is a festival hymn and at the same time a ‘day hymn’; the birth and the cross of our Lord greet each other; His resurrection and eternal power are felt like a breath of light through the whole hymn; and the reverent morning and evening meditation lays effective emphasis upon those holy thoughts to which the Christian must continually return.”

The oldest copy of this hymn is Swedish. A manuscript in the old fashioned hand writing of the monks is kept in the university library of Upsala in Sweden. It dates, apparently, from the year 1450. Söderberg calls this the oldest Swedish hymn. It is not yet possible to determine whether the original was written in Swedish or in Danish. It was first printed in Danish, 1569, in *Hans Thomissøn’s Hymn Book*. It bears the title *Den gamle christelige Dagvise*, which proves that it was a well known hymn from an earlier period. While the Swedish version contains prayers to the Virgin Mary, these

have been eliminated in Thomissøn's book. The Protestant hymn writers have always in their treatment of Medieval hymns rewritten them in the Lutheran spirit and given them a free rendering. "They have, so to speak, smelted and refined them, and recast them in the true Reformation spirit, so that they shine forth in pure evangelical light, as they are sung by the congregation at services or in the devotional meeting of the quiet home circle" (Heggtveit).

Thomissøn's redaction of this hymn has been copied in most of the private editions of the old Danish hymn books. It is entered as No. 1 in *En ny og fuldkommen dansk Salmebog, indeholdende 1010 Salmer*, 1709. A Swedish translation has also been adopted into the later Swedish hymnals.

At the millennial celebration, 1826, commemorating the introduction of Christianity into Denmark Grundtvig published a version of this hymn containing 12 stanzas, entitled "Den signede Dag med Fryd vi ser." In *Festsalmer*, 1850, he published a version containing seven stanzas. Landstad employed this in his Pentecost hymn (Landst. 434), while he has used the "day hymn" following Thomissøn's version in its place among the morning hymns (Landst. 604). [Dahle, *Library of Christians Hymns*]

O day of rest and gladness ◇ 485

THIS is the day which Jehovah hath made; we will rejoice and be glad in it" (Psalm 118:24).

This hymn for Sunday is given first place in *Wordsworth's Holy Year*, 1862. The original of six stanzas has been abbreviated in most hymn books. In a few collections stanzas 5 and 6 are listed as a separate hymn. [Dahle, *Library of Christians Hymns*]

O dearest Jesus ◇ 292

Herzliebster Jesu, was hast du verbroschen,
Dass man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld? In was für Missetaten
Bist du geraten?

Du wirst verspeit, geschlagen und verhöhnet,
Gegeisselt und mit Dornen scharf gekrönet,
Mit Essig, als man dich ans Kreuz gehenket,
Wirst du getränkt.

Was ist die Ursach' aller solcher Plagen?
Ach, meine Sünden haben dich geschlagen!
Ich, ach Herr Jesu, habe dies verschuldet,
Was du erduldet.

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.

Der Fromme stirbt, so recht und richtig wandelt;
Der Böse lebt, so wider Gott misshandelt;
Der Mensch verwirkt den Tod und ist entgangen,
Gott wird gefangen.

Ich war von Fuss auf voller Schand' und Sünden,
Bis zu dem Scheitel war nichts Gut's zu finden;
Dafür hätt' ich dort in der Hölle müssen
Ewiglich büssen.

O grosse Lieb', o Lieb' ohn' alle Masse,
Die dich gebracht auf diese Marterstrasse!
Ich lebte mit der Welt in Lust und Freuden,
Und du musst leiden.

Ach, grosser König, gross zu allen Zeiten,
Wie kann ich g'nugsam solche Treu' ausbreiten!
Kein menschlich Herze mag sich dies ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,
Mit was doch dein Erbarmen zu vergleichen;
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

Doch ist noch etwas, das dir angenehme:
Wenn dich des Fleisches Lüste dämpf' und zähme,
Dass sie aufs neu' mein Herze nicht entzünden
Mit alten Sünden.

Weil aber dies nicht steht in eignen Kräften,
Dem Kreuze die Begierden anzuheften,
So gib mir deinen Geist, der mich regiere,
Zum Guten führe!

Alsdann so werd' ich deine Huld betrachten,

Aus Lieb' zu dir die Welt für nichts erachten.
Ich werde mich bemühen, deinen Willen
Stets zu erfüllen.

Ich werde dir zu Ehren alles wagen,
Kein Kreuz nicht achten, keine Schmach noch Plagen,
Nichts von Verfolgung, nichts von Todesschmerzen
Nehmen zu Herzen.

Dies alles, ob's für schlecht zwar ist zu schätzen,
Wirst du es doch nicht gar beiseitesetzen.
In Gnaden wirst du dies von mir annehmen,
Mich nicht beschämen.

Wenn dort, Herr Jesu, wird vor deinem Throne
Auf meinem Haupte stehn die Ehrenkrone,
Da will ich dir, wenn alles wird wohl klingen,
Lob und Dank singen.

This beautiful and thoughtful hymn by Johann Heermann first appeared in his *Devoti Musica Cordis*, Breslau, 1630. It is entitled "The Cause of the bitter sufferings of Jesus Christ and consolation from His love and grace. From Augustine." It is based on the so-called *Meditations of St. Augustine*, chapter VII. This, however, is not an original work of Augustine, but rather a medieval compilation from various Church Fathers, including Augustine, Gregory the Great and Anselm of Canterbury. Chapter VII is by Anselm. The hymn is written in the Sapphic meter. However, the English translation does not always conform as well as it might.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

BASED upon *Augustine's Manuale* (see No. 297), under the heading: *The Cause of the Bitter Sufferings of Jesus Christ, and the Comfort of His Love and Grace*. By Augustine. The words, however, upon which this hymn is based were not Augustine's, but they come from St. Anselm, bishop of Canterbury (d. 1109). The original setting for this hymn contained 15 stanzas and was printed in *Heermann's Devoti Musica Cordis*, Breslau, 1630. It is used very extensively in Germany, and has been translated into English at least 11 times. It was not included in *Landstad's Hymn Book*. The English translation adopted by [Dahle, *Library of Christians Hymns*]

O DU LIEBE ♦ 199, 222, 240

The tune "O du Liebe meiner Liebe," also called "Cassel" and "Lucerne," is from Johann Thommen's *Erbaulicher Musikalischer Christenschatz*, Basel, 1745, set to a

German hymn of unknown authorship, beginning with the same line. It was already in use among the Moravian Brethren at Herrnhut before that date. Thommen calls it a Herrnhut tune. Among them it was called “O gesegnetes Regieren.” It is supposed to have been a folk-tune originally, used with a popular song, beginning “Sollen nun die grünen Jahre.” [*Handbook to The Lutheran Hymnal*]

***O DURCHBRECHER* ◇ 484**

The melody employed with this hymn was first published in *Geistreiches Gesangbuch*, Halle, 1704, as a setting for the famous hymn, “O Durchbrecher aller Bande,” by Gottfried Arnold. [Dahle, *Library of Christians Hymns*]

The tune “O Durchbrecher” is from Johann Freylinghausen’s *Neues geistreiches Gesangbuch*, Halle, 1704, where it was set to Gottfried Arnold’s hymn “O Durchbrecher aller Bande.” [*Handbook to The Lutheran Hymnal*]

O enter, Lord, Thy temple ◇ 400

Zeuch ein zu meinen Toren,
Sei meines Herzens Gast,
Der du, da ich geboren,
Mich neugeboren hast,
O hochgeliebter Geist
Des Vater und des Sohnes,
Mit beiden gleichen Thrones,
Mit beiden gleich gepreist!

Zeuch ein, lass mich empfinden
Und schmecken deine Kraft,
Die Kraft, die uns von Sünden
Hilf’ und Errettung schafft!
Entsünd’ge meinen Sinn,
Dass ich mit reinem Geiste
Dir Ehr’ und Dienste leiste,
Die ich dir schuldig bin!

Du bist das heil’ge Öle,
Dadurch gesalbet ist
Mein Leib und meine Seele
Dem Herren Jesu Christ
Zum wahren Eigentum,
Zum Priester und Propheten,
Zum König, den in Nöten
Gott schützt im Helligtum.

Du bist ein Geist, der lehret,
Wie man recht beten soll;
Dein Beten wird erhöret,
Dein Singen klinget wohl;
Es steigt zum Himmel an,
Es steigt und lässt nicht abe,
Bis der geholfen habe,
Der allen helfen kann.

Du bist ein Geist der Freuden,
Vom Trauern hältst du nichts.
Erleuchtest uns im Leiden
Mit deines Trostes Licht.
Ach ja, wie manches Mal
Hast du mit süßen Worten
Mir aufgetan die Pforten
Zum güldnen Freudensaal!

Du bist ein Geist der Liebe,
Ein Freund der Freundlichkeit,
Willst nicht, dass uns betrübe
Zorn, Zank, Hass, Neid und Streit.
Der Feindschaft bist du feind,
Willst, dass durch Liebesflammen
Sich wieder tun zusammen,
Die voller Zwietracht seind.

Richt unser ganzes Leben
Allzeit nach deinem Sinn,
Und wenn wir's sollen geben
In's Todes Hände hin,
Wenn's mit uns hier wird aus,
So hilf uns fröhlich sterben
Und nach dem Tod ererben
Des ew'gen Lebens Haus!

Paul Gerhardt first published this Pentecost hymn of sixteen stanzas in the *Crüger-Runge Gesang Buch*, 1653, in a selection of twelve stanzas. Few German hymns carried the complete text, as some of the stanzas were no longer applicable to the times. We have it before us, at this writing, in *Geistlicher Liederschatz*, Berlin, second edition,

1840, Samuel Elsner, publisher. From this complete form it is very evident that Gerhardt wrote the hymn during the Thirty Years' War. Stanzas 9,10, and 12 of the complete version are a fervent prayer for peace and for repentance.

9. Thou art the true, the only Source
Whence concord comes to men:
Oh, that Thy power may have free course
And bring us peace again!
Oh, hear and stem this mighty flood
That o'er us death and sorrow spreads!
Alas! each day afresh it sheds
Like water human blood.

10. And let our nation learn to know
What and how deep our sin;
Nay, let God's judgments come if so
A fire be lit within
The hearts that loved themselves to please.
In bitter shame now let them burn
And, loving Thee, repentant spurn
Their selfish worldly ease.

12. Arise and make an end to all
Our heartache and our pain;
The wandering flock and lost recall
And grant them joy again.
To peace and wealth the lands restore,
Wasted with fire or plague or sword;
Come to Thy ruined churches, Lord,
And bid them bloom once more.

What an eloquent plea, certainly very timely for our day!
The cento above includes Stanzas 1, 2, 4, 5, 6, 7, and 16.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. Her version in that collection was a recast of her translation in *Lyra Germanica*, first series, 1855, from which the three stanzas quoted above are taken. [*Handbook to The Lutheran Hymnal*]

CRUEGER-RUNGE'S Gesangbuch, 1653, brought out twelve stanzas of this hymn. This contained stanzas 1-8, 12, 13, 14, and 16, of the complete original. Ebeling's edition of Gerhardt's hymns (1666-67) added the fifteenth, and J. H. Feustking's edition of the same, 1707, included stanzas 9-11. It is thought that the hymn was written during

the Thirty Years' War, and that the stanzas especially referring to the horrors of that period were omitted later. (Notes on P. Gerhardt may be found in Vol. I, No. 157.) The first Danish translation followed Ebeling's edition and thus contains thirteen stanzas. This rendering is by H. A. Brorson and appeared in *Nogle Himmelfarts- og Pindsesalmer*, 1734. Landstad divided the hymn into two parts, namely, No. 263, consisting of stanzas 1-3, 5, 6, and 12; and No. 564: "Kom du, Guds Aand, som lader," composed of stanzas 7, 8, 10, 11, and 13. Our English version is by Miss Winkworth for her *Chorale Book for England*, 1863, following an earlier translation from 1855. This consists of stanzas 1, 2, 5-8, 14, and 16. [Dahle, *Library of Christians Hymns*]

O faithful God, thanks be to Thee ◇ 522

Wir danken dir, o treuer Gott,
Dass du uns hilfst aus Sündennot.
Vergitst uns alle Schuld und Fehl
Und hilfst uns an Leib und Seel'.

Durch's Beicht'gers Mund sprichst du: Mein Kind,
Dir alle Sünd' vergeben sind.
Geh in Fried hin, sünd'ge nicht mehr
Und allweg' dich zu mir bekehr!

Dir sei Dank für solch gnadig Herz,
Der du selbst heilest allen Schmerz
Durchs teure Blut des Herren Christ,
Welch's für all' Sünd' Vergossen ist.

Gib uns dein'n Geist, gib Fried' und Freud'
Von nun an bis in Ewigkeit!
Dein Wort und heilig Sakrament
Erhalt bei uns bis an das End'.

This hymn by Nikolaus Selnecker appeared in *Drey Predigten*, etc., Heinrichstadt' 1572. The hymn was one of six in that volume on the Catechism. It was entitled "How one may find comfort in the blessed absolution."

The translation is composite.

O Father, may Thy Word prevail ◇ 215

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THIS hymn appeared in *Svanesang*, a number of songs written by H. A. Brorson in the latter part of his life and published after his death (1765). Landstad's *Hymnal of*

1869 is the first church hymn book that brought this hymn before the public. It was included in Hauge's Hymnal, which was authorized for use in 1873. Before that time the hymn was popular at religious meetings. Our English version was made by Rev. G. T. Rygh, 1908. [Dahle, *Library of Christians Hymns*]

O for a faith that will not shrink ◇ 364

AND the apostles said unto the Lord: Increase our faith" (Luke 17:5). "O for a faith that will not shrink" was first published in the author's Psalms and Hymns for Public and Private Use, 1831, under the title: The Power of Faith. It is extensively used, especially in America. [Dahle, *Library of Christians Hymns*]

O gladsome Light, O Grace ◇ 572

Φως ιλαρον αγιας δοξης,
Αθανατου Πατρος ουρανιου,
Αγιου, μακαρος,
Ιησου Χριστε,
Ελθοντες επι την ηλιου δυσιν,
Ιδοντες φως εσπερινον,
Υμνουμεν Πατερα και Υιον
Και Αγιον Πνευμα Θεον.
Αξιον σε εν πασι καιροις
Υμνεισθαι φωναις οσιαις,
Υιε Θεου,
Ζωην ο διδους,
Διο ο κοσμος σε δοξαζει.

This is one of our oldest Christian hymns and is dated c. 200. "Master of eager youth", a paraphrase of a hymn ascribed to St. Clement of Alexandria, is perhaps older. St. Basil of Caesarea quotes this hymn in the fourth century and states that it is of ancient tradition. In the Eastern churches this "Candlelight Hymn" is still used as an evening hymn. Its text, however, is very appropriate also for Christmas. We may, in fact call it the oldest Christmas hymn of the Church, excluding, of course, the *Gloria in excelsis* of the angels.

The English text, published in the *Yattendon Hymnal* in 1895, is by Robert Bridges, poet laureate of England. He had written it for his congregation at Yattendon, where he lived and worked as superintendent of music. [*Handbook to The Lutheran Hymnal*]

O God of God, O Light of light ◇ 170

THIS hymn was written for John Goss' melody (Peterborough), published in Mercer's Church Psalter and Hymn Book for the music festival of the Sheffield Choirs,

April 16, 1883. It was printed in the festival pamphlet. In 1884 it was included in Horder's Congregational Hymns and later in other hymnals. [Dahle, *Library of Christians Hymns*]

O God of mercy, God of might ◇ 458

THIS hymn was written in 1877. It was first published in *Church of England Hymn Book*, 1880.

The Gospel lesson for the 13th Sunday after Trinity, *The Good Samaritan*, furnishes the Scriptural basis for this hymn. [Dahle, *Library of Christians Hymns*]

O God, our help in ages past ◇ 160

LORD, Thou hast been our refuge from generation to generation" (Ps. 90:1). This hymn appeared as the first part of Watts' paraphrase upon the 90th Psalm.

It was published in his *Psalms of David*, 1719. The original contained nine stanzas. The fourth, sixth, and eighth are commonly omitted. It is considered to be one of the best hymns in English hymn-literature and ranks as the finest hymn-paraphrase written by Isaac Watts. It has been translated into many languages, among others, into Latin. "O God, our help in ages past" is one of the most popular hymns throughout the English-speaking countries. [Dahle, *Library of Christians Hymns*]

O God, our Lord, Your holy Word ◇ 549

O Herre Gott, dein göttlich Wort
Ist lang verdunkelt blieben,
Bis durch dein' Gnad' uns ist gesagt,
Was Paulus hat geschrieben
Und andere Apostel mehr
Aw dein'm göttlichen Munde;
Des danken wir mit Fleiss, dass wir
Erlebet hab'n die Stunde.

Willst du nun fein gut Christe sein,
So musst du erstlich *glauben*:
Setz dein Vertraum—darauf fest bau
Hoffnung und Lieb' im Glauben!—
Allein auf Christ zu aller Frist,
Dein'n Nächsten lieb daneben;
Das G'wissen frei, rein Herz dabei
Kein' Kreatur kann geben.

Allein, Herr, du musst solches tun
Doch ganz aus lauter Gnaden;

Wer sich des tröst't, der ist erlöst,
Und kamm ihm niemand schaden.
Ob wollten gleich Papst, Kaiser, Reich
Sie und dein Wort vertreiben,
Ist doch ihr' Macht geg'n dich nichts g'acht't,
Sie werden's lassen bleiben.

Gott ist mein Herr, so bin ich der,
Dem Sterben kommt zugute,
Weil du uns hast aus aller Last
Erlöst mit deinem Blute.
Das dank' ich dir, drum wirst du mir
Nach dein'r Verheissung geben,
Was ich dich bitt'; versag mir's nicht
Im Tod und auch im Leben!

This cento is from a hymn by an unknown author, which first appeared in the Erfurt *Enchiridion*, 1527. Fischer calls it one of the most esteemed Hymns of the Reformation period. Martin Luther gave the hymn a place in his *Geistliche Lieder auff's new gebessert*, Wittenberg (J. Klug), 1529. For a time the hymn was attributed to the great Reformer; but it is not from his pen. The cento includes Stanzas 1, 3, 4, and 7 of the original eight stanzas. Our translation, a very free rendering of these stanzas, was prepared for *The Lutheran Hymnal* in 1939.

Wilhelm Nelle writes: "Like Luther's 'Erhalt uns, Herr, bei deinem Wort' this hymn was forbidden by the authorities, pastors were deposed from office for having it sung, in short, it has a history of battle and victory as the best hymn of Luther." [*Handbook to The Lutheran Hymnal*]

O God, Thou faithful God ◇ 470

O Gott, du frommer Gott,
Du Brunnquell guter Gaben,
Ohn' den nichts ist, was ist,
Von dem wir alles haben:
Gesunden Leib gib mir,
Und dass in solchem Leib
Ein' unverletzte Seel'
Und rein Gewissen bleib'.

Gib, dass ich tu' mit Fleiss,
Was mir zu tun gebühret,
Wozu mich dein Befehl

In meinem Stande führet!
Gib, dass ich's tue bald,
Zu der Zeit, da ich soll,
Und wenn ich's tu', so gib,
Dass es gerate wohl!

Hilf, dass ich rede stets,
Womit ich kann bestehen,
Lass kein unnützes Wort
Aus meinem Munde gehen;
Und wenn in meinem Amt
Ich reden soll und muss,
So gib den Worten Kraft
Und Nachdruck ohn' Verdruss!

Find't sich Gefährlichkeit,
So lass mich nicht verzagen;
Gib einen Heldenmut,
Das Kreuz hilf selber tragen!
Gib, dass ich meinen Feind
Mit Sanftmut überwind'
Und, wenn ich Rats bedarf,
Auch guten Rat erfind'!

Lass mich mit jedermann
In Fried' uns Freundschaft leben,
Soweit es christlich ist.
Willst du mir etwas geben
An Reichtum, Gut und Geld,
So gib auch dies dabei,
Dass von unrechtem Gut
Nichtb untermenget sei!

Soll ich aus dieser Welt
Mein Leben höher bringen,
Durch manchen sauern Tritt
Hindurch ins Alter dringen,
So gib Geduld. Vor Sünd'
Und Schanden mich bewahr',
Auf dass ich tragen mag
Mit Ehren graues Haar!

Lass mich an meinem End'
Auf Christi Tod abscheiden,
Die Seele nimm zu dir
Hinaut zu deinen Freuden,
Dem Leib ein Räumlein gönn
Bei frommer Christen Grab,
Auf dass er seine Ruh'
An ihrer Seite hab'.

Wenn du an jenem Tag
Die Toten wirst aufwecken,
So tu auch deine Hand
Zu meinem Grab ausstrecken;
Lass hören deine Stimm'
Und meinen Leib weck auf
Und führ ihn schön verklärt
Zum auserwählten Hauf'!

Johann Heermann first published this hymn in his *Devoti Musica Cordis*, Breslau, 1630, entitled "A Daily Prayer." *Fischer* says:

It is one of the poet's most widely used and signally blessed hymns and has been not unjustly called his Master Song. If it is somewhat "homebaked," yet it is excellent, nourishing bread. It gives a training in practical Christianity and specially strikes three notes—godly living, patient suffering, and happy dying.

The translation is an altered form of that by Catherine Winkworth in her *Lyra Germanica*, second series, 1858. [*Handbook to The Lutheran Hymnal*]

SÖDERBERG says: "Heermann's hymn poems are characterized by a deep and firm assurance which through every adversity beholds the gracious providence of God; by an unflinching confidence in the power of the atoning death of Christ; and by a sincere feeling of guilt and the need of repentance." The first named characteristic is especially the dominant note of this hymn.

"O God, Thou faithful God" appeared in *Heermann's Devoti Musica Cordis*, Breslau, 1630, under the title *A Daily Prayer*. This hymn is found in the section containing *A Few Prayers and Meditations*.

It is commonly accepted that these were written (1623-30) during Heermann's most severe tribulations. One author says: "This is one of Heermann's best hymns. It has been a source of blessing and encouragement to many. If some of it is 'homemade,' it is splendid and nourishing food. It sets up the three fundamental principles: holy living,

patience in tribulation, and joy in death.” Or, as Bishop Skaar has expressed it: “It shows us the life of a Christian; in its origin, in its progress, and in its consummation: to have a true faith, live godly, suffer patiently, and be blessed in death.”

On December 5, 1757, about 30,000 Prussians under Frederick the Great were pitted against 90,000 Austrians near Leuthen in Silesia. As the battle opened, a group of the Prussian soldiers began to sing the second stanza of this hymn. One of the officers asked the king if he should stop the singing. “No,” he replied, “with such men God will today grant me the victory.” And following the complete defeat of the Austrians, King Frederick exclaimed: “O my God! what a power there is in religion!”

Our English translation was rendered by Miss Winkworth in her *Lyra Germanica*, second series, 1858. It was translated into the Norwegian by Birgitte Kaas (1682-1761). [Dahle, *Library of Christians Hymns*]

***O GOTT, DU FROMMER GOTT* ◇ 470, 503**

This melody from Meiningen Gesangbuch, 1693, was first used for Heermann’s hymn “O Gott, du frommer Gott,” later also for S. Franck’s “Ach Gott, verlass mich nicht.” [Dahle, *Library of Christians Hymns*]

The tune “O Gott, Du Frommer Gott,” also called “Munich,” is by an unknown composer. It appeared in the *Neuvermehrtes Gesangbuch*, Meiningen, 1693. [*Handbook to The Lutheran Hymnal*]

***O happy day when we shall stand* ◇ 590**

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THIS hymn was written for the general convention of the Norwegian Mission Society, July 6th and 7th, 1846. It was written and published by W. A. Wexels in *Nogle Missionsalmer*. It was sung for the first time as the closing hymn of the morning service in Our Savior’s Church, Christiania, July 6, 1846. Since that time scarcely a mission service has been conducted where this hymn has not been used (Skaar). It has passed into general church use by being included in the supplement to the *Evangelical Christian Hymn Book*, Christiania, 1853. From that time and on it has been one of the most favored and most extensively used hymns of the Norwegian Lutheran Church. The English translation employed in *The Lutheran Hymnary* is by the Rev. George Taylor Rygh, 1908. [Dahle, *Library of Christians Hymns*]

***O HEILAND, REISS DIE HIMMEL AUF* ◇ 97**

***O HEILIGE DREIFALTIGKEIT* ◇ 80, 81**

The tune “O Heilige Dreifaltigkeit” is by Nikolaus Herman, dated 1560. The melody was originally composed by Nikolaus Herman for the hymn “Wer hie für Gott will sein gerecht” and published in his *Sontags Euangelia uber das gantze Jar*, etc., Wittenberg,

1560. But since the hymn itself was little used, Herman transferred it to “Freut euch, ihr Christen alle gleich” in 1562. After that it was published in a number of other collections and there set to different texts, until Johann Statzel set it to “O (Du) Heilige Dreifaltigkeit” in his *Harfen- und Psalterspiel*, Stuttgart, 1744. The last union of tune and text seems to have passed into common use. [*Handbook to The Lutheran Hymnal*]

O HERRE GOTT, DEIN GÖTTLICH WORT ◇ 549

The tune “O Herre Gott,” inseparably wedded to this hymn, appeared with the original text as above. The composer is unknown. It has all the characteristics of a folk-tune and is said to have been used with secular songs in the first decades of the 16th century.

Wilhelm Nelle writes: “Like Luther’s ‘Erhalt uns, Herr, bei deinem Wort’ (see Hymn No. 261) this hymn was forbidden by the authorities, pastors were deposed from office for having it sung, in short, it has a history of battle and victory as the best hymn of Luther.” [*Handbook to The Lutheran Hymnal*]

O Holy Ghost, Thou gift divine ◇ 26

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RINGWALDT’s present hymn appeared in his *Evangelia, auf alle Sontag und Fest durchs gantze Jahr*, the preface of which was written November 28, 1581. The hymn is based upon John 15:26-27, 16:1-4, the Gospel lesson for the 6th Sunday after Easter: “But when the Comforter is come, whom I will send unto you from the Father, even the Spirit of truth, which proceedeth from the Father, He shall bear witness of me: and ye also bear witness, because ye have been with me from the beginning.” The original hymn contained eight stanzas. The third and fourth stanzas are omitted in *Christliche Andachts-Flamme*, published, Riga, 1679, and the second and fifth have been condensed into one. In this form the hymn has entered into our hymn books. The Danish translation was rendered by Søren Jonaesen, 1693. This version is found in all the leading Danish and Norwegian hymn books. Our present English translation was made by Rev. O. H. Smeby, 1911. [*Dahle, Library of Christians Hymns*]

O Holy Spirit, enter in ◇ 27

O Heil’ger Geist, kehre bei uns ein
Und lass uns deine Wohnung sein,
O komm, du Herzenssonne!
Du Himmelslicht, lass deinen Schein
Bei uns und in uns käftig sein
Zu steter Freud’ und Wonne,
Dass wir in dir
Recht zu leben uns ergeben
Und mit Beten

Oft deshalb vor dich treten.

Gib Kraft und Nachdruck deinem Wort,
Lass es wie Feuer immerfort
In unsern Herzen brennen,
Dass wir Gott Vater, seinen Sohn,
Dich, beider Geist, in einem Thron
Für wahren Gott bekennen,
Bleibe, treibe
Und behüte das Gemüte,
Dass wir gläuben
Und im Glauben standhaft bleiben!

Du Quell, draus alle Weisheit fleusst,
Die sich in fromme Seelen geusst,
Lass deinen Trost uns hören,
Dass wir in Glaubenseinigkeit
Auch können alle Christenheit
Dein wahres Zeugnis lehren!
Höre, lehre,
Herz und Sinnen zu gewinnen,
Dich zu preisen,
Gut's dem Nächsten zu erweisen!

Steh uns stets bei mit deinem Rat
Und führ uns selbst den rechten Pfad,
Die wir den Weg nicht wissen!
Gib uns Beständigkeit, dass wir
Getreu dir bleiben für und für,
Wenn wir nun leiden müssen!
Schaue, baue,
Was zerrissen und geflissen,
Dir zu trauen
Und auf dich allein zu bauen!

Lass uns dein' edle Balsamkraft
Empfinden und zur Ritterschaft
Dadurch gestärket werden,
Auf dass wir unter deinem Schutz
Begegnen aller Feinde Trutz,
Solang wir sind auf Erden!

Lass dich reichlich
Auf uns nieder, dass wir wieder
Trost empfinden,
Alles Unglück überwinden!

Du starker Fels und Lebenshort,
Lass uns dein himmelsüßes Wort
In unsern Herzen brennen,
Dass wir uns mögen nimmermehr
Von deiner weisheitreichen Lehr'
Und reinen Liebe trennen!
Fliesse, giesse
Deine Güte ins Gemüte,
Dass wir können
Christum unsern Heiland nennen!

Du süßer Himmelstau, lass dich
In unsre Herzen kräftiglich
Und schenk uns deine Liebe,
Dass unser Sinn verbunden sei
Dem Nächsten stets mit Liebestreu'
Und sich darinnen übe!
Kein Neid, kein Streit
Dich betrübe, Fried' und Liebe
Müssen schweben;
Fried' und Freude wirst du geben!

Gib, dass in reiner Heiligkeit
Wir führen unsre Lebenszeit,
Sei unsres Geistes Stärke,
Dass uns forthin sei unbewusst
Die Eitelkeit, des Fleisches Lust
Und seine toten Werke!
Rühre, führe
Unser Sinnen und Beginnen
Von der Erden,
Dass wir Himmelserben werden!

Michael Schirmer first published this hymn, in 1640, in Johann Crüger's *Newes vollkömmlisches Gesangbuch*, Berlin, 1640, in seven stanzas, the third stanza being a recast of Stanza 7 of Johann Heermann's "Wir wissen nicht Herr Zebaoth." In the

Hanoverian *Gesangbuch*, Lüneburg, 1659, the hymn appeared much altered, the fifth stanza, in a recast, becoming Stanza 2. To this version later hymn-books added Schirmer's original fifth stanza and thus formed a hymn of eight stanzas, as above.

The translation is an altered form of that by Catherine Winkworth, in her *Chorale Book for England*, 1863.

THIS hymn was first published in J. Crüger's *Newes vollkömliches Gesangbuch*, Berlin, 1640, entitled *Another short hymn for Whitsuntide*. It is a beautiful New Testament paraphrase of Isaiah 11:2: "And the Spirit of Jehovah shall rest upon Him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of Jehovah." The English translation was furnished by Miss Winkworth, 1863, and others. The Danish translation was rendered by Søren Jonæsen (1656-1717), one of the foremost in rank and popularity among the Danish translators of German hymns. [Dahle, *Library of Christians Hymns*]

O Holy Spirit, grant us grace ◇ 25

Gott Heil'ger Geist, hilf uns mit Grund
Auf Jesum Christum schauen,
Damit wir in der letzten Stund'
Auf seine Wunden bauen,
Die er für uns nach Gottes Rat
Am heil'gen Kreuz empfangen hat
Zu Tilgung unsrer Sünden.

Durchs Wort in unsre Herzen schein
Und tu uns neu gebären,
Dass wir als Gottes Kinder rein
Vom bösen Wandel kehren
Und in dir bringen Früchte gut,
So viel, als unser blöder Mut
In diesem Fleisch kann tragen.

In Sterbensnöten bei uns steh
Und hilf uns Wohl verscheiden,
Dass wir fein sanft aus allem Weh
Hinfahren zu den Freuden,
Die uns der fromme Vater wert
Aus lauter Gnade hat beschert
In Christo, seinem Sohne.

This hymn, by Bartholomäus Ringwaldt, appeared in his *Euangelia, auff alle Sontag*, etc., Frankfurt a. d. O., 1581.

The translation is by Oluf H. Smeby 1909. It appeared in *The Lutheran Hymnary* 1913. [*Handbook to The Lutheran Hymnal*]

RINGWALDT, the author, has placed this hymn immediately after the Gospel hymn on Trinity Sunday. It is found in many older German hymnals, but has hardly enjoyed the recognition which has been accorded Sören Jonassön's translation by the Danish and Norwegian churches, where it has been in constant use in school and church work. It has been the first hymn taught to the child, and has formed a part of the last sigh of many a dying believer (Skaar). Jonassön's translation from 1693 entered unchanged into Kingo's, Guldberg's, Landstad's, and Hauge's editions, and, following this same translation, it appears in *The Lutheran Hymnary*, the English version by Rev. O. H. Smeby. (The Norwegian-American translators who had a share in the preparation of *The Lutheran Hymnary* will be treated of later). [Dahle, *Library of Christians Hymns*]

O how beautiful the sky* ◇ 120

O how blest are ye whose toils are ended ◇ 526

O wie selig seid ihr doch, ihr Frommen,
Die ihr durch den Tod zu Gott gekommen!
Ihr seid entgangen
Aller Not, die uns noch hält gefangen.

Muss man hier doch wie im Kerker leben
Und in Sorgen, Furcht und Schrecken schweben.
Was wir hier kennen,
Ist nur Müh' und Herzeleid zu nennen.

Ihr hingegen ruht in eurer Kammer
Sicher und befreit von allem Jammer;
Kein Kreuz und Leiden
Ist euch hinderlich in euren Freuden.

Christus wischet ab all eure Tränen,
Habt das schon, wonach wir uns erst sehnen;
Euch wird gesungen,
Was in keines Ohr allhier gedrungen.

Ach wer wollte denn nicht gerne sterben
Und den Himmel für die Welt ererben?
Wer wollt' hier bleiben,

Sich den Jammer länger lassen treiben?

Komm, o Christe, komm, uns auszuspannen;
Lös uns auf und führ uns bald von dannen!
Bei dir, o Sonne,
Ist der frommen Seelen Freud' und Wonne.

This hymn of Simon Dach was first published in a broadsheet, printed at Danzig in 1635, with a musical setting by Johann Stobäus, as a memorial to Job Lepner, burgomaster of Königsberg Altstadt, who died May 9, 1635. It appeared in Bernhard Derschow's hymnal *Auserlesene Geistreiche Lieder*, etc., Königsberg, 1639.

The translation first appeared in Henry Wadsworth Longfellow's *The Poets and Poetry of Europe, with introductions and biographical notices* (C. S. Francis and Company, New York, 1845) under the title "Blessed Are the Dead" From a biography of Longfellow by Francis H. Underwood (James R. Osgood and Co., Boston, 1882) we learn that Longfellow worked two years on *The Poets and Poetry of Europe*, assisted by Prof. C. C. Felton.

The alterations were made in the following lines. Longfellow has, Stanza 3, Lines 3 and 4:

No cross nor trial

Hinders your enjoyments with denial. [*Handbook to The Lutheran Hymnal*]

AND I heard a voice from heaven saying, Write, blessed are the dead who die in the Lord from henceforth: yea, saith the Spirit, that they may rest from their labors; for their works follow with them" (Rev. 14:13).

"And He shall wipe away every tear from their eyes; and death shall be no more; neither shall there be mourning, nor crying, nor pain, any more: the first things are passed away" (Rev. 21:4).

It is evident that this hymn was written in 1635 for the funeral of Hiob Lepner, the burgomaster of Königsberg. The first imprint of the hymn, with musical setting by J. Stobaeus, Danzig, 1635, bore the title: *Musikalisches Ehrengedächtniss*, in honor of H. Lepner, burgomaster of Königsberg, Altstadt, who died May 9, 1635. This original print is found in the library of the University of Königsberg. In 1639 it was included in B. Derschau's *Gesangbuch*, Königsberg. In 1650 the hymn entered into *The New Prussian Hymn Book* and was soon taken into universal use. By 1723 it had been translated even into the Malabar dialect. It is related that the famous superintendent, J. A. Hochstetter, of Bebenhausen, near Tübingen, shortly before his death, 1720, brought his nearest relatives to the family lot in the cemetery, where he pointed out his own resting place, spoke to them about the everlasting life, and requested them to sing this hymn (and also "Christus der ist mein Leben," No. 583). Our present English version is by H. W. Longfellow, about 1846. [Dahle, *Library of Christians Hymns*]

O how great is Thy compassion ◇ 460

Ach, wie gross ist deine Gnade,
Du getreues Vaterherz,
Dass dich unsre Not und Schmerz,
Dass dich aller Menschen Schade
Hat erbarmet väterlich,
Uns zu helfen ewiglich!

Du hast uns so hoch geliebet,
Dass der Mensch soll aller Pein
Frei und ewig selig sein,
Dass dein Sohn sich selbst hingibet
Und beruft uns allzumal
Zu dem grossen Abendmahl.

Ja, dein werter Geist bezeuget
Durch die Tauf' und Abendmahl
Unser Heil im Himmelssaal,
Der die Herzen zu dir neiget,
Weil er uns den Glauben schenkt,
Dass uns Höll' und Tod nicht kränkt.

Weil die Wahrheit nicht kann lügen,
Will ich dir vertrauen fest,
Weil du keinen nicht verlässt;
Weil dein Wort nicht kann betrügen,
Bleibt mir meine Seligkeit
Unverrückt in Ewigkeit.

Lob sei dir für deine Gnade,
Du getreues Vaterherz,
Dass dich meine Not und Schmerz,
Dass dich auch mein Seelenschade
Hat erbarmt so väterlich;
Drum lob' ich dich ewiglich.

Johann Olearius wrote this hymn for the Second Sunday after Trinity (Gospel: Luke 14:16-24). It appeared in his *Geistliche Singe-Kunst*, Leipzig, 1671.

The translation is by August Crull, altered.

O how holy is this place ◇ 28

THIS hymn was translated into English in 1911 by A. Ramsey. [Dahle, *Library of Christians Hymns*]

O how shall I receive Thee ◇ 94

Wie soll ich dich empfangen,
Und wie begegn' ich dir,
O aller Welt Verlangen,
O meiner Seele Zier?
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze
Mir kund und wissend sei.

Dein Zion streut dir Palmen
Und grüne Zweige hin.
Und ich will dir in Psalmen
Ermuntern meinen Sinn.
Mein Herze soll dir grünen
In stetem Lob und Preis
Und deinem Namen dienen,
So gut es kann und weiss.

Ich lag in schweren Banden,
Du kommst und machst mich los;
Ich stund in Spott und Schanden,
Du kommst und machst mich gross
Und hebst mich hoch zu Ehren
Und schenkst mir grosses Gut,
Das sich nicht lässt verzehren,
Wie irdisch Reichtum tut.

Nichts, nichts hat dich getrieben
Zu mir vom Himmelszelt
Als das geliebte Lieben,
Damit du alle Welt
In ihren tausend Plagen
Und grossen Jammerlast,
Die kein Mund aus kann sagen,
So fest umfangen hast.

Das schreib dir in dein Herze,
Du hochbetrübtes Heer,
Bei denen Gram und Schmerze
Sich häuft je mehr und mehr.
Seid unverzagt! Ihr habet
Die Hilfe vor der Tür;
Der eure Herzen labet
Und tröstet, steht allhier.

Ihr dürft euch nicht bemühen
Noch sorgen Tag und Nacht,
Wie ihr ihn wollet ziehen
Mit eures Armes Macht;
Er kommt, er kommt mit Willen,
Ist voller Lieb' und Lust,
All' Angst und Not zu stillen
Die ihm an euch bewusst.

Auch dürft ihr nicht erschrecken
Vor eurer Sündenschuld.
Nein, Jesus will sie decken
Mit seiner Lieb' und Huld.
Er kommt, er kommt den Sündern
Zu Trost und wahren Heil,
Schafft, dass bei Gottes Kindern
Verbleib' ihr Erb' und Teil.

Was fragt ihr nach dem Schreien
Der Feind' und ihrer Tück'?
Ihr Herr wird sie zerstreuen
In einem Augenblick.
Er kommt, er kommt ein König,
Dem wahrlich alle Feind'
Auf Erden viel zu wenig
Zum Widerstande seid.

Er kommt zum Weltgerichte,
Zum Fluch dem, der ihm flucht;
Mit Gnad' und süßem Lichte
Dem, der ihn liebt und sucht.

Ach komm, ach komm, o Sonne,
Und hol uns allzumal
Zum ew'gen Licht und Wonne
In deinen Freudensaal!

This great Advent hymn by Paul Gerhardt was first published in the *Crüger-Runge Gesangbuch*, Berlin, 1653, in ten stanzas. The composite translation, based on Catherine Winkworth's (*Chorale Book for England*, 1863), omits Stanza 3:

What hast Thou left ungranted
To give me glad relief?
When soul and body panted
In utmost depth of grief,
In deepest degradation,
Devoid of joy and peace,
Then, Thou, my soul's Salvation,
Didst come to bring release.

The hymn, one of Gerhardt's finest productions, may have been written long before its first publication, perhaps during the terrors of the Thirty Years' War. Based on Matt. 21: 1-9, the Gospel for the first Sunday in Advent, it is undoubtedly one of our best Advent hymns. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first published in Crüger-Runge's *Gesangbuch*, *Geistliche Lieder und Psalmen*, 1653; ten verses are based on Matt. 21:1-9, the Gospel lesson for the First Sunday in Advent. This is one of Gerhardt's most beautiful hymns and possibly the best Advent hymn in the German language. Kock, the hymnologist, believes it was composed during the stress of the Thirty Years' War. There are eight English translations. Ours in *The Lutheran Hymnary* is by A. T. Russell (see No. 26). It was rendered into Danish by H. A. Brorson and was published in a group of Advent hymns in 1733. In 1740 it appeared in Pontoppidan's *Hymnal*. [Dahle, *Library of Christians Hymns*]

***O JESU CHRIST, DEIN KRIPPLEIN* ◇ 161**

The tune "O Jesu Christ, dein Kripplein" is by Johann Crüger and appeared with the text in 1653.

***O JESU CHRISTE, WAHRES LICHT* ◇ 198**

The tune "O Jesu Christe, wahre Licht", also called "O Jesu Christ, mein's" is not to be confused with "Herr Jesu Christ, mein's." This tune is by an unknown composer

and first appeared in the Nürnberg hymnal *Nürnbergisches Gesangbuch*, 1676.
[*Handbook to The Lutheran Hymnal*]

O Jesus Christ, all praise to Thee ◇ 136

Gelobet seist du, Jesu Christ
Dass du Mensch geboren bist
Von einer Jungfrau, das ist wahr;
Des freuet sich der Engel Schar.
Kyrieleis!

Den aller Welt Kreis nie beschloss,
Der liegt in Marien Schoss;
Er ist ein Kindlein worden klein,
Der alle Ding' erhält allein.
Kyrieleis!

Der Sohn des Vaters, Gott von Art,
Ein Gast in der Welt hier ward
Und führt uns aus dem Jammertal,
Er macht uns Erben in sein'm Saal.
Kyrieleis!

Das ew'ge Licht geht da herein,
Gibt der Welt ein'n neuen Schein;
Es leucht't wohl mitten in der Nacht
Und uns des Lichtes Kinder macht.
Kyrieleis!

Das hat er alles uns getan,
Sein' gross' Lieb' zu zeigen an.
Des freu' sich alle Christenheit
Und dank' ihm des in Ewigkeit.
Kyrieleis!

This hymn may be a translation of the eleventh-century Latin sequence:

“Grates nunc omnes reddamus Domino Deo, qui sua nativitate nos liberavit de
diabolica potestate.

“Huic oportet, ut canamus cum angeiis semper: Gloria in excelsis.”

A German first stanza, probably written in the district of Celle, is dated 1370. This stanza and “Christ is Arisen” (Hymn No. 187) and “Now Do We Pray God the Holy Ghost” (Hymn No. 231) were the three hymns which the German people were permitted to sing in German at Christmas, Easter, and Pentecost as sequence hymns during the late Middle Ages. To this stanza Martin Luther added six more of his own, ending each stanza with a *Kyrieleis*, and published the hymn on a broadsheet in Wittenberg with the title “Ain Deütsch hymnus oder lobsang auff Weyhenacht.” This broadsheet very likely was distributed for Christmas of 1523. The hymn was then also included in *Eyn Enchiridion*, Erfurt, 1524. We believe we are justified in saying that this hymn is the first Christmas hymn of the Reformation and thus the first of the many Christmas hymns and carols of Protestantism that have enriched our treasury of Christian song during the past four hundred years. Bach used this hymn and its tune in his *Choralkantate* for Christmas Day. In his *Christmas Oratorio* he also used one of the stanzas, the sixth of the German text. The translation appeared in the *American Sabbath Hymn Book*, 1854, by an unknown writer.

The cento contains Stanzas 1, 3, 5, 4, and 7 of the original German. [*Handbook to The Lutheran Hymnal*]

O JESUS Christ, all praise to Thee,” is based upon an old Latin sequence from the eleventh century:

1. Grates nunc omnes reddamus Domino Deo, Qui sua nativitate nos liberavit de diabolica potestate.

2. Huic oportet ut canamus cum angelis semper Gloria in excelsis.

It is found in a manuscript from the twelfth century in München and also in the British Museum. It has been credited both to Gregory the Great and to Notker Balbulus. The oldest German version is found in a manuscript dated 1370, in the Royal Library of Copenhagen. The German and Latin stanzas, however, have very little in common. This German sequence was extensively used in the Middle Ages. To this old Christmas stanza Luther added six original stanzas, which to some extent resemble a Latin hymn by Fortunatus. It was printed in sheet form in Wittenberg and later included in the Erfurt Enchiridion, 1524. *It appeared in Walther’s Hymn Book, which was published during the same year, and extensively used in the early Lutheran Church. This book furnishes the oldest source for the melody of this hymn. The melody is composed in the old Mixo-Lyidian mode.* The first English translation was rendered by Bishop Miles Coverdale: “Now blessed be Thou, Christ Jesu,” 1539. There are at least eleven English versions. [Dahle, *Library of Christians Hymns*]

O Jesus Christ, Thy manger is ◇ 161

O Jesu Christ,

Dein Kripplein ist

Mein Paradies, da meine Seele weidet!

Hier ist der Ort,

Hier liegt das Wort
Mit unserm Fleisch persönlich angekleidet.

Dem Meer und Wind
Gehorsam sind
Gibt sich zum Dienst und wird ein Knecht der Sünder.
Du, Gottes Sohn,
Wirst Erd' und Ton,
Gering und schwach wie wir und unsre Kinder.

Sein Licht und Heil
Macht alles heil;
Der Himmelsschatz bringt allen Schaden wieder.
Der Freudenquell
Immanuel
Schlägt Teufel, Höll' und all ihr Reich danieder.

Drum, frommer Christ,
Wer du auch bist,
Sei gutes Muts und lass dich nicht betrüben!
Weil Gottes Kind
Dich ihm verbind't
So kann's nicht anders sein, Gott muss dich lieben.

Gedenke doch,
Wie herrlich hoch
Er über allen Jammer dich geführet!
Der Engel Heer
Ist selbst nicht mehr
Als eben du mit Seligkeit gezieret.

Lass aller Welt
Ihr Gut und Geld
Und siehe nur, dass dieser Schatz dir bleibe!
Wer den hier fest
Hält und nicht lässt,
Den ehrt und krönt er dort an Seel' und Leibe.

This hymn by Paul Gerhardt and its tune by Johann Crüger first appeared in *Praxis Pietatis Melica*, 1653, under the title "At the Manger in Bethlehem" There were fifteen stanzas, of which our cento includes Stanzas 1, 2, 6, 7, 8, and 15. These stanzas

emphasize the incarnation; the mystery of godliness— God manifest in the flesh; the redemption through Christ; our comfort in His grace; the glory that is ours; the resolution to abide in the true faith to the end.

The translation is composite and was prepared for *The Lutheran Hymnal*.

O Jesus, at Your altar now ◇ 324

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O Jesus, blessed Lord, to Thee ◇ 325

O Jesu, søde Jesu, dig
Ske Hjertens Tak evindeligt,
Som med dit eget Kjød og Blod
Saa kjærlig mig bespise lod!

Bryd ud, min Sjæl, med Tak, og sig
O hvor er Jeg nu bleven rig!
Min Jesus imit Hjerte bor,
Tak, tak, hvad er min Glæde stor!

This hymn by Thomas Kingo was first published in *En Ny Kirke-Psalme-Bog*, Vinterparten, 1689, headed “Thanksgiving after the Lord’s Supper.”

The translation by Arthur J. Mason is dated 1889. It was contributed by him to the *Supplement* to the revised edition of *Hymns Ancient and Modern*, 1889. [*Handbook to The Lutheran Hymnal*]

“O JESUS, blessed Lord, to Thee” was first published 1689 in *En Ny Kirke-PsalmeBog* (Vinterparten) under the title *En anden Taksigelse efter Alterens Sacramentes annammelse* (Thanksgiving after the Lord’s Supper). This hymn has found a place in the hymnals of Kingo, Pontoppidan, Guldberg, and Hauge, and it is the only one of Kingo’s hymns which has been given a place in *Hymns ancient and Modern*. The present translation is by A. J. Mason, born 1851, known in England as a prominent hymn writer, preacher, and theological professor. [Dahle, *Library of Christians Hymns*]

O Jesus, King most wonderful ◇ 278

Iesu, Rex admirabilis
Et Triumphator nobilis,
Dulcedo ineffabilis
Totus Desiderabilis,

Quando cor nostrum visitas,
Tunc lucet ei veritas,

Mundi vilescit vanitas,
Et intus fervet caritas.

Iesu, Dulcedo cordium,
Fons vitae, Lumen mentium,
Excedis omne gaudium
Et omne desiderium.

Iesum omnes agnoscite,
Amorem eius poscite,
Iesum ardentem quaerite,
Quaerendo inardescite.

Te nostra, Iesu, vox sonet,
Nostri te mores expriment,
Te corda nostra diligant
Et nunc et in perpetuum.

This hymn is from the same poem as Hymn No. 350. The cento begins “Iesu, Rex admirabilis.” For further comments on the origin and on the translation see under that hymn. [*Handbook to The Lutheran Hymnal*]

O JESUS! King most wonderful” is a cento formed from passages in the hymn “Iesu dulcis memoria.” (See Vol. I, No. 154.) The sixth stanza furnishes the beginning for the present hymn. The translation, by E. Caswall, is found in his *Lyra Catholica*, 1849. [Dahle, *Library of Christians Hymns*]

O Jesus, Lamb of God, Thou art ◇ 271

O Lämmlein Gottes, Jesu Christ,
Der du mein Trost und Leben bist,
Ich armer Sünder komm' zu dir
Und bring' viel Missetat mit mir.

Ach Gott, ich hab' gesündigt sehr
Und mir gemacht ein' Bürde schwer;
Doch bitt' ich, woll' st mir gnädig sein
Und nehmen weg all' Schuld und Pein,

Wie Sankt Johann's der Täufer mich
Dies alles legen heisst auf dich,
Denn du sei' st da vom Himmelszelt
Zu helfen mir und aller Welt.

Forthin wili lch gern bessern mich,
Dein'm Wort gehorchen williglich.
Drum, o Herr bleib allzeit bei mir
Und nimm mich endlich gar zu dir!

This hymn was written for St. John the Baptist's Day by Bartholomäus Helder. It appeared in the *Cantionale Sacrum*, Gotha, 1646. It is based on John 1:29.

The translation by August Crull appeared in the *Ohio Lutheran Hymnal*, 1880. The translation has been somewhat altered.

O Jesus, Lord of heavenly grace ◇ 487

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A BEAUTIFUL morning hymn, sung to the Holy Trinity and especially to Christ as the Light of the World. A fervent prayer is attached to the hymn praying for God's gracious help and protection during the day. [Dahle, *Library of Christians Hymns*]

O LAMM GOTTES, UNSCHULDIG ◇ 41

The melody was possibly composed by Decius himself. It was first printed in *Geistliche Lieder und Psalmen*, Magdeburg, 1540, and was entered in the *Christliche Kirchen-Ordnung*, Erfurt, 1542. Many authorities, however, are inclined to believe that the melody dates from an earlier period, probably as ancient as the hymn itself. [Dahle, *Library of Christians Hymns*]

The tune "O Lamm Gottes, unschuldig" is based on an ancient Gregorian setting for the *Agnus Dei* and may have been arranged for this hymn by Nikolaus Decius. It is first found in *Christliche Kirchen Ordnung. Fur arme ungeschickte Pfarrherrn gestelt*, etc., Erfurt, 1542. [*Handbook to The Lutheran Hymnal*]

O Light of God's most wondrous love ◇ 399

O Lue fra Guds Kjærlighed.
O Visdom fra det Høie.
Som faldt paa dine Vidner ned,
Oplys vor Troes Øie!
Om Ordets Lys vi samles her,
Viis oa, at Kristi Lofte er
Et evigt Ja og Amen!
O himmelfarne Frelsere,
Vi vente din Forjættelse,
Velsign os allesammen!

This hymn of one stanza by Birgitte K. Boye was first published in *Guldberg's Hymn Book*, 1778. It is to be sung "on Pentecost Day before the reading of the Gospel from the pulpit." The direction has in mind the ancient custom that, according to Luther's own suggestion, the text for the day would be the Gospel. After the pastor has delivered the introduction of the sermon and read the text, the congregation rises and sings this stanza.

The translation is by George T. Rygh, 1908, slightly altered. It appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first printed in *Guldberg's Hymn Book* of 1778, "To be sung on Pentecost Day before the reading of the Gospel, from the pulpit." The English translation was rendered by G. T. Rygh, 1908. [*Dahle, Library of Christians Hymns*]

O little flock, fear not the foe ◇ 375

Verzage nicht, du Häuflein klein,
Obschon die Feinde willens sein,
Dich gänzlich zu verstören,
Und suchen deinen Untergang,
Davon dir wird recht angst und bang;
Es wird nicht lange währen.

Dich tröste nur, dass deine Sach'
Ist Gottes, dem befiel die Rach'
Und lass allein ihn walten!
Er wird durch seinen Gideon,
Den er wohl weiss, dir helfen schon,
Dich und sein Wort erhalten.

So wahr Gott Gott ist und sein Wort,
Muss Teufel, Welt und Höllenfort',
Und was dem will anhangen,
Endlich werden zu Hohn und Spott;
Gott ist mit uns und wir mit Gott,
Den Sieg woll'n wir erlangen!

Amen, das hilf, Herr Jesu Christ,
Dieweil du unser Schutzherr bist,
Hilf uns durch deinen Namen:
So wollen wir, deine Gemein',
Dich loben und dir dankbar sein
Und fröhlich singen Amen.

Although this hymn, specifically Stanzas 1 to 3, has been attributed to three men: King Gustavus Adolphus of Sweden, Jacob Fabricius, and Johann Michael Altenburg, it is now quite generally ascribed to the last-named.

The oldest record of the hymn is in two pamphlets, both published at Leipzig, one very likely in 1632, the other in 1633. In the form as above, except for an additional stanza, the hymn first appeared in the *Leipzig Gesang Buch*, 1638, where it is entitled “A Soul-rejoicing hymn of Consolation upon the watchword—God with us—used by the Evangelical army in the battle of Leipzig, 7th Sept., 1631, composed by M. Johann Altenburg, pastor at Gross Sömmern in Düringen.” It is in five stanzas, the first three ascribed to Altenburg, the last two marked as “Additamentum Ignoti.”

The use of this hymn in the famous battle of Lützen, where the great Swedish king lost his life, is thus described in *Julian*:

It was on the morning of the 16 Nov., 1632, that the Catholic army under Wallenstein and the Evangelical under Gustavus Adolphus stood over against each other at Lützen ready to strike. As the morning dawned, Gustavus Adolphus summoned his court preacher Fabricius and commanded him, as also the army chaplains of all the other regiments, to hold a service of prayer. During the service the whole host sang the pious king's battle hymn “Verzage nicht, du Häuflein klein.” He himself was on his knees and prayed fervently. Meantime a thick mist had descended, which hid the fatal field, so that nothing could be distinguished. When the host had now been set in battle array, he gave them as watchword for the fight the saying, “God with us,” mounted his horse, drew his sword, and rode along the lines of the army to encourage the soldiers for the battle. First, however, he commanded the tunes *Ein' feste Burg* and *Es woll' uns Gott genädig sein* to be played by the kettledrums and trumpets, and the soldiers joined as with one voice. The mist now began to disappear, and the sun shone through. Then, after a short prayer, he cried out: “Now will we set to, please God,” and immediately after, very loud, “Jesu, Jesu, Jesu, help me today to fight for the honor of Thy holy name.” Then he attacked the enemy at full speed, defended only by a leathern gorget. “God is my harness,” he had said to the servant who wished to put on his armor. The conflict was hot and bloody. About 11 o'clock in the forenoon the fatal bullet struck him, and he sank, dying, from his horse, with the words “My God, my God!” Till twilight came on, the fight raged and was doubtful. But at length the Evangelical host obtained the victory, as it had prophetically sung at dawn.

The translation, slightly altered, is by Catherine Winkworth and first appeared in her *Lyra Germanica*, 1855. [*Handbook to The Lutheran Hymnal*]

JAMES MEARN'S says: "Concerning the authorship of this hymn three different theories have been advanced, namely, first: that the hymn was written by Gustavus Adolphus; secondly, that the ideas were furnished by Gustavus Adolphus and were given metrical form by his army chaplain, Dr. Fabricius; thirdly, that the hymn was composed by J. M. Altenburg. The only foundation for the first theory lies in the circumstance that several old hymnals have called it The Martial Hymn of Gustavus Adolphus. The second theory is advanced in a hymnological work by Mohnike, but has very little foundation." The hymn was first printed in *Epicedion*, Leipzig (minus date, but very likely 1632), with the following title: *Königlicher Schwanengesang so ihre Majest. vor dem Lützenschen Treffen inniglichen zu Gott gesungen*. It also appeared in *Blutige Siegs-Crone*, Leipzig, 1633, with a similar title. In both these issues it appeared in three stanzas and without the author's name. In J. Clauder's *Psalmodiae Novae*, 1636, it has two added stanzas, but no authorship is given. But in Jeremias Weber's *Leipziger Gesangbuch*, 1638, the hymn has this title: a soul-refreshing and comforting hymn, based upon the war-cry, "God with us," Sung by the Evangelical army in the Battle of Leipzig, September 7, 1631, composed by Johann Altenburg, Chaplain of Gross Sommern, Thüringen. The hymn has also here five stanzas. But only the first three stanzas are credited to Altenburg. The last two stanzas bear the note: "Additamentum ignoti." None of the contemporary writers have questioned the correctness of this designation. The hymn has been called Gustavus Adolphus' Swan Song. The following description by Dr. Koch explains how this happened: It was early morn, November 6th. The Catholics under Wallenstein and the Protestants under Gustavus Adolphus were drawn up in battle array upon the plain near Lützen. At daybreak the king called the chaplain, Dr. Fabricius, and ordered the soldiers together for worship. The whole army joined the pious king in singing this hymn: "Verzage nicht, du Häuflein klein." The king lay upon his knees in fervent prayer. A dense fog covered the plain. As the ranks were drawn for the attack, he ordered the musicians to play the hymn "A mighty fortress is our God," and "May God bestow on us His grace" (Landst. 28), which hymns the army sang with great spirit. The king mounted his horse, drew his sword and rode back and forth in front of the lines, encouraging his troops. The fog lifted and the sun appeared. After a short prayer the king exclaimed: "Now forward to the attack in the name of our God"; and, shortly after, "Jesus, Jesus, Jesus, help me today to do battle for the glory of Thy holy name." Then with the war-cry, "God with us," repeated by the whole army, Gustavus Adolphus galloped at the head of his troops into the battle. He did not put on his coat of mail. When a servant brought it to him, he remarked, "God is my protector." The battle grew fierce and bloody. At about eleven o'clock in the forenoon the king was mortally wounded by a bullet. As he fell from his horse, he cried out: "My God, my God." The battle continued and the outcome for some time was doubtful. But as the twilight of evening settled upon the field of battle the Protestants had gained the victory for which they so fervently prayed in the morning.

Johann Michael Altenburg was born 1584, in Alach, near Erfurt. Having concluded his studies he was made teacher and precentor in Erfurt. In 1608 he became pastor of Ilversgehofen and Morbach; in 1611 in Trochtelborn; in 1620 in Gross-Sommern. All these places are in the neighborhood of Erfurt. During the war he fled to Erfurt. While there he heard the news of the victory at Leipzig September 7, 1631, and wrote this hymn, which is his best known production. In 1637 he became deacon of the church of St. Augustine, and the following year, pastor of St. Andrews of Erfurt, where he died, 1640. Altenburg was also a musician and composer. Landstad's Hymnary does not contain Altenburg's hymn, but it has been entered into the supplement to the American edition. It has been translated by Fr. Hammerich, a Danish professor, who died 1877. This fine Norwegian translation is found in Hauge's Hymnal, in the hymn book of the former Norwegian Synod, and in Gustav Jensen's *Utkast til revideret salmebok for den norske kirke*. [Dahle, *Library of Christians Hymns*]

O little town of Bethlehem ◇ 137

PHILLIPS BROOKS, who was pastor of Trinity Church, Boston, wrote this hymn for his Sunday school in 1868. Two years previous, on a journey through the Holy Land, Dr. Brooks had spent Christmas in Bethlehem. The hymn has become very popular and has been given a place in many hymnals both in England and in America. [Dahle, *Library of Christians Hymns*]

O living Bread from heaven ◇ 326

Wie wohl hast du gelabet,
O liebster Jesu, deinen Gast,
Ja mich so reich begabet,
Da ich jetzt fühle Freud' und Rast!
O wundersame Speise,
O süsßer Lebenstrank!
O Lieb'smahl, das ich preise
Mit einem Lobgesang,
Indem es hat erquicket
Mein Leben, Herz und Mut!
Mein Geist, der hat erblicket
Das allerhöchste Gut.

Du hast mich jetzt geführt,
O Herr, in deinen Gnadensaal,
Daselbst hab' ich berührt
Dein' edle Güter allzumal;
Da hast du mir gegeben,
Gesehenket mildiglich

Das werthe Brot zum Leben,
Das sehr ergötzet mich;
Du hast mir zugelassen,
Dass ich den Seelenwein
Im Glauben möchte fassen,
Und dir vermählet sein.

Ein Herz, durch Reu' zerschlagen,
Ein Herz, das ganz zerknirsethet ist,
Das, weiss ich, wird behagen,
Mein Heiland, dir zu jeder Frist;
Du wirst es nicht verachten,
Demnach ich emsig bin,
Nach deiner Gunst zu trachten.
Nimm doch in Gnaden hin
Das Opfer meiner Zungen;
Denn billig wird jetzund
Dein teurer Ruhm besungen,
Herr Gott, durch meinen Mund.

Hilf ja, dass dies Geniessen
Des edlen Schatzes schaff' in mir
Ein heil'ges Tränenfliessen,
Dass ich mich wende stets zu dir.
Lass mich hinfüro spüren
Kein' andre Lieblichkeit,
Als welche pflegt zu rühren
Von dir zu dieser Zeit.
Lass mich ja nichts begehren
Als deine Lieb' und Gunst;
Denn niemand kann entbehren
Hier deiner Lieb' und Brunst.

Wohl mir, ich bin versehen
Mit Himmelspeis' und Engeltrank;
Nun will ich rüstig stehen,
Zu singen dir Lob, Ehr' und Dank.
Ade, du Weltgetümmel,
Du bist ein eitler Tand!
Ich seufze nach dem Himmel,
Dem rechten Vaterland.

Ade, dort werd' ich leben
Ohn' Unglück und Verdruss;
Mein Gott, du wirst mir geben
Der Wollust Überfluss.

Johann Rist first published this hymn for Holy Communion in his collection *Neuer Himmlischer Lieder Sonderbares Buch*, Lüneburg, 1651, in nine stanzas. The cento omits Stanzas 3 to 6.

The translation is an altered form of that by Catherine Winkworth in her *Lyra Germanica*, second series, 1858. [*Handbook to The Lutheran Hymnal*]

***** O living Bread from heaven.

Du Livsens Brød, Immanuel.—Landst. 60. [*Correction from Volume 3: "O living Bread from heaven," L. H. No. 148 is not the same hymn as Landstad No. 60, which is a translation of the German hymn, "O Lebensbrot, Herr Jesu Christ," to be sung before the Holy Communion. "O living Bread from heaven" is a translation by Miss Winkworth of the German: "Wie wohl hast du gelabet," printed in Rist's Neuer Himmlischer Lieder, 1651, and is said to be a hymn of thanksgiving and praise after the reception of the Holy Communion. The translation is in the same meter as the German original.*]

—J. RIST.

***** O LIVING Bread from heaven" appeared first in the fifth edition of Rist's hymns entitled: *The Pious and God-fearing Christian's Family Devotion Set to Music*, 1654, and it was based upon a prayer by Johann Arndt in his *Paradis-Urtegaard* (see Prayer before Communion, Landst. 1). The English translation, by Miss Winkworth, in *Lyra Germanica*, 1858, has been slightly changed. In Danish this hymn appeared first in Pontoppidan's *Hymnal* of 1740. The Danish translator is unknown. The Danish version has the same metrical form as the original (8, 7, 8, 7, 8, 8, 7), and is sung to the melody, "O Helligaand, du Skat saa skøn," "Herr, wie du willt, so schicks mit mir," "O Holy Ghost, Thou gift divine" (L. H. 380). (Teutsch Kirchenampt, 1525). [*Dahle, Library of Christians Hymns*]

O Lord, look down from heaven, behold ◇ 440

Ach Gott vom Himmel, sieh darein
Und lass dich des erbarmen:
Wie wenig sind der Heil'gen dein,
Verlassen sind wir Armen!
Dein Wort man nicht lässt haben wahr,
Der Glaub' ist auch verloschen gar
Bei allen Menschenkindern.

Sie lehren eitel falsche List,

Was eigner Witz erfindet;
Ihr Herz nicht eines Sinnes ist,
In Gottes Wort gegründet.
Der wählet dies, der andre das,
Sie trennen uns ohn' alle Mass'
Und gleissen schön von aussen.

Gott woll' ausrotten alle Lehr'r,
Die falschen Schein uns lehren,
Dazu ihr' Zung' stolz offenbar
Spricht: Trotz, wer will's uns wehren?
Wir haben Recht und Macht allein,
Was *wir* setzen, das gilt gemein;
Wer ist, der uns soll meistern?

Darum spricht Gott: Ich muss auf sein,
Die Armen sind verstöret,
Ihr Seufzen dringt zu mir herein,
Ich hab' ihr' Klag' erhöret.
Mein heilsam Wort soll auf den Plan,
Getrost und frisch sie greifen an
Und sein die Kraft der Armen.

Das Silber, durchs Feu'r siebenmal
Bewährt, wird lauter funden;
Am Gotteswort man warten soll
Desgleichen alle Stunden;
Es will durchs Kreuz bewähret sein,
Da wird sein' Kraft erkannt und Schein
Und leucht't stark in die Lande.

Das woll'st du, Gott, bewahren rein
Vor diesem argen G'schlechte,
Und lass uns dir befohlen sein,
Dass sich's in uns nicht flechte!
Der gottlos' Hauf' sich umher find't,
Wo diese losen Leute sind
In deinem Volk erhaben.

Martin Luther wrote this metrical paraphrase of Ps. 12 in 1523 and published it in the so-called *Achtliederbuch*, Wittenberg, 1524. It appeared in the same year in the

Erfurt *Enchiridion* with the tune “Ach Gott vom Himmel,” to which it has since been wedded.

The translation is a composite and was prepared for *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

THIS hymn was printed in 1524 and is no doubt one of Luther’s oldest hymns. C. Spangenberg writes concerning it: “What a heartfelt complaint and sincere prayer, as well as a sure comfort against the false teachers and hypocrites who grieve the Church of Christ! They surely are painted in a masterly manner in all their true colors. Their cunning and defiance, whatever they have in heart or mouth, in thoughts or words, is laid bare. On the other hand God’s gracious providence, counsel and will, might and power, are described in most beautiful words; and finally the dangers threatening the Church and a plea for its protection are presented in a fervent prayer.”

“Ach Gott, vom Himmel sieh darein” is a battle hymn expressing burning zeal, and it was employed like a two-edged sword in a unique manner and with mighty results during the time of the Reformation. Thus in Lübeck, 1529. The city council and the influential rich men of the city were Catholics. The great majority of the common people were friendly toward the Lutheran confession and demanded that a Lutheran preacher be appointed. The demand was curtly and contemptuously rejected by the aristocratic council. Then something happened which, according to reports, caused a sensation in wide circles. —”A poor, blind man went from house to house in the city singing Lutheran hymns. The city council drove him out of the city on Saturday, December 4. On the day after, which was the second Sunday in Advent, the preacher Hillebrand delivered a Catholic sermon in the church. As he closed his sermon, two boys began to sing, ‘Ach Gott, vom Himmel,’ and the large assembly joined with them and sang Luther’s hymn with such power and precision as though it had been a lesson learned and drilled at school. The incident caused great excitement and wonder; but it was a work of God’s providence, as we are told, because what the people could not accomplish by their demands, they accomplished through their singing. Whenever a Papist afterwards ascended the pulpit they listened to him, until he began to introduce mere human fancies into his exposition of the text; then the entire assembly with one voice would intone Luther’s hymn. The Catholics became so terrified over this situation that finally none of their preachers dared to ascend that pulpit, neither ministers nor monks, neither high nor low. Thus the Lutheran movement spread throughout the city until the Reformation gained a complete victory.”

Something similar happened, 1527, in Brunswick, where a learned Catholic preacher undertook through three sermons to refute “the Lutheran heresy.”— The assembly listened until he began to speak of salvation through good works. Then the preacher was literally sung out of the church.—The congregation at Frankfurt, assembled in prayer meeting, once greeted their preacher, Spener, with the fourth stanza of this hymn, which gave him great encouragement and comfort. When he, several years

later, came as court preacher to Dresden, he was again pleasantly inspirited when a group of school boys met him and sang the same stanza to him.

The first Danish translation of this hymn is found in *Claus Mortensen's Salmebog*, first edition, 1528. This translation was very likely rendered by Mortensen. Our latest Norwegian version is by M. B. Landstad. Our present English version was rendered by Miss Frances E. Cox, 1841. [Dahle, *Library of Christians Hymns*]

O Lord, my God, I cry to Thee ♦ 573

O Herre Gott, in meiner Not
Ruf' ich zu dir! Du hilfest mir,
Mein Leib und Seel' ich dir befehl'
In deine Händ'. Dein'n Engel send',
Der mich bewahr', wenn ich hinfahr'
Aus dieser Welt, wenn dir's gefällt.

O Jesu Christ, gestorben bist
Am Kreuzesstamm, du Gotteslamm!
Dein' Wunden rot in aller Not,
Dein teures Blut komm' mir zugut,
Dein Leid'n und Sterb'n mach mich zum Erb'n
In deinem Reich, den Engeln gleich!

O Heil'ger Geist, ein Tröster heisst,
An meinem End' dein'n Trost mir send'!
Verlass mich nicht, wenn mich anficht
Des Teufels G'walt, des Tods Gestalt!
Mein höchster Hort, nach deinem Wort
Woll'st du mir geb'n das ew'ge Leb'n!

Nikolaus Selnecker first published this hymn for the dying in his *Der Psalter mit Kurtzen Summarien*, etc., Leipzig, 1572, based on Ps. 116:9. He also included it in his hymnal, "*Christliche Psalmen, Lieder, und Kirchengesenge*, etc., Leipzig, 1578, with the following Bible references, Ps. 116:9; 56:13; 36:9.

The translation is by Catherine Winkworth, *Lyra Germanica*, second series. 1858, slightly altered. [*Handbook to The Lutheran Hymnal*]

THE original is based upon the 116th Psalm, the 9th verse: "I will walk before Jehovah in the land of the living." It was first published in *Der Psalter*, 1572. In its older form the hymn was rendered into English by A. T. Russell for his *Psalms and Hymns*, 1851, as follows: "O Lord and God, I cry to Thee." In *Bunsen's Versuch*, 1833, the hymn is found in a somewhat revised form and begins "O Herre Gott, ich ruf zu dir" (O Lord, my God, I cry to Thee!). It is this latter form which through Miss Winkworth's

translation has been given a place in *The Lutheran Hymnary*. It appeared in Miss Winkworth's *Lyra Germanica*, 1858, and in her *Chorale Book for England*, 1863. [Dahle, *Library of Christians Hymns*]

O Lord, our Father, shall we be confounded ◇ 213

Herr, unser Gott, lass nicht zuschanden werden
Die, so in ihren Nöten und Beschwerden
Bei Tag und Nacht auf deine Güte hoffen
Und zu dir rufen!

Mache zuschanden alle, die dich hassen.
Die sich allein auf ihre Macht verlassen!
Ach kehre dich mit Gnaden zu uns Armen,
Lass dich's erbarmen

Und schaff uns Beistand wider unsre Feinde!
Wenn du ein Wort sprichst, werden sie bald Freunde,
Sie müssen Wehr und Waffen niederlegen,
Kein Glied mehr regen.

Wir haben niemand, dem wir uns vertrauen;
Vergebens ist's auf Menschenhilfe bauen;
Mit dir wir wollen Taten tun und kämpfen,
Die Feinde dämpfen.

Du bist der Held, der sie kann untertreten
Und das bedrängte kieine Häuflein retten.
Wir suchen dich, wir schrein in Jesu Namen:
Hilf, Helfer! Amen.

Johann Heermann published this hymn in his *Devoti Musica Cordis*, Breslau, 1630. The translation is by Catherine Winkworth in her *Christian Singers of Germany*, 1869, somewhat altered.

O Lord, we praise Thee ◇ 327

Gott sei gelobet und gebenedeiet,
Der uns selber hat gespeiset
Mit seinem Fleische und mit seinem Blute,
Das gib uns, Herr Gott, zugute!
Kyrieleison!

Herr, durch deinen heiligen Leichnam,
Der von deiner Mutter Maria kam,
Und das heilige Blut
Hilf uns, Herr, aus aller Not!
Kyrieleison!

Der heil'ge Leichnam ist für uns gegeben
Zum Tod, dass wir dadurch leben;
Nicht grössre Güte konnt' er uns geschenken,
Dabei wir sein soll'n gedenken.
Kyrieleison!
Herr, dein' Lieb' so gross dich zwungen hat,
Dass dein Blut an uns gross' Wunder tat
Und bezahlt' unsre Schuld,
Dass uns Gott ist worden hold.
Kyrieleison!

Gott geb' uns allen seiner Gnade Segen,
Dass wir gehn auf seinen Wegen
In rechter Lieb' und brüderlicher Treue,
Dass uns die Speis' nicht gereue.
Kyrieleison!
Herr, dein Heil'ger Geist uns nimmer lass',
Der uns geb' zu halten rechte Mass,
Dass dein' arm' Christenheit
Leb' in Fried' und Einigkeit!
Kyrieleison!

The first stanza of this hymn is of fifteenth-century origin and was sung by the people as a post-Communion hymn during the Mass and after the Epistle on Corpus Christi Day. Martin Luther added Stanzas 2 and 3 and published the hymn in *Eyn Enchiridion*, Erfurt, 1524. It has long been a favorite post-Communion hymn in the Lutheran Church.

The translation is composite and was prepared for *The Lutheran Hymnal*.
[*Handbook to The Lutheran Hymnal*]

THIS hymn appeared first in *Eyn Enchiridion*, Erfurt, 1524. The first verse was taken almost intact from a medieval communion hymn. Luther added the second and third. Luther prized the old verse highly. He says concerning it, "It pleases me greatly to hear this hymn sung while the people receive the holy sacrament." Again, "The Church, or the Christians in general, who have not received the sacrament under both forms, may be excused. They have been deceived and led astray by anti-Christ, who

has permitted only the one form to be given to them. But the common belief has remained fixed and pure that Christ has instituted the sacrament, so that His body and blood shall be received by all Christians, to which fact many songs and rimes bear testimony, especially the hymn, ‘May God be praised henceforth and blest forever.’ ... Through this and other similar songs which were sung in the churches during the celebration of the Lord’s Supper, or as processions, the Church has publicly proclaimed woe and anguish upon anti-Christ and the Roman system. Through hymns of this kind the Church publicly confessed its faith, that Christ has given it both His body and His blood, and that it had the right to receive them in accordance with the express command of Christ. This is what the Church believes, confesses, and sincerely desires in this hymn.” He says further that this hymn is a pure and beautiful Christian confession, and that it proves that the laity, at the time of the composition of the hymn, received the Lord’s Supper in both forms. Its date of composition is not known; but it is certain that this communion verse was sung in the Catholic Church long after the cup was denied the laity.

The oldest version is found in a manuscript from the fifteenth century and is kept in the Franciscan cloister in Miltenberg. It reads as follows:

Got sy gelobbet vnd gebenedyet, der vns alle hait gepsysset midt synen fleysch vndt synen blude, das gibbe vns lieber herre got zu gude Kyrie eleyson.

O herre dorc dynen heiligen fronlychenam, der von dyner mutter Marien quam, vnd das heilege bludt nu hillf vnss herre uss aller vnser naydt, Kyrie eleyson.

This manuscript and also some other sources have the following lines added after the fourth line:

Das heylge sacramente an unsserm lesten ende uss dess gewyten priesters hende, which lines Luther for good reasons considered a later addition and not genuine. He takes occasion from this to warn against the spirit of popery, which lies in the expression “uss dess gewyten priesters hende,” “from the hands of the consecrated priest.” Luther says: “It is especially fitting for the laity to sing in this verse that Jesus has fed them; not the parish father or the priest, but Christ Himself.”

The English translation is by Robert [correction: Richard] Massie (See No. 29). The first Danish translation, evidently rendered by Klaus Mortensøn, appeared i Det hellige evangeliske Messe-Embede, 1528. The Norwegian version is by Landstad. [Dahle, *Library of Christians Hymns*]

O Lord, who in Thy love divine ◇ 505

This cento is taken from Christopher Wordsworth’s hymn “O Lord, Who in Thy Love Divine,” *Holy Year*, 1862, where it appeared in ten stanzas. Our cento is composed of Stanzas 2, 5, 9, and 10, with slight alterations. As the original hymn is hardly known anywhere today, we give it complete, with its interesting first stanza, and the original capitalization, as found in the 1863 edition of the *Holy Year*:

1. O Lord, Who in Thy love divine
Didst leave in heaven the Ninety-nine,
In pity for a World undone,
And gav'st Thy life to save the one,
And didst it on Thy shoulders bear
In joy to heaven, receive our prayer.

2. Thou who the night in prayer didst spend
And then Thy Twelve Apostles send;
And bidd'st us pray the Harvest's Lord
To send forth sowers of the Word,
Hear us and these Thy servants bless
With sevenfold gifts of holiness.

3. Look down, with gracious eye behold,
With watchful care protect Thy Fold:
Secure from hireling Shepherds keep,
Which feed themselves, and not the sheep,
And when the prowling wolf is nigh,
Forsake the flock in fear and fly.

4. O Thou, who didst at Pentecost
Send down from heaven the Holy Ghost
That He might with Thy Church abide
Forever to defend and guide,
Illuminate and strengthen, Lord,
The Preachers of Thy Holy Word.

5. May all Thy Pastors faithful be;
Not laboring for themselves, but Thee;
And may they feed with wholesome food
The sheep and lambs bought by Thy Blood;
Tending Thy flock, oh, may they prove
How dearly they the Shepherd love!

6. That which the Holy Scriptures teach
That, and that only, may they preach;
May they the true Foundation lay,
Build gold thereon, not wood or hay;
And meekly preach in days of strife
The sermon of a holy life.

7. As ever in Thy holy Eyes,
And Stewards of Thy Mysteries,
May they the People teach to see
Not, Lord, Thy Ministers, but Thee;
To see a loving Savior's face
Revealed in all the means of grace.

8. May they Thy Word with boldness speak
And bear with tenderness the weak;
Not seeking their own things as best,
But what may edify the rest;
With wisdom and simplicity
And, most of all, with charity.

9. Oh, may Thy People loving be,
And in Thy Pastors honor Thee,
And working with them for them pray,
And gladly Thee in them obey;
Receive the prophet of the Lord
And gain the prophet's own reward.

10. So may we, when our work is done,
Together stand before the Throne;
And Joyful hearts and voices raise,
In one united song of praise,
With all the bright celestial Host,
To Father, Son, and Holy Ghost.
[*Handbook to The Lutheran Hymnal*]

O Love divine, how sweet Thou art ◇ 62

This hymn appeared in the author's *Hymns on the Great Festivals and other Occasions*, 1746, in seven stanzas, also in *Hymns and Sacred Poems*, 1749, as number five of six hymns on *Desiring to Love*. Several centos of this hymn are in common use, the most popular being that in our *Lutheran Hymnary*, which is in very extensive use in all English-speaking countries. It is composed of stanzas 1-4. (For notes on Wesley, see Vol. II, No. 244.) [*Dahle, Library of Christians Hymns*]

O Love, how deep ◇ 281

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***O MEIN JESU, ICH MUSS STERBEN* ◇ 297**

The tune “O mein Jesu, ich muss sterben” is from *Geistliche Volklieder*, Paderborn, 1850. [*Handbook to The Lutheran Hymnal*]

***O MENSCH, BEWEIN (OLD 113TH*)* ◇ 272**

***O QUANTA QUALIA* ◇ 548**

The tune “O quanta qualia” is found in *La Feillée’s Methode du Plain-Chant*, 1808, but is probably of 17th-century origin. It has its name from its use with the hymn of Pierre Abelard, “O quanta qualia sunt illa sabbata,” a hymn for Saturday evening worship. The famous scholar wrote it for the Abbey of the Paraclete at Nogent-sur-Seine, over which Héloïse presided. The original melody is not plain-song in the ancient sense. [*Handbook to The Lutheran Hymnal*]

***O paschal feast, what joy is thine!* ◇ 342**

***O rejoice, ye Christians, loudly* ◇ 163**

Freuet euch, ihr Christen alle!
Freue sich, wer immer kann,
Gott hat viel an uns getan.
Freuet euch mit grossem Schalle,
Dass er uns so hoch geacht’t,
Sich mit uns befreund’t gemacht.
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

Siehe, siehe, meine Seele,
Wie dein Heiland kommt zu dir,
Brennt in Liebe für und für,
Dass er in der Krippe Höhle
Harte lieget dir zugut,
Dich zu lösen durch sein Blut.
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

Jesu, wie soll ich dir danken?
Ich bekenne, dass von dir
Meine Seligkeit herrühr'.
O lass mich von dir nicht wanken,
Nimm mich dir zu eigen hin,
So empfindet Herz und Sinn
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

Jesu, nimm dich deiner Glieder
Ferner in Genaden an!
Schenke, was man bitten kaan,
Zu erquicken deine Brüder;
Gib der ganzen Christenschar
Frieden und ein sel'ges Jahr.
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

This beautiful Christmas hymn by Christian Keimann (Keymann) was published in A. Hammerschmidt's *Musikalische Andachten* (Freiberg, Saxony) in 1646 and set to this tune, "Freuet euch, ihr Christen," by Andreas Hammerschmidt. According to *Koch* it was written by Keimann for his scholars to be used at a Christmas celebration in 1645 and published at Görlitz, 1646, with the heading *Der neugeborne Jesus*.

Catherine Winkworth published it in her *Chorale Book for England* in 1863, set to Hammerschmidt's tune. Her translation is followed throughout in the text, save in Stanza 3, Lines 2 to 6, where she departed from the definiteness of the original and wrote:

I acknowledge that from Thee
Every blessing flows for me.
Let me not forget it lightly,
But to Thee through all things cleave;
So shall heart and mind receive. [*Handbook to The Lutheran Hymnal*]

O sacred Head, now wounded ◇ **334-335**

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,

O Haupt, zum Spott gebunden
Mit einer Dornenkron',
O Haupt, sonst schön gezieret
Mit höchster Ehr' und Zier,
Jetzt aber höchst schimpfleret:
Gegrüßet sei'st du mir!

Du edles Angesichte,
Davor sonst schrickt und scheut
Das grosse Weltgewichte,
Wie bist du so bespeit!
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht't?

Die Farbe deiner Wangen,
Der roten Lippen Pracht
Ist htn und ganz vergangen;
Des blassen Todes Macht
Hat alles hingenommen,
Hat alles hingerafft,
Und daher bist du kommen
Von deines Leibes Kraft.

Nun, was du, Herr, erduldet,
Ist alles meine Last;
Ich hab' es selbst verschuldet,
Was du getragen hast.
Schau her, hier steh' ich Armer,
Der Zorn verdienet hat;
Gib mir, o mein Erbarmer,
Den Anblick deiner Gnad'!

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Gut's getan.
Dein Mund hat mich gelabet
Mit Milch und süsser Kost;
Dein Geist hat mich begabet

Mit mancher Himmelslust.

Ich will hier bei dir stehen,
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht;
Wenn dein Haupt wird erblassen
Im letzten Todesstoss,
Alsdann will ich dich fassen
In meinen Arm und Schoss.

Ea dient zu meinen Freuden
Und kommt mir herzlich wohl,
Wenn ich in deinem Leiden,
Mein Heil, mich finden soll.
Ach, möcht' ich, o mein Leben,
An deinem Kreuze hier
Mein Leben von mir geben,
Wie wohl geschähe mir!

Ich danke dir von Herzen,
O Jesu, liebster Freund,
Für deines Todes Schmerzen,
Da du's so gut gemeint.
Ach gib, dass ich mich halte
Zu dir und deiner Treu'
Und, wenn ich nun erkalte,
In dir mein Ende sei!

Wenn ich einmal soll scheiden,
So scheide nicht von mir;
Wenn ich den Tod soll leiden,
So tritt du dann herfür;
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiss mich aus den Ängsten
Kraft deiner Angst und Pein!

Erscheine mir zum Schilde,
Zum Trost in meinem Tod,
Und lass mich sehn dein Bilde

In deiner Kreuzesnot!
Da will ich nach dir blicken,
Da will ich glaubensvoll
Dich fest an mein Herz drücken.
Wer so stirbt, der stirbt wohl.

SEVEN Latin hymns, ascribed to Bernard of Clairvaux, were translated into German by Paul Gerhardt and published in *J. Crüger's Praxis Pietatis Melica*, Frankfurt, 1656. These hymns are directed to the suffering members of Christ hanging upon the cross. The last of these hymns, as found in Crüger's work, has the heading *An das Angesicht des Herrn Jesu*. The Latin original ranks high, but it is commonly conceded that Gerhardt's rendering far surpasses it in richness of evangelical expression and in making faithful application of Scripture passages. Very soon it was accepted into almost all the Lutheran hymn books, and it is found to-day in all the leading hymn books of the world. It is sung in the Catholic Church as well as in the Lutheran and in the Reformed Churches. There are a number of versions in the English language. Some contain the whole hymn, others have omitted certain stanzas. Bunsen describes the hymn as follows: "In the spirit the faithful believer stands under the cross of the suffering Savior, and through this scene, the most gruesome and yet, at the same time, the most exalted scene in history, he is overwhelmed by the thought of its two-fold application to himself. He acknowledges his guilt, and feels that through his sins he has brought the Savior upon the cross; but he also knows that he receives the gift of grace which is the fruit of Christ's eternal sacrifice for the world; he realizes that the best place for the Christian is beneath the cross of Christ, and he prays that, by the grace of God, he may always keep this vision before his eyes, especially in his dying hour."

During an anniversary festival, celebrated in honor of Spangenberg, bishop of the Moravian Church, one of the speakers referred to the many things which had been accomplished for the Church, and lauded the bishop in glowing terms. Spangenberg listened for a while, but then he rose up and exclaimed:

Lo, here I fall, my Savior!
'Tis I deserve Thy place;
Look on me with Thy favor,
Vouchsafe to me Thy grace.

The last two stanzas of the hymn have been a source of comfort and strength to many in the hour of death. Among the many who have made this experience may be mentioned Ludämilia Elisabeth, the missionary K. K. Schwartz, and Ludwig Hofacker. (For notes on P. Gerhardt, see Vol. I, No. 157.) [Dahle, *Library of Christians Hymns*]

This classic hymn of Paul Gerhardt's is based on the Latin "Salve caput cruentatum," the seventh and last of a series of poems (*Rhythmica Oratio*) addressed to Christ on the cross, each poem addressing itself to a separate member of the Lord's body: the feet, the knees, the hands, the side, the breast, the heart, and the head. This

series of poems is attributed to Bernard of Clairvaux. Paul Gerhardt's hymn is a very free paraphrase of Bernard's Latin text. It first appeared in Crüger's *Praxis Pietatis Melica*, Frankfurt, 1656. The hymn has long been a favorite in Evangelical Christendom. Lauxmann, in *Koch*, writes:

“Bernard's original is powerful and searching, but Gerhardt's hymn is still more powerful and more profound, as redrawn from the deeper spring of Evangelical Lutheran Scriptural knowledge and fervency of faith.”

Recent research shows that Bernard's authorship cannot well be maintained.

Stanza 10 is widely used as a prayer for the dying. When the great Lutheran missionary C. F. W. Schwartz, in 1798, lay dying in India' where he had labored for half a century, his native pupils gathered around him, and sang in their own tongue the last stanzas of this hymn, Schwartz himself joining in until his breath failed in death.

The translation is a composite prepared for *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

O Savior, rend the heavens wide ◇ 97

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O sing with exultation ◇ 365

Om Salighed og Glæde
Der nu skal synges fridt
I de forløstes Sæde
Og guds Paulaner vidt,
Thi ved Guds høire Haand
Er Kristus høit ophøiet
Ham Seier stor tilføiet,
Han Døden overvandt.

Mens han er saa i Live,
Da dø vi ingenlund,
Men skulle frelste blive,
Fortælle Guds Miskund;
Om vi end refses saa,
Vi lægges lukt i Grave,
Dog skal vi Livet have,
Udødelig opstaa.

Den Kirkesteen grundfaste,
Den Herre Jesus Krist,

De Bygningsmænd forkaste,
Men han er bleven vist
Til Hoved-Hjørnesteen
For Kirken Guds paa Jorde,
Den Gjerning Herren gjorde,
Des undres hver og een!

Dig, Jesu Krist, ske Ære,
Som kom i Herrens Navn!
Guds Folk velsignet være
Af Herrens Hus og Stavn!
Vi takke hver for sig
Den Herre overmaade,
Thi hans Miskund og Naade
Staar fast evindeligt!

This hymn by Anders C. Arrebo first appeared in his *Kong David's Psalter*, 1623, in seven stanzas. It was revised and shortened by M. B. Landstad for his *Salmobog*.

The translation is by Carl Døving, 1907, and was included in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

BASED on the 118th Psalm. Verse 1 is based on Ps. 118:15-16: "The voice of rejoicing and salvation is in the tabernacles of the righteous: the right hand of the Lord doeth valiantly.

"The right hand of the Lord is exalted: the right hand of the Lord doeth valiantly."

Verse 2 is based upon Ps. 118:17-18: "I shall not die, but live, and declare the works of the Lord. The Lord hath chastened me sore: but He hath not given me over unto death."

Verse 3, upon Ps. 118:22-23: "The stone which the builders refused is become the head stone of the corner. This is the Lord's doing: it is marvelous in our eyes."

Verse 4, Ps. 118:26, 28, 29. "Blessed be He that cometh in the name of the Lord: we have blessed you out of the house of the Lord. Thou art my God and I will praise Thee: Thou art my God and I will exalt Thee. O give thanks unto the Lord, for He is good: for His mercy endureth forever."

This hymn appeared about 1623 in *Arrebo's Kong David's Psalter*, containing 7 verses. It was revised and shortened by Landstad. The English translation was made by Carl Døving, 1907. [*Dahle, Library of Christians Hymns*]

O sinner, come thy sin to mourn ◇ 272

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O Son of God, we wait for Thee ◇ 536

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THIS hymn was printed in *Liederkästlein* in 1767. The thought is based on Matt. 6:21, "For where your treasure is, there will your heart be also." The translation is by Joseph A. Seiss, in 1890. [Dahle, *Library of Christians Hymns*]

O splendor of God's glory bright ◇ 81

Splendor paternae gloriae,
De luce lucem proferens.
Lux lucis et Fons luminis,
Dies dierum inluminans;

Verusque sol inlabere
Micans nitore perpeti,
Iubarque sancti Spiritus
Infunde nostris sensibus.

Votis vocemus et Patrem,
Patrem perennis gloriae,
Patrem potentis gratiae
Culpam releget lubricam,

Informet actus strenuos,
Dentem retundat invidi,
Causa fidei corpore:
Donet gerendi gratiam;

Mentem gubernet et regat
Casto fidei corpore:
Fides calore ferveat,
Fraudis venena nesciat.

Christusque nobis sit cibus,
Potusque noster sit fides;
Laeti bibamus sobriam
Ebrietatem Spiritus.

Laetus dies hic transeat;
Pudor sit ut diluculum,
Fides velut meridies;
Crepusculum mens nesciat.

Aurora cursus provehit;
Aurora totus prodeat,
In Patre totus Filius,
Et totus in Verbo Pater.

Deo Patri sit gloria
Einsque soli Filio
Sancto simul cum Spiritu
Nunc et per omne saeculum. Amen.

This ancient Latin hymn is very likely from the pen of Ambrose of Milan. It is a fine morning hymn, but also a beautiful hymn to Christ as the Light of the world. It is a companion and sequel to the author's "Aeterne rerum Conditor."

The translation is as found in *Hymns Ancient and Modern*, 1904. [*Handbook to The Lutheran Hymnal*]

O that I had a thousand voices ◇ 443

O dass ich tausend Zungen hätte
Und einen tausendfachen Mund,
So stimmt ich damit in die Wette
Vom allertiefsten Herzensgrund
Ein Loblied nach dem andern an
Von dem, was Gott an mir getan!

Was schweigt ihr denn, ihr meine Kräfte?
Auf, auf, braucht allen euren Fleiss
Und stehet munter im Geschäfte
Zu Gottes, meines Herren, Preis!
Mein Leib und Seele, schicke dich
Und lobe Gott herzlich!

Ihr grünen Blätter in den Wäldern,
Bewegt und regt euch doch mit mir!
Ihr schwanken Gräschen in den Feldern,
Ihr Blumen, lasst doch eure Zier
Zu Gottes Ruhm belebet sein
Und stimmtet lieblich mit mir ein!

Ach alles, alles, was ein Leben
Und einen Odem in sich hat,
Soll sich mir zum Gehilfen geben,

Denn mein Vermögen ist zu matt
Die grossen Wunder zu erhöh'n,
Die allenthalben um mich stehn.

Ich will von deiner Güte singen,
Solange sich die Zunge regt,
Ich will dir Freudenopfer bringen,
Solange sich mein Herz bewegt.
Ja, wenn der Mund wird kraftlos sein,
So stimm' ich doch mit Seufzen ein.

Ach nimm das arme Lob auf Erden,
Mein Gott, in allen Gnaden hin!
Im Himmel soll es besser werden,
Wenn ich bei deinen Engeln bin.
Da sing' ich dir im höhern Chor
Viel tausend Halleluja vor.

This cento from Johann Mentzer's hymn "O dass ich tausend Zungen hätte" is composed of Stanzas 1, 3, 4, 5, 14, and 15 of the original, which first appeared in Freylinghausen's *Neues Geistreiches Gesangbuch*, Halle, 1704. Another cento of this hymn is the Trinity hymn No. 243, composed of Stanzas 1, 6, 7, 8, and 12.

Mentzer's hymn is one of the finest and most popular hymns of praise that have come to us from the German.

We know nothing definite about the circumstances under which this hymn was written. Lauxmann says this hymn was written in 1704, after Mentzer's house had burned down. But a Pastor Richter at Kemnitz, where Mentzer was pastor from 1696 on, claimed that the parsonage there had been built in the years 1696-97 and had never been destroyed by fire. However, in 1697 a farmhouse near by was demolished by lightning, and this may have given Mentzer the incentive to write the hymn, to impress the truth that the Christian has many reasons for praise and thanksgiving even in the midst of calamities that may befall him.

The composite translation is based on those by Dr. H. Mills (*Horae Germanicae*, 1845) and Catherine Winkworth (*Lyra Germanica*, 1st series, 1855). [*Handbook to The Lutheran Hymnal*]

O that the Lord would guide my ways ◇ 441

THIS is Isaac Watts' version of the 119th Psalm, the eleventh part. It was first published in *The Psalms of David*, 1719, in six stanzas and is entitled *Breathing after Holiness*. [Dahle, *Library of Christians Hymns*]

Isaac Watts first published this hymn in six stanzas in his *Psalms of David Imitated*, 1719. The cento omits Stanzas 2 and 3, which read:

2. Oh, send thy Spirit down to write
Thy laws upon my heart,
Nor let my tongue indulge deceit
Nor act the liar's part.

3. From vanity turn off my eyes;
Let no corrupt design
Nor covetous desires arise
Within this soul of mine.

The alterations are in the third stanza of the cento, which originally read:

My soul hath gone too far astray,
My feet too often slip;
Yet since I've not forgot Thy way,
Restore Thy wandering sheep.

The Scriptural basis of the stanzas in their order is: Ps. 119: 5, 33; 119:133; 119:176; 119:35.

The tune "Evan" is by William H. Havergal, 1846, and was originally set to the poem of Robert Burns "O Thou dread power, who reign'st above." [*Handbook to The Lutheran Hymnal*]

O Thou that hear'st when sinners cry ◇ 500

THIS hymn is a part of Watts' paraphrase of the 51st Psalm, published in *Psalms of David*, 1719. The complete original is very seldom used, but the shortened form has found a place in numerous hymnals. [Dahle, *Library of Christians Hymns*]

O TRAUERIGKEIT ◇ 332, 516

"The popularity of this hymn was greatly aided by the plaintive melody which appeared with the original hymn in 1628" (J. Mearns). [Dahle, *Library of Christians Hymns*]

The tune "O Traurigkeit" is also from the Würzburg *Gesangbuch*, 1628. The composer is unknown. *Fischer* and also *Kümmerle* give as the source of the tune the *Himmlische Harmony*, etc., Meyntz (Mainz), 1628. [*Handbook to The Lutheran Hymnal*]

O Trinity, most blessed Light ◇ 574

O Lux beata, Trinitas
Et principalis Unitas,
Iam sol recedit igneus,
Infunde lumen cordibus.

Te mane laudum carmine,
Te deprecamus vespere;
Te nostra supplex gloria
Per cuncta laudet saecula.

Deo Patri sit gloria
Eiusque soli Filio
Sancto simul cum Spiritu
Nunc et per omne saeculum.

Although this hymn has been usually ascribed to St. Ambrose, definite historical proof of his authorship is lacking. The translation is an altered form of that by John M. Neale in *The Hymnal Noted*, 1852. Martin Luther's translation of the hymn beginning "Der du bist drei in Einigkeit" has frequently been used in English Lutheran hymn-books, in the translation of Richard Massie, but this version, neither in German nor in English, reproduces as well as the present version the allusion to Ps. 16:9 which the original Latin text has in Stanza 2. [*Handbook to The Lutheran Hymnal*]

***O WALY WALY* ◇ 574**

O watch and pray ◇ 516

"OP, vaag og bed" was first published in *Nogle Psalmer om Troens Kamp og Seier*, 1735.

Landstad retained ten of the original fourteen stanzas, but *The Lutheran Hymnary* has employed only eight. Our present English translation was rendered by the Rev. G. T. Rygh, 1908. [Dahle, *Library of Christians Hymns*]

***O WELT, ICH MUSS DICH (NUN RUHEN*)* ◇ 266, 475, 569**

The melody ([also known as] Innsbruck) had its origin in an old German *Volkslied* which is ascribed to Heinrich Isaak, one of the first group of German musicians of the polyphonic school at the close of the 15th century. This was first found in a collection of songs in four part books printed at Nürnberg in 1539, called *Ein ausszug guter alter im newer Teuscher liedlein* set to the poem, "Innsbruck, ich muss dich lassen." In 1598 it was set to sacred words on the same lines, "O Welt, ich muss dich lessen," by Johann Hesse, but the melody became more famous in connection with

Paul Gerhardt's "Nun ruhen alle Wälder." There are six settings of it in *Johann Sebastian Bach's Choralgesänge*. It also appeared in *Bach's Passion according to St. Matthew*.

... The melody, connected with Gerhardt's famous hymn, "Now rest beneath night's shadow" (L. H. 551), was originally a secular tune for the folk-song "Innsbruck, ich muss dich lassen." This tune was composed, or possibly only arranged, by Heinrich (Henricus) Isaac, born cat 1450. Isaac was a prominent and prolific composer, living for some time in Florence (Firenze). For a time he was concert master at the court of Emperor Maximilian I. He composed 24 masses, and his *Choralis Constantini* embraces the complete Catholic liturgy. His music bears the mark of the German and Italian school as well as the influence of the Netherland school.— Concerning this melody, Mozart said that he would gladly give his best production in exchange for it. A similar sentiment was at one time expressed by Johann Sebastian Bach, who employed this melody in several of his compositions. [Dahle, *Library of Christians Hymns*]

The tune "O Welt, ich muss dich lassen" is ascribed to Heinrich Isaak. It is most commonly associated with Paul Gerhardt's great evening hymn "Nun ruhen alle Wälder" (see Hymn No. 554). It first appeared about 1490, set to a popular folk-song, "Innsbruck, ich muss dich lassen." [*Handbook to The Lutheran Hymnal*]

***O WELT, SIEH HIER* ◇ 304**

The tune "O Welt, sieh hier" is by Heinrich Friese, 1703.

O what precious balm and healing ◇ 293

Jesu, deine tiefen Wunden,
Deine Qual und bittern Tod
Lass mir geben alle Stunden
Trost in Leib's- und Seelennot!
Wenn mir fällt was Arges ein,
Lass mich denken deiner Pein,
Dass ich deine Angst und Schmerzen
Wohl erwäg' in meinem Herzen!

Will sich gern in Wollust weiden
Mein verderbtes Fleisch und Blut,
Lass mich denken, dass dein Leiden
Löschen muss der Hölle Glut!
Dringt der Satan ein zu mir,
Hilf dass ich ihm halte für
Deiner Wunden Mal' und Zeichen,
Dass er von mir müsse weichen!

Wenn die Welt mich will verführen
Auf die breite Sündenbahn,
Woll' st du mich also regieren,
Dass ich alsdann schaue an
Deiner Marter Zentnerlast,
Die du ausgestanden hast
Dass ich kann in Andacht bleiben,
Alle böse Lust vertreiben!

Gib für alles, was mich kränket,
Mir aus deinen Wunden Saft;
Wenn mein Herz hinein sich senket,
So gib neue Lebenskraft,
Dass mich stärk' in allem Leid
Deines Trostes Süßigkeit,
Weil du mir das Heil erworben,
Da du bist für mich gestorben.

Lass auf deinen Tod mich trauen,
O Mein Gott und Zuversicht!
Lass mich feste darauf bauen,
Dass den Tod ich schmecke nicht!
Deine Todesangst lass mich
Stets erquicken mächtiglich;
Herr, lass deinen Tod mir geben
Auferstehung, Heil und Leben!

This hymn by Johann Heermann first appeared in six stanzas, in the fourth edition of his *Devoti Musica Cordis*, etc., Leipzig and Breslau, 1644. It is entitled "Consolation from the wounds of Jesus in all manner of temptation. From the *Manual* of St. Augustine." The *Manuale* is a medieval compilation from various church fathers. Chapter XXII, on which this hymn is based, is by Bernard of Clairvaux. The hymn has long been a favorite in the Lutheran Church. Count Ludwig von Zinzendorf called it "the crown of all our old hymns."

The translation is composite. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first printed in *Devoti Musica Cordis*, Leipzig, 1644. It is based, like many of Heermann's hymns, upon words spoken by the ancient church fathers. The passage upon which this hymn is based has been taken from *Augustine's Manuale*. But this manual, or hand book, from the Middle Ages, is a collection of spiritual meditations by various authors. It should be noted that the words quoted by Skaar as being

Augustine's, have not come from him, but rather from Bernard of Clairvaux: *De recordatione vulnerum et mortis Jesu Christi*. In translation the meditation upon these words is rendered thus: "Concerning the remembrance of the wounds and death of Jesus Christ. When my flesh overwhelms me, I am restored again by the remembrance of the sufferings of my Lord. When the devil endeavors to ensnare me, I find refuge in the tender mercy of Christ, and He will not forsake me. When passion burns in my members, it is quenched through the remembrance of the wounds of Jesus, the Son of God. Against all adversities I find the most powerful remedy to be the wounds of Christ. In them I sleep in safety, and rest without fear. Christ has died for us. In death we find nothing so bitter but that it may be soothed and healed through the death of Christ. All my hope is founded upon the death of my Lord. His death is my merit, my refuge, my salvation, life and resurrection. My merit consists in the mercy of my Lord. I shall never lack in merit, so long as the Lord of mercy does not forsake me. The Lord's mercy is great, therefore, my merit is great. The more powerful He is to save, the more safe am I."

"O what precious balm and healing" is designated by Zinzendorf as "The crown of all the venerable hymns," and the hymnologist Koch says concerning the first three stanzas: "These three stanzas, when employed by conscientious parents, pastors, and teachers, have impressed a valuable lesson upon the hearts of many young men and women, about to begin their life's work. We find here a fervent daily prayer for protection from the allurements of sin. We are reminded of the admonition given by the old Tobias to his son upon his departure: 'My child, remember the Lord, our God, all thy days, and do not willingly sin or transgress against His commandments' (The Apocryphal Book of Tobit 4:8). Happy is he who lives according to this word."

The hymn was translated into Danish by Nils Christensen Arctander, teacher at the school of Odense and vicar of Vissenberg, Fyen. It was first published by Kingo in 1689. The English translation in *The Lutheran Hymnary* was rendered by R. Massie, 1857. [Dahle, *Library of Christians Hymns*]

O wondrous type ◇ 223

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O Word of God incarnate ◇ 171

FIRST printed in the Supplement to Morell and How's Psalms and Hymns, 1867, "O Word of God incarnate" has been given a place in numerous hymnaries in England and America. It is one of How's best hymns. [Dahle, *Library of Christians Hymns*]

Of my life the life, O Jesus ◇ 336

(See: Christ the life of all the living)

Of the Father's love begotten ◇ 181

Corde natus ex Parentis
Ante mundi exordium,
Alpha et a cognominatus,
Ipse fons et clausula
Omaium quae sunt, fuerunt,
Quaeque post futura sunt,
Saeculorum saeculis.

O beatus ortus ille,
Virgo cum puerpera
Edidit nostram salutem,
Feta sancto Spiritu,
Et puer, redemptor orbis,
Os sacratum protulit,
Saeculorum saeculis.

Psallat altitudo caeli,
Psallant omnes angeli;
Quidquid est virtutis usquam
Psallat in laudem Dei:
Nulla linguarum silescat,
Vox et omnis consonet,
Saeculorum saeculis.

Ecce, quem vates vetustis
Concinebant saeculis,
Quem prophetarum fideles
Paginae spoponderant,
Emicat promissus olim;
Cuncta coulaudent eum,
Sacculorum saeculis.

Tibi, Christe, sit cum Patre
Hagiogue Pneumate
Hymnus, decus, laus perennis
Gratiarum actio
Honor, virtus, victoria,
Regnum aeternaliter,
Saeculorum saeculis.

This cento by the Spanish poet Aurelius Prudentius is taken from the *Hymna omnis horae* in his *Liber Cathemerinon IX*. The translation is by John M. Neale, *Hymnal Noted*, 1854, and Henry W. Baker, *Hymns Ancient and Modern*, 1861. Other stanzas in their translation are the following.

After our Stanza 1:

2. At His word they were created:
He commanded, it was done:
Heaven and earth and depths of ocean
In their threefold order one;
All that grows beneath the shining
Of the moon and orbèd sun,
Evermore and evermore.

3. He is found in human fashion
Death and sorrow here to know
That the race of Adam's children,
Doomed by Law to endless woe,
May not henceforth die and perish
In the dreadful gulf below,
Evermore and evermore.

After our Stanza 4:

7. Righteous Judge of souls departed,
Righteous King of them that live,
On the Father's throne exalted,
None in might with Thee may strive
Who at last in vengeance coming
Sinners from Thy face shalt drive
Evermore and evermore.

8. Thee let old men, Thee let young men,
Thee let boys in chorus sing;
Matrons, virgins, little maidens,
With glad voices answering;
Let their guileless songs reecho
And the heart its music bring
Evermore and evermore.

The plainsong tune “Divinum mysterium,” also called “Corde natus,” found in manuscripts of the 12th century, has reached us by an interesting route. In 1580 Didrick Pedersen (Petri), a young Finlander, attended college at Rostock. In 1582 he published a collection of school and sacred songs gathered there, among them this tune. A rare copy of this old book, *Piae Cantiones* (Greifswald), came in 1853 into the hands of Thomas Helmore, master of the Children of the Chapels Royal in England and editor of the *Hymnal Noted*. He edited the tune with the present words. The earlier rhythm has been restored in the present form of the tune. The melody was in use during the 13th century, set to the hymn “Divinum mysterium.” [*Handbook to The Lutheran Hymnal*]

Of Zion’s honor angels sing! ◇ 216

OLD 113TH* (O MENSCH, BEWEIN) ◇ 272

OLD 124TH ◇ 501

The tune “Old 124th” is from the *Genevan Psalter*, 1551. According to *Love* it has been a popular tune in Scotland and has remained fixed to the psalm to which it was first set. The following, by Calderwood the historian, relates how it was sung in 1582 on the return of John Durie after a temporary banishment:

John Durie cometh to Leith at night, the 3rd September. Upon Tuesday the 4th of September, as he is coming to Edinburgh, there met him at the Gallowgreen 200, but ere he came to the Netherbow their number increased to 400; but they were no sooner entered but they increased to 600 or 700, and within short space the whole street was replenished even to Saint Geiles Kirk: the number was esteemed to 2,000. At the Netherbow they took up the 124th Psalme, “Now Israel may say,” etc., and sung in such a pleasant tune in four parts, known to the most part of the people, that coming up the street all bareheaded till they entered in the Kirk, with such a great sound and majestie, that it moved both themselves and all the huge multitude of the beholders, looking out at the shots and over stairs, with admiration and astonishment; the Duke of Lennox himself beheld, and reave his beard for anger; he was more affrayed of this sight than anie thing that ever he had seene before in Scotland. When they came to the Kirk, Mr. James Lowson made a short exhortation in the Reader’s place, to move the multitude to thankfulness. Thereafter a psalm being sung, they departed with great joy. [*Handbook to The Lutheran Hymnal*]

OLD HUNDREDTH ◇ 44, 51, 325, 489, 545, 592

In England the melody used for this hymn has been called “Old Hundredth,” because it was used first as a setting for the 100th Psalm. This was a metrical adaptation by

William Kethe, "All people that on earth do dwell," 1561. This melody was first published in Clemens Marot's and Theodore Beza's French Psalter, where it appeared in 1551 as the melody for Beza's version of the 134th Psalm. The melody was probably composed by Louis Bourgeois, who furnished the melodies for the French Psalter. It appeared in this book in a four-part arrangement by Bourgeois with the melody in the tenor, as was then the custom. [Dahle, *Library of Christians Hymns*]

The tune "Old Hundredth" was set to Ps. 134 in the old *Genevan Psalter*, 1551. It was first published in England with a metrical version of Ps. 100 by Wm. Kethe. (See Hymn No. 14.) It has ever since been called "Old Hundredth" or "Old Hundred."

We give the following brief historical sketch of the French *Genevan Psalter*:

Texts. —Clement Marot, French poet (1497-1544), made at different times versions of several psalms, to the number of thirty, which were collected into a volume in 1542. Before this, however, they had circulated largely in MS. and had even found favor at the court of the King of France.

Two years before this, in 1539, when John Calvin was at Strassburg, he compiled a small collection of psalms with tunes, and there are found 12 of Marot's versions, which Calvin had got somewhere, but with a spurious text. This Strassburg book was the basis of the true *Genevan Psalter*, which Calvin prepared on his return to Geneva in 1542. In this the whole thirty psalms of Marot are included. Up to this time Calvin and Marot had no personal intercourse or acquaintance whatever with each other. But when Marot fled from Paris owing to the wrath of the Sorbonne and arrived at Geneva soon after Calvin, the latter got him to continue the translations. Marot then wrote 19 more, which, with the Song of Simeon, make up what is known as the "Fifty Psalms of Marot." Marot left Geneva a year afterwards and died in 1544 at Turin. So the *Genevan Psalter* stood till 1551, when Calvin asked his friend Theodore Beza, who had then settled at Geneva, to continue the work. Beza added thirty-four new versions, making eighty-three in all. About 1554 he added six more, another about 1555, and the remaining sixty in 1562.

Tunes.—The tunes of the Strassburg book of 1539 were mostly German, either borrowed from local sources or some perhaps written for the occasion. Those in the Genevan book of 1542 were taken from the Strassburg book or were new. Then came the edition of 1543, with Marot's new psalms and, of course, new tunes. To Beza's new psalms of 1551 and the complete edition of 1562 new tunes were also added. It should be remembered that from 1542 to 1562 alterations were made in each edition either by modification of the existing tune or by the substitution of a new one. After 1562 no change was ever made. It will thus be seen that the *Genevan Psalter* was a growth of twenty years and that the 150 psalms in it are of different dates, viz.:

30—1542

19—1543

34—1551

6—1554

1—1555

60—1562

The tunes as they appear in the final edition of 1562 are likewise of various dates, but not necessarily those of the psalms to which they belong. For instance, one psalm of 1542 might retain its original tune to the end. Another psalm of the same date might have been set to three or four tunes in succession, till set finally in 1562. In other cases the final form of a tune was not quite the same as its first.

Composers.—In those days “composing” meant “compounding.” A composer troubled himself little about originality. If his purpose was answered by piecing stock musical phrases together in a new arrangement, he did so; and very many of the older tunes were so constructed. The tune “Old Hundredth” is very likely one of these, although there is still much controversy as to its real origin.

To assign *any* tune in the Genevan book (1542-1562) to Guillaume Franc is utterly wrong. Franc was engaged as master of the children in St. Peter’s Church at Geneva in 1542, but there is not a trace of evidence that he had anything to do with the editing of the Psalter. He left Geneva soon afterwards and settled at Lausanne, where he *did* edit a psalter which was indeed printed at Geneva but was confounded with the Genevan book by writers who did not know the facts.

The *Genevan Psalter* contained melodies only. After it was completed in 1562, Goudimel harmonized the tunes for private use (as singing in parts was never permitted in the Reformed Church till the present century). Goudimel had nothing to do with the compiling or musical editing of that work, and in fact was not even a Protestant till about 1555. On the other hand, there is positive evidence in existence that the editor from 1545 to 1557 was Louis Bourgeois; and there is every reason to believe he edited the book from the beginning in 1542.

The number of distinct tunes in the *Psalter* of 1562 is 125 (two of which are those to the Decalog and Song of Simeon), so that 27 psalms are sung to tunes of other psalms. (Cp. Cowan and Love, *The Music of the Church Hymnary*, 1901.)

“Old Hundredth” was sometimes named “Savoy” from its use by a Huguenot congregation established in the Savoy, London, during the reign of Elizabeth. [*Handbook to The Lutheran Hymnal*]

***OLIVET* ◇ 184**

Lowell Mason composed the tune, in connection with the hymn “My Faith Looks Up to Thee,” (See that hymn for further details.) [*Handbook to The Lutheran Hymnal*]

***OM HIMMERIGES RIGE (MIN SJÆL OG AAND*)* ◇ 586**

The melody was first printed in Hans Thomissøn’s Hymn Book of 1569. It was used there as a setting for the hymn, “Om himmeriges rige, saa ville vi tale.” It is written in the Phrygian mode, but has in the course of time undergone many changes both in melody and rhythm. [Dahle, *Library of Christians Hymns*]

The tune “Min Själ og Aand” first appeared in Hans Thomissön’s *Psalmobog*, 1569, as a setting for the hymn “Om himmeriges rige, saa ville vi tale.” According to John Dahle it was written in the Phrygian mode, but has undergone many changes in the course of time. [*Handbook to The Lutheran Hymnal*]

On Christ’s ascension I now build ◇ 392

Auf Christi Himmelfahrt allein
Ich meine Nachfahrt gründe
Und allen Zweifel, Angst und Pein
Hiermit stets überwinde;
Denn weil das Haupt im Himmel ist,
Wird seine Glieder Jesus Christ
Zur rechten Zeit nachholen.

Weil er gezogen himmelan
Und grosse Gab’ empfangen,
Mein Herz auch nur im Himmel kann,
Sonst nirgend Ruh’ erlangen;
Denn wo mein Schatz ist kommen hin,
Da ist auch stets mein Herz und Sinn,
Nach ihm mich sehr verlanget.

Ach Herr, lass diese Gnade mich
Von deiner Auffahrt spüren,
Dass mit dem wahren Glauben ich
Mög’ meine Nachfahrt zieren
Und dann einmal, wenn dir’s gefällt,
Mit Freuden scheiden aus der Welt.
Herr, höre doch mein Flehen!

Josua Wegelin first published this hymn in his *Augsburger Bet Büchlein*, Nürnberg, 1636. Its original German form differed from that in common use since it was recast for the Lüneburg *Gesang Buch*, 1661, probably by its compiler, Ernst Sonnemann. Wegelin’s first line read: “Allein auf Christi Himmelfahrt.”

The translation by William M. Czamanske was prepared for *The Lutheran Hymnal* in 1938. [*Handbook to The Lutheran Hymnal*]

On Galilee’s high mountain ◇ 195

On Jordan’s bank the herald’s cry ◇ 106

THE voice of one crying in the wilderness, Prepare ye the way of the Lord; make His paths straight” (Matt. 3:3; Is. 40:3).

This Advent hymn appeared first in the author’s *Hymni Sacri*, 1736, and was included in the Paris Breviary of the same year and was later taken up in many French breviaries. John Chandler’s popular English translation appears in our hymnary in a slightly revised form. [Dahle, *Library of Christians Hymns*]

On Mary, Virgin undefiled ◇ 268

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THIS hymn was included in *Den Danske Psalme Bog*, 1569. It was wrought by Hans Thomissøn and is a revision of an old Mary-hymn, which appears to have been of Danish origin. No version antedating it has been found in any other language. In the heading Thomissøn says that this Mary-hymn “er kristelig forvendt, Jesu Christo til lov og ære” (has received a new Christian content to the glory of Jesus Christ), and in the index to his book he also mentions it as one of the “old Papistic hymns, which has been corrected and rewritten.” The closing stanza of this hymn is, in many places, sung before the confessional service. The translation in *The Lutheran Hymnary* is by Carl Døving, 1906. [Dahle, *Library of Christians Hymns*]

On my heart imprint Thine image ◇ 593, 598

Skriv dig, Jesu, paa mit Hjerte,
O min Konge og min Gud,
At ei Vellyst eller Smerte
Dig formaar at slette ud.
Denne Opskrift paa mig set:
Jesus udaf Nazaret,
Den korsfæstede, min Ære
Og min salighed skal være!

THIS is the 15th stanza of Kingo’s Passion hymn, “Bryder frem, I hule Sukke” (29 stanzas). Landstad in his hymn book has made three hymns from 12 of the stanzas in Kingo’s hymn, as follows: Landst. No. 329, No. 330 (14 and 15), and No. 335. The present stanza was translated by P. O. Strømme, 1898, here somewhat altered. [Dahle, *Library of Christians Hymns*]

This stanza is the fifteenth of Thomas Kingo’s Passion hymn “Bryder frem, I hule Sukke”, which contains twenty-nine stanzas, dated 1689. Landstad, in his *Salmebog*, has made three hymns from twelve of Kingo’s hymns. The stanza is based on Matt. 27:37 and Luke 23:38.

The translated is an altered form of that by Peer O. Strømme, 1898. [*Handbook to The Lutheran Hymnal*]

On what has now been sown ◇ 594

This cento is another interesting example of the manner in which some of our favorite hymns received their final form. Stanza 1 is the last stanza of John Newton's interesting hymn entitled "Travailing in Birth for Souls. Gal. 4:19," first published in 1779, *Olney Nymns*, Book II, reading:

1. What contradictions meet
In ministers' employ!
It is a bitter sweet,
A sorrow full of joy:
No other post affords a place
For equal honor or disgrace!

2. Who can describe the pain
Which faithful preachers feel,
Constrained to speak in vain
To hearts as hard as steel?
Or who can tell the pleasures felt
When stubborn hearts begin to melt?

3. The Savior's dying love,
The soul's amazing worth,
Their utmost efforts move
And draw their bowels forth:
They pray and strive, their rest departs,
Till Christ be formed in sinners' hearts.

4. If some small hope appear,
They still are not content,
But with a jealous fear,
They watch for the event:
Too oft they find their hopes deceived,
Then how their inmost souls are grieved!

5. But when their pains succeed
And from the tender blade
The ripening ears proceed,
Their toils are overpaid:
No harvest joy can equal theirs
To find the fruit of all their cares.

6. On what has now been sown,
Thy blessing, Lord, bestow;
The power is Thine alone,
To make it spring and grow:
Do Thou the gracious harvest raise,
And Thou alone shalt have the praise.

Stanzas 2 and 3 are Newton's "Short Hymn for Close of Divine Service," *Olney Hymns*, Book III, 1779. [*Handbook to The Lutheran Hymnal*]

Once He came in blessing ◇ 141

Gottes Sohn ist kommen
Uns allen zu Frommen
Hier auf diese Erden
In armen Gebärden,
Dass er uns von Sünde
Freiet' und entbünde.

Er kommt auch noch heute
Und lehret die Leute,
Wie sie sich von Sünden
Zur Buss' sollen wenden,
Von Irrtum und Torheit
Treten zu der Wahrheit.

Die sich sein nicht schämen
Und sein'n Dienst annehmen
Dureh ein'n rechten Glauben
Mit ganzem Vertrauen,
Denen wird er eben
Ihre Sünd' vergeben.

Ei nun, Herre Jesu,
Schicke unser Herz zu,
Dass wir alle Stünden
Rechtgläubig erfunden,
Darinnen verseheiden
Zur ewigen Freuden.

This hymn by Johann Roh was first published in *Ein Gesangbuch der Brüder inn Behemen und Merherrn*, Nürnberg, 1544. There were nine stanzas. Our cento is composed of Stanzas 1, 2, 3, and 9.

Miss Catherine Winkworth's translation in *Chorale Book for England*, 1863, is used unaltered. She included an additional stanza before the last one in our text (Stanza 5 of the original), which reads:

But through many a trial,
Deepest self-denial,
Long and brave endurance,
Must thou win assurance
That His own He makes thee,
And no more forsakes thee.
[*Handbook to The Lutheran Hymnal*]

Once in royal David's city ◇ 139

One thing needful ◇ 182

Eins ist not, ach Herr, dies eine
Lehre mich erkennen doch!
Alles andre, wie's auch scheine,
Ist ja nur ein schweres Joch,
Darunter das Herze sich naget und plaget
Und dennoch kein wahres Vergnügen erjaget.
Erlang, ich dies eine, das alles ersetzt,
So werd' ich mit einem in allem ergötzt.

Seele, willst du dieses finden,
Such's bei keiner Kreatur;
Lass, was irdisch ist, dahinten,
Schwing dich über die Natur.
Wo Gott und die Menschheit in einem vereinet,
Wo alle vollkommene Fülle erseheinet:
Da, da ist das beste, notwendigste Teil,
Mein ein und mein alles, mein seligstes Heil.

Wie Maria war beflissen
Auf des einigen Geniess,
Da sie sich zu Jesu Füßen
Voller Andacht niederliess—

Ihr Herze entbrannte, dies einzig zu hören,
Was Jesus, ihr Heiland, sie wollte belehren;
Ihr alles war gänzlich in Jesum versenkt,
Und wurde ihr alles in einem geschenkt—,

Also ist auch mein Verlangen,
Liebster Jesu, nur nach dir;
Lass mich treulich an dir hangen,
Schenke dich zu eigen mir!
Ob vid' auch umkehrten zum grössesten Haufen,
So will ich dir dennoch in Liebe nachlaufen,
Denn dein Wort, o Jesu, ist Leben und Geist;
Was ist wohl, das man nicht in Jesu geneusst?

Aller Weisheit höchste Fülle
In dir Ja verborgen liegt.
Gib nur, dass sich auch mein Wille
Fein in solche Schranken fügt,
Worinnen die Demut und Einfalt regieret
Und mich zu der Weisheit, die himmlisch ist, führet.
Ach, wenn ich nur Jesum recht kenne und weiss,
So hab' ich der Weisheit vollkommenen Preis.

Nichts kann ich vor Gott ja bringen
Als nur dich, mein höchstes Gut;
Jesu, es muss mir gelingen
Durch dein rosinfarbn'es Blut.
Die höchste Gerechtigkeit ist mir erworben,
Da du bist am Stamme des Kreuzes gestorben;
Die Kleider des Heils ich da habe erlangt,
Worinnen mein Glaube in Ewigkeit prangt.

Drum auch, Jesu, du alleine,
Sollst mein ein und alles sein.
Prüf erfahre, wie ich's meine,
Tilge allen Heuchelschein!
Sieh, ob ich auf bösem, betrüglichem Stege,
Und leite mich, Höchster, auf ewigem Wege!
Gib, dass ich hier alles nur achte für Kot
Und Jesum gewinne! Dies eine ist not.

Johann H. Schröder published this hymn, in ten stanzas, in the *Geistreiches Gesangbuch*, Halle, 1697. It was entitled “One thing is needful. Luke 10:42. Jesus, who of God is made unto us Wisdom and Righteousness and Sanctification and Redemption. 1 Cor.1:30.” The cento omits Stanzas 7 to 9, which read:

7. Let my soul, in full exemption,
Wake up in Thy likeness now;
Thou art made to me Redemption,
My Sanctification Thou.
Whatever I need for my journey to heaven,
In Thee, O my Savior, is unto me given;
Oh, let me all perishing pleasure forego,
And Thy life, O Jesus, alone let me know.

8. Where should else my hopes be centered?
Grace o'erwhelms me with its flood;
Thou my Savior, once hast entered
Holiest heaven through Thy blood.
Eternal redemption for sinners there finding,
From hell's dark dominion my spirit unbinding,
To me perfect freedom Thy entrance has brought,
And childlike to cry, “Abba, Father,” I'm taught.

9. Christ Himself, my Shepherd, feeds me,
Peace and joy my spirit fill;
In a pasture green He leads me
Forth beside the waters still.
Oh, naught to my soul is so sweet and reviving
As thus unto Jesus alone to be living;
True happiness this, and this only, supplies,
Through faith on my Savior to fasten mine eyes.

The translation by Frances E. Cox appeared in her *Sacred Hymns from the German* 1841. It has been altered for inclusion in *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

AND it came to pass, as they went, that He entered into a certain village; and a certain woman named Martha received Him into her house. And she had a sister called Mary, which also sat at Jesus' feet, and heard His word. But Martha was cumbered about much serving, and came to Him, and said. Lord, dost Thou not care that my sister hath left me to serve alone? Bid her therefore that she help. And Jesus answered and said unto her, Martha, Martha, thou art careful and troubled about many things: But one

thing is needful: and Mary hath chosen that good part, which shall not be taken away from her” (Luke 10:3 8-42).

This hymn was printed in *Geistreiches Gesangbuch*, Halle, 1697, under the title: *Eins ist noth* (One thing is needful, Luke 10:42). “But of Him are ye in Christ Jesus, who of God is made unto us wisdom, and righteousness, and sanctification, and redemption” (1 Cor. 1:30).

The Biblical basis is in general as indicated above. The various stanzas follow the references in detail as follows: 1. But one thing is needful, Luke 10:42; 2. Where this is to be sought, in the Son of God, Col. 2:9; 3 and 4. How it is to be found, John 6:63 and the following; 5-9. The treasure we have in this one thing: wisdom, righteousness, sanctification, and redemption, 1 Cor. 1:30; 10. How we are to strive after it with all our soul, Ps. 139:23-24; Phil. 3:8-9. The version in *The Lutheran Hymnary* is a revised rendering of F. P. Daume’s translation, published in 1910. It was translated into Danish by H. A. Brorson and printed in *Nogle Psalmer om Troens Grund*, 1735. [Dahle, *Library of Christians Hymns*]

***OP, THI DAGEN NU FREMBRYDER* ◇ 95**

The melody, composed by L. M. Lindeman for this hymn, was printed first in his *Koralbog*, 1871. [Dahle, *Library of Christians Hymns*]

Open now thy gates of beauty ◇ 29-30

Tut mir auf die schöne Pforte
Führt in Gottes Haus mich ein!
Ach, wie wird an diesem Orte
Meine Seele fröhlich sein!
Hier ist Gottes Angesicht,
Hier ist lauter Trost und Licht.

Herr, ich bin zu dir gekommen
Komme du nun auch zu mir!
Wo du Wohnung hast genommen,
Ist der Himmel hell vor mir.
Zeuch in meinem Herzen ein,
Lass es deinen Himmel sein!

Mache mich zum guten Lande,
Wenn dein Saatkorn auf mich fällt;
Gib mir Licht in dem Verstande,
Und was mir wird vorgestellt,
Präge du dem Herzen ein,
Lass es mir zur Frucht gedeihn.

Stark in mir den schwachen Glauben,
Lass dein teures Kleinod mir
Nimmer aus dem Herzen rauben,
Halte mir dein Wort stets für;
Ja, das sei mein Morgenstern,
Der mich fuhret zu dem Herrn!

Rede, Herr, so will ich hören,
Und dein Wille werd erfüllt!
Lass nichts meine Andacht stören,
Wenn der Brunn' des Lebens quillt.
Speise mich mit Himmelsbrot,
Tröste mich in aller Not!

This hymn was written by Benjamin Schmolck and was first published in his *Kirchen-Gefährte*, 1732, in 7 stanzas and in his *Klage und Reigen*, 1734, entitled “The First Step into the Church” (Third Commandment). The translation by Catherine Winkworth appeared in her *Chorale Book for England*, 1863, No. 13; Stanzas 3 and 7 of the original were omitted, very likely because the figures of speech in these stanzas are difficult of reproduction in English. These stanzas are:

Lass in Furcht mich vor dich treten,
Heilige mir Leib und Geist,
Dass mein Singen und mein Beten
Dir ein lieblich Opfer heisst.
Heilige mir Mund und Ohr,
Zeuch das Herz zu dir empor!

Öffne mir die Lebensauen,
Dass mein Geist sich weiden kann;
Lass mir Heil vom Himmel tauen,
Zeige mir die rechte Bahn
Hier aus diesem Jammertal
Zu dem ew'gen Ehrensaal!

The Committee on *The Lutheran Hymnal* changed Line 6, Stanza 4, where Miss Winkworth used “polestar” for the German “Leitstern”; also Line 1, Stanza 2, where the translator had “Yes, my God,” etc.

Catherine Winkworth is one of the outstanding English translators of German hymns. John Dahle, in his *Library of Christian Hymns*, rightly states: “Others have

reached eminent heights in certain respects. But as to faithfulness toward the original, both in respect to contents and meter, clearness of thought, and euphony of language, no one has surpassed her. Miss Winkworth has also been the most prolific of all the translators of German hymns and has done more than any other translator to make the great gems of German hymnody known in the English-speaking world. *The Lutheran Hymnal* has 73 of her translations in whole or in part. [*Handbook to The Lutheran Hymnal*]

THIS hymn appeared for the first time in Schmolck's *Kirchen-Gefahrte*, in 1732, in seven six-lined stanzas under the title: On Our Entrance into the House of God; or Presenting Ourselves before the Lord. The English translation is by Miss Winkworth, from the *Chorale Book for England*. The third and sixth stanzas are omitted. [*Dahle, Library of Christians Hymns*]

ORIENTIS PARTIBUS ◇ 388

The tune "Orientis partibus" is based on a medieval French melody. It is found in a French manuscript, *Office de la Circoncision*, etc., Sens, by Pierre de Corbeil, archbishop of Sens (d.1222), and in a similar manuscript from Beauvais. [*Handbook to The Lutheran Hymnal*]

Our blessed Savior seven times spoke ◇ 337

Da Jesus an des Kreuzes Stamm
Der ganzen Welt Sünd' auf sich nahm,
Sprach er in seinen Schmerzen
Noch sieben Wort', die lasset uns
Erwägen wohl im Herzen.

Zum ersten: Vater strafe nicht
An ihnen, was mir jetzt geschieht.
Weil sie es nicht verstehen.
Vergib uns, Gott, wenn wir auch noch
Aus Irrtum was begehen!

Zum andern er des Schächers dacht':
Fürwahr, du wirst noch vor der Nacht
In meinem Reich heut' leben.
O Herr, nimm uns auch bald zu dir,
Die wir im Elend schweben.

Zum dritten: Deinen Sohn sieh, Weib!
Johannes, ihr zu Dienste bleib
Und sie als Mutter liebe!

Versorg, Herr, die wir lassen hier,
Dass niemand sie betrübe!

Zum vierten sagte er: Mich dürst' t!
O Jesu, grosser Lebensfürst,
Du hast Durst und Verlangen
Nach unsrer Sellgkeit; drum hilf,
Dass wir sie auch empfangen.

Zum fünften: O mein Gott, mein Gott,
Wie lässt du mich so in der Not?
Hier wirst du, Herr, verlassen,
Dass uns Gott wieder dort aufnehm' .
Den Trost lass uns wohl fassen.

Zum sechsten: Hiermit ist vollbracht
Und alles nunmehr gutgemacht.
Gib, dass wir auch durchdringen,
Und was du, Herr, uns auferlegt,
Hilf seliglich vollbringen.

Zum siebenten: Ich meine Seel'
O Gott, mein Vater, dir befehl'
Zu deinen treuen Händen.
Dies Wort sei unser letzter Wunsch,
Wenn wir das Leben enden.

Wer oft an diese Wort' gedenkt,
Wenn seine Missetat ihn kränkt,
Der wird es wohl geniessen;
Denn er durch Gottes Gnad' erlangt
Ein ruhiges Gewissen.

Verleih uns dies, Herr Jesu Christ,
Der du für uns gestorben bist!
Gib, dass wir deine Wunden,
Dein Leiden, Marter, Kreuz und Tod
Betrachten alle Stunden!

This hymn of pre-Reformation origin is credited to Johann Böschenstain. According to Wackernagel it first appeared in a leaflet, c. 1515, in nine stanzas beginning "Da

Jesus an dem Kreutze stund.” It has erroneously been called a translation from the Latin hymn of Peter Bolandus “Stabat ad lignum crucis.” The hymn appeared in a new form in the Hanover *Gesangbuch*, 1646, in ten stanzas, beginning “Da Jesus an des Kreuzes Stamm.”

The translation is based on that by Frances E. Cox in her *Sacred Hymns from the German*, 1841. The translation of the last stanza was composed by W. Dallmann, B. H. Hemmeter, and Oscar Kaiser, in 1906, for the *Evangelical Lutheran Hymn-Book*, 1912. [*Handbook to The Lutheran Hymnal*]

Our Father, by whose name ◇ 187

Our Father, Thou in heaven above ◇ 383

Vater unser im Himmelreich,
Der du uns alle heissest gleich
Brüder sein und dich rufen an
Und willst das Beten von uns hab'n,
Gib, dass nicht bet' allein der Mund,
Hilf, dass es geh' von Herzensgrund!

Geheiligt werd' der Name dein,
Dein Wort bei uns hilf halten rein,
Dass auch wir leben heiliglich,
Nach deinem Namen würdiglich.
Behüt uns, Herr, vor falscher Lehr',
Das arm' verführte Volk bekehr!

Es komm' dein Reich zu dieser Zeit
Und dort hernach in Ewigkeit;
Der Heil'ge Geist uns wohne bei
Mit seinen Gaben mancherlei;
Des Satans Zorn und gross' Gewalt
Zerbrich, vor ihm dein' Kirch' erhalt!

Dein Will' gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich;
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb' und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

Gib uns heut' unser täglich Brot,
Und was man braucht zur Leibesnot;
B'hüt uns, Herr, vor Unfried' und Streit,
Vor Seuchen und vor teurer Zeit,
Dass wir in gutem Frieden stehn,
Der Sorg' und Geizes müssig gehn!

All unsre Schuld vergib uns, Herr,
Dass sie uns nicht betrübe mehr,
Wie wir auch unsern Schuldigern
Ihr' Schuld und Fehl' vergeben gern;
Zu dienen mach uns all' bereit
In rechter Lieb' und Einigkeit!

Führ uns, Herr, in Versuchung nicht;
Wenn uns der böse Geist anficht
Zur linken und zur rechten Hand,
Hilf uns tun starken Widerstand,
Im Glauben fest und wohlgerüst't
Und durch des Heil'gen Geistes Trost.

Von allem Übel uns erlös,
Es sind die Zeit und Tage böß;
Erlös uns von dem ew'gen Tod
Und tröst uns in der letzten Not;
Bescher uns auch ein selig End',
Nimm unsre Seel' in deine Händ'!

Amen, das ist, es werde wahr!
Stärk unsern Glauben immerdar,
Auf dass wir ja nicht zweifeln dran,
Was wir hiermit gebeten hab'n
Auf dein Wort in dem Namen dein;
So sprechen wir das Amen fein.

Martin Luther first published this hymn in 1539. It apparently appeared originally as a broadsheet and was also included in Valten Schumann's *Geistliche Lieder*, Leipzig, in the same year, together with the tune. Each stanza elaborates one of the petitions of the *Lord's Prayer*, the doxology excepted, and the last is on the Amen. We hold this to be Luther's finest hymn, placing it above his "Ein' feste Burg" and his "Aus tiefer Not." It is found in English as early as 1560 in *Psalmes of David*, by R.

Cox, and in the 1568 edition of John Wedderburn's *Gude and Godlie Ballates*. It was added to the *Scottish Psalter* in 1595. This is the earliest English version (by Cox or Coxe) that we have been able to find and begins with this stanza:

Our Father, which in heaven art,
And mak'st us all one brotherhood,
To call upon Thee with one heart
Our heavenly Father and our God,
Grant we pray not with lips alone,
But with our heart's deep sigh and groan.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

THIS hymn, based upon the Lord's Prayer, appeared in *Valten Schumann's Geistliche Lieder*, Leipzig, 1539. It has the following title: *Das Vater unser kurtz ausgelegt und in Gesangweise gebracht durch Doctor Mart. Luther*. The hymn, however, is somewhat older than the date of publication indicates. It is mentioned in a church document of Naumburg, in 1537, and is found together with the melody in a manuscript written by Johann Walther, which, according to Luther himself, was presented to him by Walther in 1530. This manuscript is printed in *Otto Kade's Luther Codex vom Jahr 1530*, Dresden, 1871. The hymnologist Fr. Spitta seeks to prove that Luther wrote it as early as 1519. Nutzhorn says: "It is recognized as one of Luther's best hymns. It has gained great favor and is extensively used in Germany, where it has been given a place in all the Lutheran hymn books and in many Reformed and Catholic hymnals as well."—There are at least ten English translations, of which the oldest dates from the 16th century. Our present version was rendered by Miss Winkworth for her *Chorale Book for England*, 1863.—It was first rendered into Danish in 1553 for *Hans Tausen's Hymn Book*. This Danish translation, with a few minor changes, was adopted by the later hymnals until Guldberg's time. Landstad prepared a very good version of the old translation. Grundtvig rendered two translations; the last one dating from the year 1854, "Gud Fader god i Himmerig," a very free rendering. [Dahle, *Library of Christians Hymns*]

Our Father, throned in heaven above ♦ 384

THIS hymn was published in Guthrie's *Sacred Lyrics*, 1869. The three short stanzas are based on the Lord's Prayer. [Dahle, *Library of Christians Hymns*]

Our Lord and God, O bless this day ♦ 514

Lad denne Dag, o Herre Gud,
For os velsignet være!
Fra Naadens Favns stød ingen ud
Af disse vore Kjære!

Vi for dit Aasyn staa,
Og bede, Store, Smaa:
Se, Fader, til os ned
I al din Miskundhed,
Og lad din Aand os styrke!

Sign Ordet i de Unges Mund
Dets Kraft i Hjertet brænde,
At de vor Tro og Troens Grund
Sandfærdig maa bekjende!
Engang de bares frem,
Og du velsigned dem;
Du tog de Smaa i Favn,
De døbttes i dit Navn,
O, kjendes ved dem, Herre!

Lad dem, som fæste vil sin Pagt,
Dit Fader-Hjerte finde,
Og lad det Ja, her vorder sagt,
Dem aldrig gaa af Minde!
Men svag er doe enhver
Til Strid mod Helveds Hær,
Styrk med din Kraftes Haand
Hver ærlig Sjæl og Aand
Til Enden tro at blive!

Engang de ud fra Fædrebo
Omkring i Verden vanker,
Da være Daab og kristen Tro
Det arme Hjertes Anker!
Vel den, som sandt faar sagt:
Jeg staar med Gud i Pagt!
Den veed sig ei forladt,
Som Haab til Gud har sat,
De Faderløses Fader.

THIS hymn is a free rendering of Bishop Brun's "Gud Fader, Sön, og Helligaand, vi for din Throne knæle." It appeared in five stanzas in *Evangeliske Sange*, Bergen, 1786. The hymn was revised for the *Evangelical Christian Hymnal*, 1797, and this version was made use of by Landstad. (Notes on J. N. Brun may be found under No.

46.) Our English translation is by G. T. Rygh (stanzas 1 and 4) and by C. A. Døving (stanzas 2 and 3). [Dahle, *Library of Christians Hymns*]

Our table now with food is spread ◇ **601**

SMALL Children's Prayer or Grace before Meals was published in Kingo's *Aandelige Sjungekors anden Part*, 1689. [Dahle, *Library of Christians Hymns*]

Our thanks and praise to Thee be given* ◇ **545**

(See: Lord God, to Thee we all give praise)

Out of the deep I call ◇ **453**

Henry W. Baker published this hymn in the appendix to the original edition, of *Hymns Ancient and Modern*, 1868. [*Handbook to The Lutheran Hymnal*]

Out of the depths I cry to Thee ◇ **452**

Aus tiefer Not schrei' ich zu dir.
Herr Gott erhör mein Rufen;
Dein' gnädig' Ohren kehr zu mir
Und meiner Bitt sie öffnen!
Denn so du willst das sehen an,
Was Sünd' und Unrecht ist getan,
Wer kann, Herr, vor dir bleiben?

Bei dir gilt nichts denn Gnad' und Gunst,
Die Sünde zu vergeben;
Es ist doch unser Tun umsonst
Auch in dem besten Leben.
Vor dir niemand sich rühmen kann,
Des muss dich fürchten jedermann
Und deiner Gnade leben.

Darum auf Gott will hoffen ich,
Auf mein Verdienst nicht bauen;
Auf ihm mein Herz soll lassen sich
Und seiner Güte trauen,
Die mir zusagt sein wertes Wort,
Das ist mein Trost und treuer Hort,
Des will ich allzeit harren.

Und ob es währt bis in die Nacht
Und wieder an den Morgen,

Doch soll mein Herz an Gottes Macht
Verzweifeln nicht noch sorgen.
So tu' Israel rechter Art,
Der aus dem Geist erzeuget ward
Und seines Gott's erharre.

Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnade,
Sein' Hand zu helfen hat kein Ziel,
Wie gross auch sei der Schade.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

Martin Luther wrote this metrical paraphrase of Ps. 130 in 1523, in four stanzas, and published it in *Etlich cristlich lider*, Wittenberg, 1524, and in *Eyn Enchiridion*, Erfurt, 1524. Stanza 2 of this version was then rewritten as Stanzas 2 and 3 and an improved five-stanza form was published in Johann Walther's *Gegstliche gesangk Buchleyn*, Wittenberg, 1524. It was also included in Luther's *Christliche Geseng zum Begrebnis*, Wittenberg, 1542.

On May 9, 1525, this hymn was sung at the funeral of Luther's friend and patron Frederick the Wise in the Castle Church at Wittenberg. Like Watts's "Our God, our Help in ages past," this hymn is very appropriate at a Christian burial. This hymn was also sung at Halle, in 1546, when Luther's body was being brought from Eisleben to Wittenberg. When Luther, during the Diet of Augsburg, had to remain at Coburg, where he was constantly kept in touch with the trend of events, he frequently became very anxious about the fate of his cause. Then he would gather the servants of the castle about him and say: "Come, let us, despite the devil, sing 'Aus tiefer Not schrei' ich zu dir' and thereby praise and glorify God!"

The fine tune: "Aus tiefer Not," also called "De profundis," "Luther's 130th," is possibly by Luther himself. It appeared with the five-stanza form in 1524. J. S. Bach built his cantata *Aus tiefer Not schrei' ich zu dir* for the Twenty-first Sunday after Trinity on this hymn.

This hymn is considered by many to be Luther's best production. It ranks with the finest German psalm versions, according to *Julian. [Handbook to The Lutheran Hymnal]*

OUT of the depths I cry to Thee," is based upon Psalm 130 and is one of the first hymns written by Luther. There are two German redactions of this hymn, one containing five stanzas and the other four. The common opinion has been that, when he, in 1523, began the work of furnishing German hymns for the congregation, he composed this hymn of four stanzas, and that he added the fifth stanza during the

following year. Later investigations, however, have brought out what seems to be a reasonable conclusion, namely, that the latter form of five stanzas based upon the Psalm of David and also containing references to “justification by faith,” as expounded in Romans, was written at an earlier period, possibly during violent spiritual struggles. While the version containing four stanzas is taken to be a later revision for church use. The shorter form was printed in *Erfurt Enchiridion* and in the so-called *Achtliederbuch*, 1524, while that of five stanzas was published in Johann Walther’s hymn collection, which appeared in Wittenberg during the same year and which Luther helped to prepare. The version containing five stanzas passed over into most of the Lutheran hymn books. The Strassburger hymn book of 1541 gives this hymn the following title: *a Hymn of Prayer and Supplication concerning the Forgiveness of Sins, together with a comforting Confession of Faith and an unflinching Trust in the Grace and Goodness of God.*

The hymn gained favor at once and is found in most of the leading hymn books in the Protestant countries.

When Luther, during the Diet of Augsburg, had to remain at Coburg, where he was kept informed of the trend of events, it often happened that he was on the verge of a collapse. He would then call the servants and say: “Come, let us, despite the devil, sing ‘Out of the depths I cry to Thee,’ and thereby praise and glorify God.” Many have testified concerning this hymn, how it has given them great comfort in trouble. When the pious Pastor Huber, of the church of St. Peter, Copenhagen, 1765, during his last days was visited by a friend, he was found weighed down by grief and would not be comforted. Being cheerful and glad, the following day, Huber explained that during the previous evening he had sought for something in himself which might testify to his advantage before God, but had found nothing whatsoever. It was this feeling of extreme spiritual poverty which had weighed him down with grief. But the second stanza of Luther’s hymn had come to his mind:

Thy sovereign grace and boundless love, Make Thee, O Lord, forgiving;

My purest thoughts and deeds but prove Sin in my heart is living:

None guiltless in Thy sight appear;

All who approach Thy throne must fear, and humbly trust Thy mercy.

The words of this stanza brought his thoughts back again to the source of comfort.

An incident of interest happened in Magdeburg, 1524. An old linen-weaver stood in the market place and sang this hymn to a number of interested listeners and sold copies of the hymn. He was arrested by Lubin, the burgomaster. A large number of the citizens gathered at the town hall and demanded his release, which was granted at once. (See Vol. I, under No. 29.) This has been a favorite hymn at funerals. It was included by Luther in the collection entitled, *Christian Hymns in Latin and German for Use at Funerals*. It was sung when the elector, Frederick the Wise, was buried in the Castle Church of Wittenberg, May 9, 1525. When Luther’s body, on the 20th of February, 1546, was brought from Eisleben to Wittenberg and the casket remained over night in

the church of Halle, a large number of people gathered in the church and sang, “Out of the depths I cry to Thee.”

This hymn was translated into Danish by Claus Mortensen for his *Messebog*, 1528. This version was used in all the later Danish hymn books with the exception of *Den evangelisk-christelige*. There are over 20 English translations. The rendering found in *The Lutheran Hymnary* is taken from the *New Congregational Hymn Book*, 1859. [Dahle, *Library of Christians Hymns*]

Over Kedron Jesus treadeth ◇ 295

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THIS hymn “concerning the bloody sweat of Jesus Christ in the Garden of Gethsemane” was printed first in *En ny Kirke-Psalme-Bog (Vinterparten)*, 1689. It was later included in Kingo’s authorized hymn book of 1699. For this hymn Ludvig Lindeman composed one of his best church melodies. The English translation was rendered by J. Jeffrey in 1880. (For notes on Kingo, see Vol. I, No. 37.) [Dahle, *Library of Christians Hymns*]

OVER KEDRON JESUS TRÆDER ◇ 295

For this hymn Ludvig Lindeman composed one of his best church melodies. [Dahle, *Library of Christians Hymns*]

PALESTRINA* (VICTORY) ◇ 357

PÁN BUH ◇ 204

PASCHAL ALLELUIAS ◇ 355

PATMOS ◇ 444

The tune “Patmos,” to which she intended the hymn “Take my life” to be sung, was composed by her father, William H. Havergal. It appeared in Havergal’s *Psalmody*, 1871, from an unpublished manuscript dated 1869. [*Handbook to The Lutheran Hymnal*]

Peace to soothe our bitter woes ◇ 595

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THIS hymn appeared first in *Kirke-Psalmer udgivne til Prøve* (Church Hymns published on Trial), by the committee on hymns, elected by the convention of Copenhagen ministers in 1845. Later the hymn was printed in *Festival Hymns*, second

edition, 1850. Festival Hymns was the name given by the Vartou congregation to the supplement to the Evangelical Christian Hymn Book. This supplement was later printed in many enlarged editions. The English translation used in *The Lutheran Hymnary* is by G. T. Rygh, 1908, somewhat changed. [Dahle, *Library of Christians Hymns*]

PICARDY ◇ 298

POTSDAM ◇ 158

The tune “Potsdam” first appeared in Mercer’s *Church Psalter and Hymnbook*, 1854. It is an adaptation from the subject of Johann Sebastian Bach’s second fugue in E major of his *Forty-eight Preludes and Fugues*. [*Handbook to The Lutheran Hymnal*]

Praise God the Lord, ye sons of men ◇ 148

Lobt Gott, ihr Christen allzugleich,
In seinem höchsten Thron,
Der heut’ aufschleusst sein Himmelreich
Und schenkt uns seinen Sohn!

Er kommt aus seines Vaters Schoss
Und wird ein Kindlein klein,
Er liegt dort elend, nackt und bloss
In einem Krippelein.

Er äussert sich all seiner G’walt,
Wird niedrig und gering
Und nimmt an sich ein’s Knechts Gestalt,
Der Schöpfer aller Ding’.

Er liegt am seiner Mutter Brust,
Ihr’ Milch ist seine Speis’,
An dem die Engel sehn ihr’ Lust,
Denn er ist Davids Reis,

Das aus sei’m Stamm entspriessen sollt’
In dieser letzten Zeit,
Durch welchen Gott aufrichten wollt’
Sein Reich, die Christenheit.

Er wechselt mit uns wunderlich:

Fleisch und Blut nimmt er an
Und gibt uns in sein's Vaters Reich
Die klare Gottheit dran.

Er wird ein Knecht und ich ein Herr,
Das mag ein Wechsel sein!
Wie könnt' es doch sein freundlicher,
Das herz'ge Jesulein?

Heut' schleusst er wieder auf die Tür
Zum schönen Paradeis;
Der Cherub steht nicht mehr dafür.
Gott sei Lob, Ehr' und Preis!

Nikolaus Herman first published this hymn in his collection *Die Sonntags Euangelia vber das gantze Jar* etc., Wittenberg, 1560. In these songs on the Gospels of the church year he had three for Christmas, of which this was the first. It became one of the most popular German Christmas hymns.

It has been frequently translated into English. The translation in *The Lutheran Hymnal* was written by August Crull. [*Handbook to The Lutheran Hymnal*]

Praise God, from whom all blessings flow ◇ 592

For comments on this text see Ken's Morning Hymn "Awake, my soul, and with the sun."

Praise God, this hour of sorrow ◇ 475

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THE author of this hymn has given it the following title: *a Parting Song, at the burial of David, the little son of David Müller, the book dealer of Breslau*, 1632. It was printed in the second edition of *Devoti Musica Cordis*, 1636. The original has 12 stanzas. It was rendered into Danish by H. A. Brorson and printed in *Troens rare Klenodie*, 1739. Our present English translation was rendered by the Rev. O. H. Smeby, 1904. [Dahle, *Library of Christians Hymns*]

Praise the Almighty, my soul, adore Him! ◇ 497

Lobe den Herren, o meine Seele!
Ich will ihn loben bis in Tod;
Weil ich noch Stunden auf Erden zähle,
Will ich lobsingen meinem Gott.
Der Leib und Seel' gegeben hat,

Werde gepriesen früh und spat.
Halleluja! Halleluja!

Fürsten sind Menschen, vom Weib geboren,
Und kehren um zu ihrem Staub;
Ihre Anschläge sind auch verloren
Wenn nun das Grab nimmt seinen Raub.
Weil denn kein Mensch uns helfen kann,
Rufe man Gott um Hilfe an!
Halleluja! Halleluja!

Selig, ja selig ist der zu nennen,
Des Hilfe der Gott Jakobs ist,
Welcher vom Glauben sich nichts lässt trennen
Und hofft getrost auf Jesum Christ.
Wer diesen Herrn zum Beistand hat,
Findet am besten Rat und Tat.
Halleluja! Halleluja!

Dieser hat Himmel, Meer und die Erden,
Und was darinnen ist gemacht.
Alles muss pünktlich erfüllet werden,
Was er uns einmal zugedacht.
Er ist's der Herrscher aller Welt,
Welcher uns ewig Glauben hält.
Halleluja! Halleluja!

Zeigen sich welche die Unrecht leiden,
Er ists, der ihnen Recht verschafft.
Hungrigen will er zu Speis' bescheiden,
Was ihnen dient zur Lebenskraft.
Die hart Gebundnen macht er frei,
Seine Genad' ist mancherlei.
Halleluja! Halleluja!

Rühmet, ihr Menschen, den hohen Namen
Des, der so grosse Wunder tut!
Alles, was Odem hat, rufe Amen!
Und bringe Lob mit frohem Mut.
Ihr Kinder Gottes, lobt und preist
Vater und Sohn und Heil'gen Geist!

Halleluja! Halleluja!

This hymn by Johann Daniel Herrnschmidt was first published in the second part of Freylinghausen's *Gesangbuch*, Halle, 1714, in eight stanzas. It is a highly poetical version of Ps. 146. The translation gives Stanzas 1, 2, 3, 4, a combination of Stanzas 5 and 6, and Stanza 8.

The translation by Alfred Brauer first appeared in the *Australian Lutheran Hymn Book*, 1925. It was slightly altered for *The Lutheran Hymnal*.

Praise the Lord, ye heavens, adore Him ◇ 64

THIS hymn is based on the 148th Psalm. The first stanza appeared for the first time in a tract which was pasted into the music edition of a collection of hymns used in the Foundling Hospital, London, 1796. Later it was printed also in the text edition of the same collection, but without giving the name of the author. It has been attributed to John Kempthorne and to Bishop Mant, but without good reason. In W. Russell's Foundling Collection, 1809, it has been set to Haydn's melody. As a rule, this tune has since been used for the hymn. It has found a place in a great many hymn books in England and America. [Dahle, *Library of Christians Hymns*]

Praise to the Father, the glorious King of creation! ◇ 7

THIS hymn is sometimes listed as a translation of Neander's "Lobe den Herren," but with the exception of the first stanza it is really an original poem written in the same meter and set to the same melody as Neander's hymn. It was published in *Hopkins' Carols, Hymns and Songs*, 1882. [Dahle, *Library of Christians Hymns*]

Praise to the Lord, the Almighty ◇ 65

Lobe den Herren, den mächtigen König der Ehren!
Meine geliebete Seele, das ist mein Begehren.
Kommet zuhauf!
Psalter und Harfe, wacht auf!
Lasset die Musikam hören!

Lobe den Herren, der alles so herrlich regieret,
Der dich auf Adellers Fittichen sicher geführt,
Der dich erhält,
Wie es dir selber gefällt.
Hast du nicht dieses verspüret?

Lobe den Herren, der künstlich und fein dich bereitet,
Der dir Gesundheit verliehen, dich freundlich geleitet!
In wieviel Not

Hat nicht der gnädige Gott
Über dir Flügel gebreitet!

Lobe den Herren, der deinen Stand sichtbar gesegnet,
Der aus dem Himmel mit Strömen der Liebe geregnet!
Denke daran,
Was der Allmächtige kann,
Der dir mit Liebe begegnet!

Lobe den Herren, was in mir ist lobe den Namen!
Alles, was Odem hat, lobe mit Abrahams Samen!
Er ist dein Licht,
Seele, vergiss es ja nicht!
Lobende, schliesse mit Amen!

This is one of the most widely sung praise-hymns of the Christian Church. The author is Joachim Neander. The hymn was first published in Neanders *Glaub- und Liebesbung: aufgemuntert durch einflätige Bundes Lieder und Danck-Psalmen*, Bremen, 1679.

The translation is by Catherine Winkworth, slightly altered. It appeared in her *Chorale Book for England* in 1863. [*Handbook to The Lutheran Hymnal*]

THIS hymn alone would have made the author's name immortal. Under the title, Der Lobende, this hymn was first found in Neander's *Glaub- und Liebesübung, aufgemuntert durch einfältige Bundes-Lieder und Danck-Psalmen*, 1680. The Biblical basis for the hymn is Psalm 103: 1-6, and Psalm 150. It is Neander's best known and most popular hymn. It has been translated into many languages; into English at least 14 times. The version in L. H. is by Miss Winkworth. It was the favorite hymn of Friedrich Wilhelm III of Prussia. It was used as the festival hymn at the jubilee of the minister of war, Albrecht von Roon, near Paris, January 9, 1871. [Dahle, *Library of Christians Hymns*]

Praise to Thee and adoration ◇ 596

Lov og Tak og evig Ære
Ske dig Guda enbaarne Søn,
Som en Tjener vilde være,
Kommen ud af Davids Kjøen!
Søde Jesu, lær du mig,
At jeg vandrer rettelig.
Og i dine Fodspor træder,
Ja udi din Vei mig glæder.

Lad mig aldrig dig forsage,
Om end Kors Og Kimmer mig
Skal i denne Verden plage,
Men at jeg dog hjærtelig
Elsker dig indtil min Død,
Og forlindrer al min Nød
Ned din Fødsel, Død og Smerte,
Tag dem aldrig fra mit Hjerte!

This hymn by Thomas Kingo first appeared in his *En Ny Kirke-Psalmebog* (Vinterparten), 1689. It is based on John 21:19-24, the Gospel for Third Christmas Day. It is a closing hymn for that day. In Guldberg's *Hymn-Book* it is appointed to be sung after the sermon from Christmas until Candlemas.

The translation is based on that by Kristen Kvamme and others, 1904. It appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

THIS hymn appeared first in the author's *En Ny Kirke-Psalmebog* (Vinterparten), 1689. It is based upon the Gospel lesson for "Third Day Christmas," John 21:19-24. In Kingo's *Hymnal* it is listed as the closing hymn for that festival day. In Guldberg's *Hymn Book* the hymn is ordered to be "sung after the sermon from Christmas until Candlemas." It has been very commonly used as the closing hymn of the service, and is one of the hymns which possibly the greater number of church goers know by heart. The English translation was rendered; by the Rev. Kr. Kvamme, 1904. [*Dahle, Library of Christians Hymns*]

Praise, my soul, the King of heaven ◇ 67

THIS hymn is based on the 103rd Psalm of David. It is one of the most beautiful hymn paraphrases composed by Henry Francis Lyte. It was published in his *Spirit of the Psalms*, in 1834. [*Dahle, Library of Christians Hymns*]

Prayer is the soul's sincere desire ◇ 387

WRITTEN in 1818 at the request of E. Bickersteth for his treatise on prayer. It was printed the same year as mentioned above in connection with hymn No. 360, "Lord, teach us how to pray aright," for use in the Sunday Schools of Sheffield. In 1819 it was printed together with Bickersteth's treatise on prayer, and in *Cotterill's Selection*; later it was also published in *Montgomery's Christian Psalmist* and *Original Hymns*. The original contained eight stanzas. Montgomery himself relates that none of his other hymns seem to have aroused so much interest and to have gained such recognition in the form of letters of thanks as this hymn. Strictly speaking it is not a hymn. In fact it is really the last stanza only which brings it in upon the common ground of church hymns. It is very extensively used for divine services. A more beautiful poem concerning prayer has never been written. Montgomery himself was a man of prayer. In 1854, when 83

years old, he sat one evening at his home, conducting devotion; his prayer became more fervent and intense than ever before. That was to be the last time that his voice was heard in prayer. The next morning he was found lying unconscious upon the floor of his room. He died that same day. Duffield says, "Montgomery entered heaven with prayer." [Dahle, *Library of Christians Hymns*]

Preserve Thy Word, O Savior ◇ 533

Erhalt uns deine Lehre,
Herr zu der letzten Zeit,
Erhalt dein Reich, vermehre
Dein' edle Christenheit;
Erhalt standhaften Glauben,
Der Hoffnung Leitsternstrahl;
Lass uns dein Wort nicht rauben
In diesem Jammertal!

Erhalt dein' Ehr' und wehre
Dem, der dir widerspricht;
Erleucht, Herr, und bekehre,
Allwissend ewig Licht,
Was dich bisher nicht kennet;
Entdecke doch der Welt
(Der du dich Licht genennet),
Was einzig dir gefällt!

Erhalt, was du gebauet
Und durch dein Blut erkaufte,
Was du dir had vertrauet,
Die Kirch', auf welch' anlaufft
Der grimme Sturm des Drachen;
Sei du ihr Schutz und Wall,
Dass, ob die Welt will krachen,
Sie nimmermehr verfall!

Erhalt, Herr, deine Schafe,
Der grimme Wolf kommt an;
Erwach aus deinem Schlafe,
Weil niemand retten kann
Als du, o grosser Hirte;
Leit uns auf gute Weid',
Treib, nähr, erfreu, bewirte

Uns in der wüsten Heid'!

Erhalt uns, Herr, dein Erbe,
Dein wert'es Heiligtum;
Zerreiss, zerschmeiss, verderbe,
Was wider deinen Ruhm!
Lass dein Gesetz uns führen,
Gönn uns dein Himmelsbrot,
Lass deinen Schmuck uns zieren,
Heil uns durch deinen Tod!

Erhalt und lass uns hören
Dein Wort, das selig macht,
Den Spiegel deiner Ehren,
Das Licht in dieser Nacht,
Dass dieser Brunn uns tränke,
Der Himmelstau uns netz',
Dass diese Richtschnur lenke,
Der Honigseim ergötz!

Erhalt in Sturm und Wellen
Dein Häuflein, lass doch nicht
Uns Wind und Wetter fällen,
Steur selbst dein Schiff und richt
Den Lauf, dass wir erreichen
Die Anfurt nach der Zeit
Und hilf uns Segel streichen
In sel'ger Ewigkeit!

This hymn by Andreas Gryphius first appeared in the Saubert *Gesangbuch*, Nürnberg, 1676, entitled "Of the Word of God and the Christian doctrine." The hymn is a recast of an earlier hymn by Josua Stegmann, published in his *Hertzen-Seufftzern*, Lüneburg, 1630. The hymn has not enjoyed a wide usage in the German churches, except here in America.

The translation is by William J. Schaefer and was prepared for *The Lutheran Hymnal* in 1938. [*Handbook to The Lutheran Hymnal*]

***PRINCESS EUGENIE* ◇ 61**

***PUER NATUS IN BETHLEHEM* ◇ 112**

***PUER NOBIS* ◇ 106**

The tune “Puer nobis nascitur,” also called “Splendor,” is from Michael Prätorius’s *Musae Sioniae*, Vol. VI, 1609, where it was set to a German translation of the old Latin carol “Geborn ist Gottes Söhnelein,” evidently based on the fifteenth-century tune used with the carol, found in *Christliches Gesangbüchlein*, Cyriak Spangenberg, Eisleben, 1568. [*Handbook to The Lutheran Hymnal*]

***PURLEIGH* ◇ 502**

Arthur Henry Brown, born 1830, is the composer of the melody (Purleigh). [Dahle, *Library of Christians Hymns*]

***QUEM PASTORES* ◇ 128**

The tune “Quem Pastores” has long been associated with the hymn “Come, your hearts and voices raising.” It is the melody of a German Christmas matins carol of 14th-century origin. One of the old texts of this carol begins: “Den die Hirten lobeten ser.” The tune was first published in Valentin Triller’s *Ein Christlich Singebuch für Layen und Gelerten*, Breslau, 1555, set to the Latin text of “Quem Pastores” and a German text, beginning “Preis sei Gott im höchsten Throne.” [*Handbook to The Lutheran Hymnal*]

***RATHBUN* ◇ 523**

The melody (Rathbun) was composed in 1847 (or 1851) by Ithamar Conkey (b. Mass., 1815; d. 1867). [Dahle, *Library of Christians Hymns*]

The tune “Rathbun” was written by Ithamar Conkey in 1849. Dr. McCutchan brings this interesting article on the tune from the *Norwich Bulletin*:

Doctor Hiscox was . . . pastor of the church. He had prepared a series of seven sermons from “The Words on the Cross.”

One Sunday during the series it was a very rainy day. Mr. Conkey was sorely disappointed that the members of the choir did not appear, as only one soprano came. Mr. Conkey was so discouraged and disheartened that after the prelude he closed the organ and locked it and went to his home on Washington Street. The pastor and choir gallery were at opposite ends of the church, and he could leave without attracting the attention of the congregation.

That afternoon he sat down at the piano for practice; the thoughts suggested in the series of sermons Doctor Hiscox had prepared and the words of the hymn suggested to be sung, “In the Cross of Christ I glory,” passing and repassing through his mind. He then and there composed the music which is now so universally familiar in churches of every denomination, known as “Rathbun.”

He admitted afterward the inspiration was a vivid contradiction of his feelings at the morning service.

He prepared the scores for his choir, and the following Saturday evening it was rehearsed, and Sunday at the morning service in the Central Baptist Church, Norwich, Connecticut, it was sung for the first time.... Mr. and Mrs. Beriah S. Rathbun were both members of the choir. Mrs. Rathbun was the leading soprano. Mr. Conkey named it "Rathbun" as a compliment to her. She was then twenty-four years old. She died when she was twenty-nine years old. [*Handbook to The Lutheran Hymnal*]

RATISBON ◇ 582

The tune "Ratisbon" is ascribed to Johann Gottlob Werner. It appeared in his *Choralbuch zu den neuen sächsischen Gesangbüchern*, Leipzig, 1815 (1813 according to Koch), set to the words "Jesu, meines Lebens Leben", which seems to be based on an older tune by Joachim Neander, in his *Choralbuch* of 1680. [*Handbook to The Lutheran Hymnal*]

REGENT SQUARE ◇ 114

The melody, called "Regent Square," is composed by Henry Smart, an English church musician. It appeared for the first time in *Psalms and Hymns for Divine Worship*, 1867. [Dahle, *Library of Christians Hymns*]

The tune, "Regent Square," is by Henry Smart, written for *Psalms and Hymns for Divine Worship* (English Presbyterian), 1867. It was set to Horatius Bonar's hymn "Glory Be to God the Father." [*Handbook to The Lutheran Hymnal*]

Rejoice, rejoice, believers ◇ 543

Ermuntert euch, ihr Frommen
Zeigt eurer Lampen Schein!
Der Abend ist gekommen,
Die finstre Nacht bricht ein.
Es hat sich aufgemachet
Der Bräutigam mit Pracht:
Auf betet, kämpft und wachet!
Bald ist es Mitternacht.

Die Wächter Zions schreien:
Der Bräutigam ist nah.
Begegnet ihm in Reihen
Und singt Halleluja!
Die Tür ist aufgeschlossen,
Die Hochzeit ist bereit:
Auf, auf, ihr Reichsgenossen!

Der Bräut'gam ist nicht weit.

Die ihr Geduld getragen
Und mit gestorben seid.
Sollt nun nach Kreuz und Klagen
In Freuden sonder Leid
Mitleben und -regieren
Und vor des Lammes Thron
Mit Jauchzen triumphieren
In einer Siegeskron'.

O Jesu, meine Wonne.
Komm bald und mach dich auf!
Geh auf, verlangte Sonne,
Und fördre deinen Lauf!
O Jesu, mach ein Ende
Und führ uns aus dem Streit!
Wir heben Haupt und Hände
Nach der Erlösungszeit.

This cento is from a hymn of ten stanzas by Laurentius Laurenti. It is his finest hymn and emphasizes our Lord's Second Advent. The hymn was published in the author's *Evangelica Melodica*, 1700, entitled "for the 27th Sunday after Trinity." The complete hymn—our cento contains only Stanzas 1, parts of 2 and 3, 7, and 10—unites the imagery of the parable of the Ten Virgins, Matt. 25:1-13 with that of Rev. 20—21.

The translation is an altered form of Sarah Findlater's, which appeared in *Hymns from the Land of Luther* (by her and her sister, Jane Borthwick), 1854, first series.

Another stanza from the original (Stanza 8) translated by Mrs. Findlater, beautiful for its imagery, reads:

Palms of victory are there;
There radiant garments are;
There stands the peaceful harvest,
Beyond the reach of war.
There, after stormy winter,
The flowers of earth arise
And from the grave's long slumber
Shall meet again our eyes.
[*Handbook to The Lutheran Hymnal*]

Rejoice, rejoice, this happy morn ◇ 142

Os er idag en Frelser fød,
Guds Salvende i vores Kjød,
En Herre til Guds Ære.
Nu er han fød I Davids Stad,
Den Søn, som Englene tilbad,
Velsignet evig være!
Min Sjæl, kjend vel Denne Naade,
Fri fra Vaade, Mæt dit Øie ved
Opgangen af det Høie!

In Scandinavian Lutheran circles, we are informed, it is customary in the service on Christmas Day, after the pastor has delivered the introduction to his sermon, for the congregation to rise and sing this hymn of one stanza. After which it is seated, and the pastor proceeds with the preaching of the sermon.

This hymn is from the pen of Birgitte Boye and was published in *Guldberg's Hymn Book*, 1778. The translation is by Carl Döving, made in 1911 and published in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

AND thou, child, shalt be called the prophet of the Highest: For thou shalt go before the face of the Lord to prepare His ways; To give knowledge of salvation unto His people by the remission of their sins, Through the tender mercy of our God; whereby the Dayspring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death, to guide our feet into the way of peace" (Luke 1:76-79). The "Dayspring from on high" (Solopgangen av det høie) is Christ, the Sun of Righteousness and the Light of the World (Skaar). The hymn was first printed in *Guldberg's Hymn Book*, 1778. The English translation is by Rev. C. Døving, 1911. [Dahle, *Library of Christians Hymns*]

Rejoice, rejoice, ye Christians ◇ 132

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THE author of this Christmas hymn is not known. It was first published in *Geistliche Lieder und Psalmen*, Magdeburg, 1540. In a *Leipzig Gesangbuch* of 1582 the first line has been changed to *Freut euch, ihr lieben Christen*. This hymn has found a place in many Lutheran hymnals. Our present translation is by Miss Winkworth and was published in her *Chorale Book for England*, 1863. It has been included in many Lutheran hymn books also in America. [Dahle, *Library of Christians Hymns*]

Rejoice, the Lord is King! ◇ 376

REJOICE in the Lord alway, and again I say, rejoice" (Phil. 4:4). This hymn was published in *Wesley's Hymns for our Lord's Resurrection*, 1746. It had appeared in

the *Moral and Sacred Poems*, 1744, and was revised by the author. [Dahle, *Library of Christians Hymns*]

Ride on! ride on in majesty ◇ 280

THIS Palm Sunday hymn was first printed in *Bishop Heber's Hymns*, collected and published after his death and arranged according to the Sundays and Holidays of the church year. This collection contains 57 hymns by Heber; 13 by Milman; and 29 by other composers. The collection was published in London, 1827. It was also printed in *Milman's Selection of Psalms and Hymns*, 1837. It is commonly ranked among Milman's best hymns and is considered the most popular Palm Sunday hymn in the English language. [Dahle, *Library of Christians Hymns*]

Rise again, ye lion-hearted ◇ 555

Löwen, lasst euch wieder finden
Wie im ersten Christentum,
Die nichts konnte überwinden!
Seht nur an ihr Martertum,
Wie in Lieb' sie glühen,
Wie sie Feuer sprühen,
Dass sich vor der Sterbenslust
Selbst der Satan fürchten musst'!

In Gefahren unerschrocken
Und von Lüsten unberührt,
Die aufs Eitle konnten locken,
War man damals; die Begierd'
Ging nur nach dem Himmel,
Fern aus dem Getümmel
War erhoben das Gemüt,
Achtete, was zeitlich, nicht.

Ganz grossmütig sie verlachten,
Was die Welt für Vorteil hält
Und wonach die meisten trachten,
Es mocht' sein Ehr', Wollust, Geld.
Furcht war nicht in ihnen,
Auf die Kampfschaubühnen
Sprangen sie mit Freudigkeit,
Hielten mit den Tieren Streit.

O dass ich, wie diese waren,

Mich befänd' auch in dem Stand!
Lass mich doch im Grund erfahren
Dein' hilfreiche, starke Hand,
Mein Gott, recht lebendig!
Gib, dass ich beständig
Bis in Tod durch deine Kraft
Übe gub Ritterschaft!

This hymn, by an unknown author, appeared in the hymnal *Anmütiger Blumenkranz*, etc., 1712, in thirteen stanzas. It is very likely based on a work by Gottfried Arnold, his *The First Love, i. e., a true Picture of the First Christians in their Living Faith and Holy Life*, 1696. The cento is composed of Stanzas 1, 2, 4, and 5 of the original.

The translation is by Martin Franzmann in 1940. [*Handbook to The Lutheran Hymnal*]

Rise! To arms! With prayer ◇ 518

Rüstet euch, ihr Christenleute!
Die Feinde suchen euch zur Beute,
Ja Satan selbst hat eu'r begehrt.
Wappnet euch mit Gottes Worte
Und kämpfet frisch an jedem Orte,
Damit ihr bleibet unversehrt!
Ist euch der Feind zu schnell,
Hier ist Immanuel!
Hosianna!
Der Starke fällt
Durch diesen Held,
Und wir behalten mit das Feld.

Reinigt euch von euren Lüsten.
Besieget sie, die ihr seid Christen
Und stehet in des Herren Kraft!
Stärket euch in Jesu Namen,
Dass ihr nicht strauchelt wie die Lahmen!
Wo ist des Glaubens Eigenschatt?
Wer hier ermüden will,
Der schaue auf das Ziel,
Da ist Freude.
Wohlan, so seid
Zum Kampf bereit,

So krönet euch die Ewigkeit!

Streitet recht die wenig Jahre.
Eh' ihr kommt auf die Totenbahre!
Kurz, kurz ist unser Lebenslauf.
Wenn Gott wird die Toten wecken
Und Christus wird die Welt erschrecken,
So stehen wir mit Freuden auf.
Gott Lob, wir sind versöhnt!
Dass uns die Welt noch höhnt,
Währt nicht lange,
Und Gottes Sohn
Hat längstens schon
Uns beigelegt die Ehrenkron'.

Jesu, stärke deine Kinder
Und mache die zu Überwindern,
Die du erkaufst mit deinem Blut.
Schaffe in uns neues Leben,
Dass wir uns stets zu dir erheben,
Wenn uns entfallen will der Mut!
Geuss aus auf uns den Geist,
Dadurch die Liebe fleusst
In die Herzen,
So halten wir
Getreu an dir
Im Tod und Leben für und für!

Wilhelm E. Arends is said to have contributed this and two other hymns to Freylinghausen's *Gesang-Buch*, 1714. Koch styles it "a call to arms for spiritual conflict and victory."

The translation is an altered form of that by John M. Sloan in Wilson's *Service of Praise*, 1865.

CONCERNING spiritual struggle and victory."

This hymn was first printed in Freylinghausen's *Gesangbuch*, 1714. The English translation was rendered by J. M. Sloan, 1865. [Dahle, *Library of Christians Hymns*]

Rise, children of the kingdom! ◇ 105

Auf, auf, ihr Reichsgenossen,
Der König kommt heran!
Empfahet unverdrossen

Den grossen Wundermann.
Ihr Christen, geht herfür,
Lasst uns vor allen Dingen
Ihm Hosianna singen
Mit heiliger Begier.

Auf, ihr betrübten Herzen,
Der König ist gar nah!
Hinweg, all' Angst und Schmerzen,
Der Helfer ist schon da!
Seht, wie so mancher Ort
Hochtröstlich ist zu nennen,
Da wir ihn finden können
Im Nachtmahl, Tauf' und Wort.

Auf, auf, ihr Vielgeplagten,
Der König ist nicht fern!
Seid fröhlich, ihr Verzagten!
Dort kommt der Morgenstern.
Der Herr will in der Not
Mit reichem Trost euch speisen;
Er will euch Hilf' erweisen,
Ja dämpfen gar den Tod.

Frischauf in Gott, ihr Armen,
Der König sorgt für euch!
Er will durch sein Erbarmen
Euch machen gross und reich.
Der an ein Tier gedacht,
Der wird auch euch ernähren;
Was Menschen nur begehren,
Das steht in seiner Macht.

Seid fromm, ihr Untertanen,
Der König ist gerecht,
Lasst uns den Weg ihm bahnen
Und machen alles schlecht.
Fürwahr, er meint es gut;
Drum lasset uns die Plagen,
Die er uns schickt, ertragen
Mit unerschrocknem Mut.

Nun, Herr, du gibst uns reichlich,
Wirst selbst doch arm und schwach;
Du liebest unvergleichlich,
Du jagst den Sündern nach.
Drum woll'n wir insgemein
Die Stimmen hoch erschwingen,
Dir Hosianna singen
Und ewig dankbar sein.

This cento by Johann Rist is composed of Stanzas 1, 2, 3, 7, 5, and 12 of the original. The hymn first appeared in the author's *Sabbatische Seelenlust*, Lüneburg, 1651, entitled "On the Gospel of the First Sunday in Advent, which is written by the Holy Evangelist Matthew at the 21st chapter."

The translation is based on Catherine Winkworth's *Lyra Germanica*, Second Series, 1858. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first published in Rist's *Sabbatische Seelenlust*, Lüneburg, 1651. It contained twelve verses under the title: The Gospel Lesson for the first Sunday in Advent as recorded by the Evangelist Matthew in the twenty-first chapter of his Gospel. Several English hymnals have the first line: "Arise, the kingdom is at hand"; "Arise (Awake), sons of the kingdom"; "Arise, ye heirs of glory." [Dahle, *Library of Christians Hymns*]

Rise, my soul, to watch and pray ◇ 253

Mache dich, mein Geist, bereit,
Wache, fleh und bete,
Dass dich nicht die böse Zeit
Unverhofft betrete;
Denn es ist Satans List
Über viele Frommen
Zur Versuchung kommen.

Wache, dass dich Satans List
Nicht im Schlaf antreffte,
Weil er sonst behende ist,
Dass er dich beäffe,
Und Gott gibt, die er liebt,
Oft in seine Strafen,
Wenn sie sicher schlafen.

Wache dass dich nicht die Welt

Durch Gewalt bezwinge
Oder, wenn sie sich verstellt.
Wieder an sich bringe.
Wach und sieh, damit nie
Viel von falschen Brüdern
Unter deinen Gliedern!

Wache dazu auch für dich,
Für dein Fleisch und Herze,
Damit es nicht liederlich
Gottes Gnad' verscherze;
Denn es ist voller List
Und kann sich bald heucheln
Und in Hoffart schmeicheln.

Bete aber auch dabei
Mitten in dem Wachen;
Denn der Herre muss dich frei
Von dem allem machen,
Was dich drückt und bestrickt,
Dass du schläfrig bleibest
Und sein Werk nicht treibest.

Drum so lasst uns immerdar
Wachen, flehen, beten,
Weil die Angst, Not und Gefahr
Immer näher treten;
Denn die Zeit ist nicht weit,
Da uns Gott wird richten
Und die Welt vernichten.

Johann B. Freystein wrote this hymn in ten stanzas. It first appeared in *Geistreiches Gesang-Buch*, Halle, 1697. It is a stirring call to watchfulness against the world, the flesh, and Satan. It is based on Matt. 26:41. The cento omits Stanzas 2, 3, 8, and 9, which read in translation:

2. But first rouse thee and awake
From secure indifference;
Else will follow in its wake
Woe without deliverance.
O beware! Soul, take care!

Death in sins might find thee
Ere thou look behind thee.

3. Wake and watch, or else thy night
Christ can ne'er enlighten;
Far off still will seem the light
That thy path should brighten;
God demands Eyes and hands
Open for the offers
He so richly proffers.

8. Yea, indeed, He bids us pray,
Promising to hear us,
E'er to be our Staff and Stay,
Ever to be near us.
Ere we plead, Will He heed,
Strengthen, keep, defend us,
And deliverance send us.

9. Courage, then, for all things must
Work for good and bless us
If we but in prayerful trust
To His Son address us
For He will Richly fill
And His Spirit send us.
Who to Him commend us.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

Rise, Thou light of Gentile nations ◇ 199

Gehe auf, du Trost der Heiden,
Jesu, heller Morgenstern!
Lass dein Wort, das Wort der Freuden,
Laut erschallen nah und fern,
Dass es allen Frieden bringe,
Die der Feind gefangen hält,
Und dir Lob und Preis erklinge
Durch die ganze Heidenwelt!

Sieh die Not der geistlich Blinden,

Welche deinen Glanz nicht sehn
Und, solange sie dich nicht finden,
Trostlos in der Irre gehn!
Sieh den Jammer aller Heiden:
Finsternis bedeckt sie,
Und im Dunkel ihrer Leiden
Labet sie die Hoffnung nie.

Ach, in diesen Finsternissen
Lügen wir auch ganz und gar,
Wenn uns nicht herausgerissen
Der Erbarmer wunderbar.
Freundlich ist er uns erschienen
In der Gnade hehrer Pracht,
Dass wir nun mit Freuden dienen
Dem, der uns so selig macht.

Da wir nun dein Heil erfahren,
Darf die Liebe nimmer ruhn,
Es der Welt zu offenbaren,
Wie du uns gebeutst zu tun:
Aller Kreatur zu künden
Gottes Wort vom ew'gen Heil,
Dass Vergebung ihrer Sünden
Allen Menschen werd' zuteil.

Mehr in uns dein Liebesfeuer,
Herr, den Heiden beizustehn,
Dass wir betend immer treuer
Um Erbarmung für sie flehn,
Dass wir gerne Gaben spenden
Für dein Evangelium
Und viel fromme Boten senden,
Zu verkünden deinen Ruhm!

Nun, so lass dein Licht erscheinen,
Gott, den Heiden nah und fern!
Von den Strassen, von den Zäunen
Rufe sie durch deinen Stern!
Führe, die du dir erkoren,
Aus dem Reich des Teufels aus;

Denn für alle, die verloren,
Ist noch Raum im Vaterhaus.

This hymn is by Herman Fick and was included in the 1917 edition of our German hymnal, *Kirchengesangbuch für Evangelisch-Lutherische Gemeinden*, etc., St. Louis. The translation is composite and was prepared for *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

Rise, ye children of salvation ◇ 217

Auf, ihr Christen, Christi Glieder,
Die ihr noch hängt an dem Haupt,
Auf, wacht auf, ermannt euch wieder,
Eh' ihr werdet hingeraubt!
Satan beut an den Streit
Christo und der Christenheit.

Diesen Sieg hat auch empfunden
Vieler Heil'gen starker Mut,
Da sie haben überwunden
Fröhlich durch des Lammes Blut.
Sollten wir denn allhier
Nicht auch streiten mit Begier?

Auf denn, lasst uns überwinden
In dem Blute Jesu Christ
Und an unsre Stirne binden
Sein Wort, so ein Zeugnis ist,
Das uns deckt und erweckt
Und nach Gottes Liebe schmeckt,

Da Gott seinen treuen Knechten
Geben wird den Gnadenlohn
Und die Hütten der Gerechten
Stimmen an den Siegeston,
Da fürwahr Gottes Schar
Ihn wird loben immerdar.

This hymn, in eleven stanzas, written by Justus Falckner, first appeared in the *Geistreiches Gesang Buch*, Halle, 1697, entitled "Encouragement to Conflict in the Spiritual Warfare." As Falckner was the first Lutheran clergyman ordained in America,

it is of special interest to American Lutherans. The cento includes Stanzas 1, 5, 9, and 11 of the original.

The translation is by Emma F. Bevan and was published in her *Songs of Eternal Life*, 1858. [*Handbook to The Lutheran Hymnal*]

IT is claimed that this hymn was written during the author's student days at Halle, where the hymn appeared in *Geistreiches Gesangbuch*, 1697. It has eleven stanzas and the following title: Encouragement to fight the spiritual battles. It is a forceful and soul-stirring hymn. After it was given a place in Freylinghausen's Hymnal of 1704 it was extensively used, and has been taken up in a great number of hymn books. The Danish translation is by H. A. Brorson. Our English version was furnished by Mrs. Emma Frances Bevan, the daughter of the preacher, Philip Nicholas Shuttleworth, the warden of New College, Oxford, later bishop of Chichester. [Dahle, *Library of Christians Hymns*]

Rock of ages ◇ 286

THIS hymn was first printed in the Gospel Magazine for October, 1775, and again, though somewhat varied, in *Psalms and Hymns*, published by the author in 1776. "Rock of Ages" has shared the fate of many hymns in that it has undergone many changes and "improvements." Many authors have worked over it and revised it for various hymnals. The best version is possibly the one by Thomas Cotterill (1779-1823). This found a place in several hymn collections. At a church meeting in York, 1866, Sir R. Palmer (Lord Selborne) protested vigorously against the practice of revising Toplady's hymn. It had its intended effect. After that time there has been a return to the revised version of Toplady's own *Psalms and Hymns*. The only departure from the original in ours and most other hymnals is in the line, "When my eye-strings break in death." Cotterill changed this to, "When mine eyelids close in death." Up to 1810 this hymn was not used very extensively. But later on it has been included in nearly all English hymn books. It has been translated into many languages. In 1840 Gladstone prepared a Latin version: "Jesus, pro me perforatus." This was printed in 1861. In the year 1890 it was translated into no less than seven Latin versions. Dr. Pomeray tells of his visit in an Armenian church in Constantinople. The people were moved to tears during the singing of a certain hymn. Upon inquiry he found that they were singing a Turkish translation of "Rock of Ages." Mrs. Lucy Bainbridge, on her travels in China, met a native Chinese woman of 80 years. She had been converted to the Christian faith and sang with deep emotion in her own language these lines: "Nothing in my hand I bring, Simply to Thy cross I cling." Spurgeon says, "A glimpse at the thorn-crowned head and pierced hands and side is a sure cure for 'modern doubt,' and all its vagaries. Get into the 'Rock of Ages, cleft for you,' and you will abhor the quicksand." This was also the favorite hymn of Prince Albert of England, prince consort of Queen Victoria. He turned to it constantly upon his deathbed: "For," said he, "if in this hour I had only my worldly honors and dignities to depend upon, I should be indeed poor." Many similar incidents might be

mentioned. Julian, the noted hymnologist, says: “No other hymn has to such a degree been able to grip and stir the hearts of the English-speaking world.” [Dahle, *Library of Christians Hymns*]

Round the Lord in glory seated ◊ 408

SAINT ... (SEE: ST. ...)

SALVATION ◊ 434

Rejoice, rejoice, believers ◊ 543

Ermuntert euch, ihr Frommen
Zeigt eurer Lampen Schein!
Der Abend ist gekommen,
Die finstre Nacht bricht ein.
Es hat sich aufgemachet
Der Bräutigam mit Pracht:
Auf betet, kämpft und wachet!
Bald ist es Mitternacht.

Die Wächter Zions schreien:
Der Bräutigam ist nah.
Begegnet ihm in Reihen
Und singt Halleluja!
Die Tür ist aufgeschlossen,
Die Hochzeit ist bereit:
Auf, auf, ihr Reichsgenossen!
Der Bräut'gam ist nicht weit.

Die ihr Geduld getragen
Und mit gestorben seid.
Sollt nun nach Kreuz und Klagen
In Freuden sonder Leid
Mitleben und -regieren
Und vor des Lammes Thron
Mit Jauchzen triumphieren
In einer Siegeskron'.

O Jesu, meine Wonne.
Komm bald und mach dich auf!

Geh auf, verlangte Sonne,
Und fördre deinen Lauf!
O Jesu, mach ein Ende
Und führ uns aus dem Streit!
Wir heben Haupt und Hände
Nach der Erlösungszeit.

This cento is from a hymn of ten stanzas by Laurentius Laurenti. It is his finest hymn and emphasizes our Lord's Second Advent. The hymn was published in the author's *Evangelica Melodica*, 1700, entitled "for the 27th Sunday after Trinity." The complete hymn—our cento contains only Stanzas 1, parts of 2 and 3, 7, and 10—unites the imagery of the parable of the Ten Virgins, Matt. 25:1-13 with that of Rev. 20—21.

The translation is an altered form of Sarah Findlater's, which appeared in *Hymns from the Land of Luther* (by her and her sister, Jane Borthwick), 1854, first series.

Another stanza from the original (Stanza 8) translated by Mrs. Findlater, beautiful for its imagery, reads:

Palms of victory are there;
There radiant garments are;
There stands the peaceful harvest,
Beyond the reach of war.
There, after stormy winter,
The flowers of earth arise
And from the grave's long slumber
Shall meet again our eyes.
[*Handbook to The Lutheran Hymnal*]

Rejoice, rejoice, this happy morn ◇ 142

Os er idag en Frelser fød,
Guds Salvede i vores Kjød,
En Herre til Guds Ære.
Nu er han fød I Davids Stad,
Den Søn, som Englene tilbad,
Velsignet evig være!
Min Sjæl, kjend vel Denne Naade,
Fri fra Vaade, Mæt dit Øie ved
Opgangen af det Høie!

In Scandinavian Lutheran circles, we are informed, it is customary in the service on Christmas Day, after the pastor has delivered the introduction to his sermon, for the

congregation to rise and sing this hymn of one stanza. After which it is seated, and the pastor proceeds with the preaching of the sermon.

This hymn is from the pen of Birgitte Boye and was published in *Guldberg's Hymn Book*, 1778. The translation is by Carl Döving, made in 1911 and published in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

AND thou, child, shalt be called the prophet of the Highest: For thou shalt go before the face of the Lord to prepare His ways; To give knowledge of salvation unto His people by the remission of their sins, Through the tender mercy of our God; whereby the Dayspring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death, to guide our feet into the way of peace" (Luke 1:76-79). The "Dayspring from on high" (Solopgangen av det høie) is Christ, the Sun of Righteousness and the Light of the World (Skaar). The hymn was first printed in *Guldberg's Hymn Book*, 1778. The English translation is by Rev. C. Døving, 1911. [Dahle, *Library of Christians Hymns*]

Rejoice, rejoice, ye Christians ◇ 132

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THE author of this Christmas hymn is not known. It was first published in *Geistliche Lieder und Psalmen*, Magdeburg, 1540. In a Leipzig Gesangbuch of 1582 the first line has been changed to Freut euch, ihr lieben Christen. This hymn has found a place in many Lutheran hymnals. Our present translation is by Miss Winkworth and was published in her *Chorale Book for England*, 1863. It has been included in many Lutheran hymn books also in America. [Dahle, *Library of Christians Hymns*]

Rejoice, the Lord is King! ◇ 376

REJOICE in the Lord alway, and again I say, rejoice" (Phil. 4:4). This hymn was published in *Wesley's Hymns for our Lord's Resurrection*, 1746. It had appeared in the *Moral and Sacred Poems*, 1744, and was revised by the author. [Dahle, *Library of Christians Hymns*]

RENDEZ À DIEU ◇ 312

The tune *Navarre* is that used for Ps. 118 in the *Genevan Psalter* and is one of the best compositions of Louis Bourgeois. It first appeared in the edition of 1544. [*Handbook to The Lutheran Hymnal*] ?????

REUTER ◇ 212

The tune "Reuter" is a composition by Fritz Reuter and is dated 1916. [*Handbook to The Lutheran Hymnal*]

RHOSYMEDRE ◇ 187

Ride on! ride on in majesty ◇ 280

THIS Palm Sunday hymn was first printed in *Bishop Heber's Hymns*, collected and published after his death and arranged according to the Sundays and Holidays of the church year. This collection contains 57 hymns by Heber; 13 by Milman; and 29 by other composers. The collection was published in London, 1827. It was also printed in *Milman's Selection of Psalms and Hymns*, 1837. It is commonly ranked among Milman's best hymns and is considered the most popular Palm Sunday hymn in the English language. [Dahle, *Library of Christians Hymns*]

Rise again, ye lion-hearted ◇ 555

Löwen, lasst euch wieder finden
Wie im ersten Christentum,
Die nichts konnte überwinden!
Seht nur an ihr Martertum,
Wie in Lieb' sie glühen,
Wie sie Feuer sprühen,
Dass sich vor der Sterbenslust
Selbst der Satan fürchten musst'!

In Gefahren unerschrocken
Und von Lüsten unberührt,
Die aufs Eitle konnten locken,
War man damals; die Begierd'
Ging nur nach dem Himmel,
Fern aus dem Getümmel
War erhoben das Gemüt,
Achtete, was zeitlich, nicht.

Ganz grossmütig sie verlachten,
Was die Welt für Vorteil hält
Und wonach die meisten trachten,
Es mocht' sein Ehr', Wollust, Geld.
Furcht war nicht in ihnen,
Auf die Kampfschaubühnen
Sprangen sie mit Freudigkeit,
Hielten mit den Tieren Streit.

O dass ich, wie diese waren,
Mich befänd' auch in dem Stand!
Lass mich doch im Grund erfahren

Dein' hilfreiche, starke Hand,
Mein Gott, recht lebendig!
Gib, dass ich beständig
Bis in Tod durch deine Kraft
Übe gub Ritterschaft!

This hymn, by an unknown author, appeared in the hymnal *Anmütiger Blumenkranz*, etc., 1712, in thirteen stanzas. It is very likely based on a work by Gottfried Arnold, his *The First Love, i. e., a true Picture of the First Christians in their Living Faith and Holy Life*, 1696. The cento is composed of Stanzas 1, 2, 4, and 5 of the original.

The translation is by Martin Franzmann in 1940. [*Handbook to The Lutheran Hymnal*]

Rise! To arms! With prayer ◇ 518

Rüstet euch, ihr Christenleute!
Die Feinde suchen euch zur Beute,
Ja Satan selbst hat eu'r begehrt.
Wappnet euch mit Gottes Worte
Und kämpfet frisch an jedem Orte,
Damit ihr bleibet unversehrt!
Ist euch der Feind zu schnell,
Hier ist Immanuel!
Hosianna!
Der Starke fällt
Durch diesen Held,
Und wir behalten mit das Feld.

Reinigt euch von euren Lüsten.
Besieget sie, die ihr seid Christen
Und stehet in des Herren Kraft!
Stärket euch in Jesu Namen,
Dass ihr nicht strauchelt wie die Lahmen!
Wo ist des Glaubens Eigenschatt?
Wer hier ermüden will,
Der schaue auf das Ziel,
Da ist Freude.
Wohlan, so seid
Zum Kampf bereit,
So krönet euch die Ewigkeit!

Streitet recht die wenig Jahre.
Eh' ihr kommt auf die Totenbahre!
Kurz, kurz ist unser Lebenslauf.
Wenn Gott wird die Toten wecken
Und Christus wird die Welt erschrecken,
So stehen wir mit Freuden auf.
Gott Lob, wir sind versöhnt!
Dass uns die Welt noch höhnt,
Währt nicht lange,
Und Gottes Sohn
Hat längstens schon
Uns beigelegt die Ehrenkron'.

Jesu, stärke deine Kinder
Und mache die zu Überwindern,
Die du erkaufst mit deinem Blut.
Schaffe in uns neues Leben,
Dass wir uns stets zu dir erheben,
Wenn uns entfallen will der Mut!
Geuss aus auf uns den Geist,
Dadurch die Liebe fleusst
In die Herzen,
So halten wir
Getreu an dir
Im Tod und Leben für und für!

Wilhelm E. Arends is said to have contributed this and two other hymns to Freylinghausen's *Gesang-Buch*, 1714. Koch styles it "a call to arms for spiritual conflict and victory."

The translation is an altered form of that by John M. Sloan in Wilson's *Service of Praise*, 1865.

CONCERNING spiritual struggle and victory."

This hymn was first printed in Freylinghausen's *Gesangbuch*, 1714. The English translation was rendered by J. M. Sloan, 1865. [Dahle, *Library of Christians Hymns*]

Rise, children of the kingdom! ◇ 105

Auf, auf, ihr Reichsgenossen,
Der König kommt heran!
Empfahet unverdrossen
Den grossen Wundermann.
Ihr Christen, geht herfür,

Lasst uns vor allen Dingen
Ihm Hosianna singen
Mit heiliger Begier.

Auf, ihr betrübteten Herzen,
Der König ist gar nah!
Hinweg, all' Angst und Schmerzen,
Der Helfer ist schon da!
Seht, wie so mancher Ort
Hochtröstlich ist zu nennen,
Da wir ihn finden können
Im Nachtmahl, Tauf' und Wort.

Auf, auf, ihr Vielgeplagten,
Der König ist nicht fern!
Seid fröhlich, ihr Verzagten!
Dort kommt der Morgenstern.
Der Herr will in der Not
Mit reichem Trost euch speisen;
Er will euch Hilf' erweisen,
Ja dämpfen gar den Tod.

Frischauf in Gott, ihr Armen,
Der König sorgt für euch!
Er will durch sein Erbarmen
Euch machen gross und reich.
Der an ein Tier gedacht,
Der wird auch euch ernähren;
Was Menschen nur begehren,
Das steht in seiner Macht.

Seid fromm, ihr Untertanen,
Der König ist gerecht,
Lasst uns den Weg ihm bahnen
Und machen alles schlecht.
Fürwahr, er meint es gut;
Drum lasset uns die Plagen,
Die er uns schickt, ertragen
Mit unerschrocknem Mut.

Nun, Herr, du gibst uns reichlich,

Wirst selbst doch arm und schwach;
Du liebest unvergleichlich,
Du jagst den Sündern nach.
Drum woll'n wir insgemein
Die Stimmen hoch erschwingen,
Dir Hosianna singen
Und ewig dankbar sein.

This cento by Johann Rist is composed of Stanzas 1, 2, 3, 7, 5, and 12 of the original. The hymn first appeared in the author's *Sabbatische Seelenlust*, Lüneburg, 1651, entitled "On the Gospel of the First Sunday in Advent, which is written by the Holy Evangelist Matthew at the 21st chapter."

The translation is based on Catherine Winkworth's *Lyra Germanica*, Second Series, 1858. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first published in Rist's *Sabbatische Seelenlust*, Lüneburg, 1651. It contained twelve verses under the title: The Gospel Lesson for the first Sunday in Advent as recorded by the Evangelist Matthew in the twenty-first chapter of his Gospel. Several English hymnals have the first line: "Arise, the kingdom is at hand"; "Arise (Awake), sons of the kingdom"; "Arise, ye heirs of glory." [Dahle, *Library of Christians Hymns*]

Rise, my soul, to watch and pray ◇ 253

Mache dich, mein Geist, bereit,
Wache, fleh und bete,
Dass dich nicht die böse Zeit
Unverhofft betrete;
Denn es ist Satans List
Über viele Frommen
Zur Versuchung kommen.

Wache, dass dich Satans List
Nicht im Schlaf antreffe,
Weil er sonst behende ist,
Dass er dich beäffe,
Und Gott gibt, die er liebt,
Oft in seine Strafen,
Wenn sie sicher schlafen.

Wache dass dich nicht die Welt
Durch Gewalt bezwinge
Oder, wenn sie sich verstellt.

Wieder an sich bringe.
Wach und sieh, damit nie
Viel von falschen Brüdern
Unter deinen Gliedern!

Wache dazu auch für dich,
Für dein Fleisch und Herze,
Damit es nicht liederlich
Gottes Gnad' verscherze;
Denn es ist voller List
Und kann sich bald heucheln
Und in Hoffart schmeicheln.

Bete aber auch dabei
Mitten in dem Wachen;
Denn der Herre muss dich frei
Von dem allem machen,
Was dich drückt und bestrickt,
Dass du schläfrig bleibest
Und sein Werk nicht treibest.

Drum so lasst uns immerdar
Wachen, flehen, beten,
Weil die Angst, Not und Gefahr
Immer näher treten;
Denn die Zeit ist nicht weit,
Da uns Gott wird richten
Und die Welt vernichten.

Johann B. Freystein wrote this hymn in ten stanzas. It first appeared in *Geistreiches Gesang-Buch*, Halle, 1697. It is a stirring call to watchfulness against the world, the flesh, and Satan. It is based on Matt. 26:41. The cento omits Stanzas 2, 3, 8, and 9, which read in translation:

2. But first rouse thee and awake
From secure indifference;
Else will follow in its wake
Woe without deliverance.
O beware! Soul, take care!
Death in sins might find thee
Ere thou look behind thee.

3. Wake and watch, or else thy night
Christ can ne'er enlighten;
Far off still will seem the light
That thy path should brighten;
God demands Eyes and hands
Open for the offers
He so richly proffers.

8. Yea, indeed, He bids us pray,
Promising to hear us,
E'er to be our Staff and Stay,
Ever to be near us.
Ere we plead, Will He heed,
Strengthen, keep, defend us,
And deliverance send us.

9. Courage, then, for all things must
Work for good and bless us
If we but in prayerful trust
To His Son address us
For He will Richly fill
And His Spirit send us.
Who to Him commend us.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

Rise, Thou light of Gentile nations ◇ 199

Gehe auf, du Trost der Heiden,
Jesu, heller Morgenstern!
Lass dein Wort, das Wort der Freuden,
Laut erschallen nah und fern,
Dass es allen Frieden bringe,
Die der Feind gefangen hält,
Und dir Lob und Preis erklinge
Durch die ganze Heidenwelt!

Sieh die Not der geistlich Blinden,
Welche deinen Glanz nicht sehn
Und, solange sie dich nicht finden,

Trostlos in der Irre gehn!
Sieh den Jammer aller Heiden:
Finsternis bedeckt sie,
Und im Dunkel ihrer Leiden
Labet sie die Hoffnung nie.

Ach, in diesen Finsternissen
Lügen wir auch ganz und gar,
Wenn uns nicht herausgerissen
Der Erbarmer wunderbar.
Freundlich ist er uns erschienen
In der Gnade hehrer Pracht,
Dass wir nun mit Freuden dienen
Dem, der uns so selig macht.

Da wir nun dein Heil erfahren,
Darf die Liebe nimmer ruhn,
Es der Welt zu offenbaren,
Wie du uns gebeutst zu tun:
Aller Kreatur zu künden
Gottes Wort vom ew'gen Heil,
Dass Vergebung ihrer Sünden
Allen Menschen werd' zuteil.

Mehr in uns dein Liebesfeuer,
Herr, den Heiden beizustehn,
Dass wir betend immer treuer
Um Erbarmung für sie flehn,
Dass wir gerne Gaben spenden
Für dein Evangelium
Und viel fromme Boten senden,
Zu verkünden deinen Ruhm!

Nun, so lass dein Licht erscheinen,
Gott, den Heiden nah und fern!
Von den Strassen, von den Zäunen
Rufe sie durch deinen Stern!
Führe, die du dir erkoren,
Aus dem Reich des Teufels aus;
Denn für alle, die verloren,
Ist noch Raum im Vaterhaus.

This hymn is by Herman Fick and was included in the 1917 edition of our German hymnal, *Kirchengesangbuch für Evangelisch-Lutherische Gemeinden*, etc., St. Louis. The translation is composite and was prepared for *The Lutheran Hymnal*. [*Handbook to The Lutheran Hymnal*]

Rise, ye children of salvation ◇ 217

Auf, ihr Christen, Christi Glieder,
Die ihr noch hängt an dem Haupt,
Auf, wacht auf, ermannt euch wieder,
Eh' ihr werdet hingeraubt!
Satan beut an den Streit
Christo und der Christenheit.

Diesen Sieg hat auch empfunden
Vieler Heil'gen starker Mut,
Da sie haben überwunden
Fröhlich durch des Lammes Blut.
Sollten wir denn allhier
Nicht auch streiten mit Begier?

Auf denn, lasst uns überwinden
In dem Blute Jesu Christ
Und an unsre Stirne binden
Sein Wort, so ein Zeugnis ist,
Das uns deckt und erweckt
Und nach Gottes Liebe schmeckt,

Da Gott seinen treuen Knechten
Geben wird den Gnadenlohn
Und die Hütten der Gerechten
Stimmen an den Siegeston,
Da fürwahr Gottes Schar
Ihn wird loben immerdar.

This hymn, in eleven stanzas, written by Justus Falckner, first appeared in the *Geistreiches Gesang Buch*, Halle, 1697, entitled "Encouragement to Conflict in the Spiritual Warfare." As Falckner was the first Lutheran clergyman ordained in America, it is of special interest to American Lutherans. The cento includes Stanzas 1, 5, 9, and 11 of the original.

The translation is by Emma F. Bevan and was published in her *Songs of Eternal Life*, 1858. [*Handbook to The Lutheran Hymnal*]

IT is claimed that this hymn was written during the author's student days at Halle, where the hymn appeared in *Geistreiches Gesangbuch*, 1697. It has eleven stanzas and the following title: Encouragement to fight the spiritual battles. It is a forceful and soul-stirring hymn. After it was given a place in Freylinghausen's Hymnal of 1704 it was extensively used, and has been taken up in a great number of hymn books. The Danish translation is by H. A. Brorson. Our English version was furnished by Mrs. Emma Frances Bevan, the daughter of the preacher, Philip Nicholas Shuttleworth, the warden of New College, Oxford, later bishop of Chichester. [Dahle, *Library of Christians Hymns*]

Rock of ages ◇ 286

THIS hymn was first printed in the *Gospel Magazine* for October, 1775, and again, though somewhat varied, in *Psalms and Hymns*, published by the author in 1776. "Rock of Ages" has shared the fate of many hymns in that it has undergone many changes and "improvements." Many authors have worked over it and revised it for various hymnals. The best version is possibly the one by Thomas Cotterill (1779-1823). This found a place in several hymn collections. At a church meeting in York, 1866, Sir R. Palmer (Lord Selborne) protested vigorously against the practice of revising Toplady's hymn. It had its intended effect. After that time there has been a return to the revised version of Toplady's own *Psalms and Hymns*. The only departure from the original in ours and most other hymnals is in the line, "When my eye-strings break in death." Cotterill changed this to, "When mine eyelids close in death." Up to 1810 this hymn was not used very extensively. But later on it has been included in nearly all English hymn books. It has been translated into many languages. In 1840 Gladstone prepared a Latin version: "Jesus, pro me perforatus." This was printed in 1861. In the year 1890 it was translated into no less than seven Latin versions. Dr. Pomeroy tells of his visit in an Armenian church in Constantinople. The people were moved to tears during the singing of a certain hymn. Upon inquiry he found that they were singing a Turkish translation of "Rock of Ages." Mrs. Lucy Bainbridge, on her travels in China, met a native Chinese woman of 80 years. She had been converted to the Christian faith and sang with deep emotion in her own language these lines: "Nothing in my hand I bring, Simply to Thy cross I cling." Spurgeon says, "A glimpse at the thorn-crowned head and pierced hands and side is a sure cure for 'modern doubt,' and all its vagaries. Get into the 'Rock of Ages, cleft for you,' and you will abhor the quicksand." This was also the favorite hymn of Prince Albert of England, prince consort of Queen Victoria. He turned to it constantly upon his deathbed: "For," said he, "if in this hour I had only my worldly honors and dignities to depend upon, I should be indeed poor." Many similar incidents might be mentioned. Julian, the noted hymnologist, says: "No other hymn has to such a degree

been able to grip and stir the hearts of the English-speaking world.” [Dahle, *Library of Christians Hymns*]

ROCKINGHAM OLD ◇ 233

The melody (Rockingham) was first published in E. Miller’s *Psalms of David*. A certain portion of the melody was taken from an older version, “Tunbridge,” found in a little book dated 1778, called *Psalmody in Miniature*. Edward Miller (1735-1807), organist of Doncaster, England, composed a number of church melodies and other works. [Dahle, *Library of Christians Hymns*]

The tune “Rockingham Old,” also called “Rockingham” and “Communion,” first appeared in Edward Miller’s *The Psalms of David, etc.*, 1790. It was based on a tune called “Tunbridge,” found in Aaron Williams’s *Supplement to Psalmody in Miniature*, 1780. The tune received its name from the marquis of Rockingham, a friend and patron of Miller’s. It is called “Old” to distinguish it from another tune, “Rockingham New,” by Lowell Mason, 1830. [*Handbook to The Lutheran Hymnal*]

ROSENMÜLLER ◇ 424

The melody is by Johann Rosenmüller. [Dahle, *Library of Christians Hymns*]

Round the Lord in glory seated ◇ 408

RUNG ◇ 229

SAINT ... (SEE: ST. ...)

SALVATION ◇ 434

Salvation unto us is come ◇ 227

Es ist das Heil uns kommen her
Von Gnad’ und lauter Güte,
Die Werke helfen nimmermehr,
Sie mögen nicht behüten,
Der Glaub’ sieht Jesum Christum an
Der hat g’nug für uns all’ getan,
Er ist der Mittler worden.

Was Gott im G’setz geboten hat,
Da man es nicht konnt’ halten,
Erhub sich Zorn und grosse Not

Vor Gott so mannigfaltigen;
Vom Fleisch wollt' nicht heraus der Geist,
Vom G'setz erfordert allermeist,
Es war mit uns verloren.

Es war ein falscher Wahn dabei,
Gott hätt' sein G'setz drum geben,
Als ob wir möchten selber frei
Nach seinem Willen leben;
So ist es nur ein Spiegel zart,
Der uns zeigt an die sünd'ge Art,
In unserm Fleisch verborgen.

Nicht möglich war es, diese Art
Aus eignen Kräften lassen.
Wiewohl es oft versucht ward,
Doch mehrt' sich Sünd' ohn Massen;
Denn Gleisnerswerk Gott hoch verdammt,
Und je dem Fleisch der Sünde Schand'
Allzeit war angeboren.

Doch musst' das G'setz erfüllet sein,
Sonst wär'n wir all' verdorben;
Darum schickt' Gott sein'n Sohn herein,
Der selber Mensch ist worden;
Das ganz' Gesetz hat er erfüllt,
Damit sein's Vaters Zorn gestillt,
Der über uns ging alle.

Und wenn es num erfüllet ist
Durch den, der es konnt' halten,
So lerne jetzt ein frommer Christ
Des Glaubens recht' Gestalte.
Nicht mehr, denn: Lieber Herre mein,
Dein Tod wird mir das Leben sein,
Du hast für mich bezahlet!

Daran ich keinen Zweifel trag',
Dein Wort kann nicht betrügen.
Nun sagst du, dass kein Mensch verzag',
Das wirst du nimmer lügen:

Wer glaubt an mich und wird getauft,
Demselben ist der Himm'l erkauf't,
Dass er nicht wird verloren.

Es wird die Sünd' durchs G'setz erkannt
Und schlägt das G'wissen nieder,
Das Evangelium kommt zuhand
Und stärkt den Sünder wieder
Und spricht: Nur kreuch zum Kreuz herzu,
Im G'setz ist weder Rast noch Ruh'
Mit allen seinen Werken!

Die Werk', die kommen g'wisslich her
Aus einem rechten Glauben;
Denn das nicht rechter Glaube wär',
Wollt'st ihn der Werk' berauben.
Doch macht allein der Glaub' gerecht,
Die Werke sind des Nächsten Knecht'.
Dabei wir'n Glauben merken.

Sei Lob und Ehr' mit hohem Preis
Um dieser Gutheit willen
Gott Vater, Sohn, Heiligem Geist!
Der woll' mit Gnad' erfüllen,
Was er in uns ang'fangen hat
Zu Ehren seiner Majestät,
Dass heilig werd sein Name.

This is the most famous hymn of Paul Speratus and also one of the oldest and best known of Lutheran hymns. It was probably written in the fall of 1523 and then included in the first Lutheran hymnal, the so-called *Achtliederbuch*, entitled *Etlich christlich lider*, 1524. It was headed "A Hymn of Law and Faith, Powerfully Furnished with God's Word," and was in fourteen stanzas. It has been called "the true confessional hymn of the Reformation" and the "poetical connterpart of Luther's preface to the Epistle to the Romans." Miles Coverdale translated it for his *Goostly Psalmes and Spirituall Songes*, c. 1539. The cento omits Stanzas 8,11,12, and 14.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

THEREFORE we conclude that a man is justified by faith without the deeds of the Law" (Rom. 3:28). This hymn by Speratus has been called the poetic parallel to Luther's preface to the Epistle to the Romans. One hymnologist has called it the great confessional hymn of the Reformation. Luther shed tears of joy when he heard it sung

by a street-singer outside his window in Wittenberg. “By means of this hymn the precious truth concerning righteousness by faith through the grace of God was sung into the congregations.” In the town of Waiblingen near Stuttgart the Catholic priests vigorously opposed the Reformation, while the people favored it. The preacher, Werner, delivered the first evangelical sermon in the city in the year 1535. The Catholic priests tried to contradict him, but the congregation struck up the hymn of Speratus, and Werner’s enemies gave up the fight. In the Palatinate, also, the people desired to introduce the Reformation, but the duke dared not for fear that he would incur the emperor’s displeasure. Then, once while mass was being celebrated in the principal church in Heidelberg, the people began singing this hymn “as with one mouth.” The duke realized that it was high time that the people were granted their desire in the matter, and the Reformation was inaugurated. Similar incidents took place in Magdeburg and other cities. The hymn was rendered into Danish for *Een ny Haandbog*, 1529. It is thought that either Claus Mortensen or Arvid Pedersen prepared this translation. [Dahle, *Library of Christians Hymns*]

***SALVE FESTA DIES* ◇ 398**

***SALZBURG (ALLE MENSCHEN MÜSSEN STERBEN*)* ◇ 172**

The melody (Salzburg) is by Jacob Hintze (1622-1700), “stadt-musikus” of Berlin. After Johann Crüger’s death, Hintze undertook to superintend further issues of the *Praxis Pietatis Melica*, and added a number of new tunes. [Dahle, *Library of Christians Hymns*]

The tune “Alle Menschen müssen sterben” is attributed to Johann Rosenmüller, who is said to have composed it for Albinus’s text, to which the hymn was sung at von Henssberg’s funeral. The melody first appeared in Johann Crüger’s *Praxis Pietatis Melica*, Berlin, 1678. [*Handbook to The Lutheran Hymnal*]

Savior of the nations come ◇ 90

1. Veni, Redemptor gentium;
Ostende partum virginis;
Miretur omne saeculum.
Talis decet partus Deo.

2. Non ex virili semine,
Sed mystico spiramine
Verbum Dei tactum est caro,
Fructusque ventris floruit.

3. Alvus tumescit virginis.

Clastrum pudoris permanet;
Vexilla virtutum micant,
Versatur in templo Deus.

4. Procredit e thalamo suo,
Pudoris aulo regia,
Geminae gigans substantiae
Alacris ut currat viam.

5. Egressus eius a Patre,
Regressus eius ad Patrem ;
Excursus usque ad inferos
Recursus ad sedem Dei.

6. Aequalis aeterno Patri,
Carnis tropaeo accingere,
Infirma nostri corporis
Virtute firmans perpeti.

7. Praesepe iam fulget tuum,
Lumenque nox spirat novum,
Quad nulla nox interpolet
Fideque iugi luceat.

8. Gloria tibi, Domine,
Qui natus es de virgine,
Cum Patre et saneto Spiritu,
In sempiterna saecula.

It will be noted that the fourth stanza of the Latin text has been omitted in our version. *Julian* informs us that the Latin hymn, though included in older breviaries, is not in the *Roman Breviary* “and can hardly be said to be in use at the present day, a somewhat unfortunate ecclesiastical prudery having set aside this noble composition.” The same authority, however, adds: “It must be confessed that a strictly literal English version is hardly desirable for modern congregational use.”

Luther’s German version appeared with the tune in both editions of *Eyn Enchiridion*, Erfurt, 1524, and in Johann Walther’s *Geystliche gesangk Buchleyn*, Wittenberg, 1524.

The translation is a slightly altered form of the version by William M. Reynolds and first appeared in 1860. [*Handbook to The Lutheran Hymnal*]

AUGUSTINE says: "I feel that I am moved much more by the testimony of the word which is voiced in song than by that which is not sung: There is, therefore, a sort of mysterious relationship between the movements of the spirit and song." This is one of the twelve hymns which the Benedictine writers ascribed to Ambrose. Augustine refers to this as one of the hymns of Ambrose, and Pope Coelestine expressly mentions the name of Ambrose at the Synod of Rome, 430. Likewise, Faustus in his *Epistola ad gratium diaconum*, ca. 450, and also Cassiodorus (d. ca. 575) in his *Commentary on the Psalms*. The hymn is found in two Vatican manuscripts of the eighth century, besides in manuscripts as follows: Trier (ninth century); Bern and München (tenth century); Cambridge and British Museum (eleventh century). It is also found in many hymnological works and in the breviaries of many nations. It is not found, however, in the Roman Breviary, due possibly to an exaggerated ecclesiastic critical sense—snobbishness, which took offense at certain figurative expressions. "The fourth stanza is based upon Psalm 19:6. David's figure of the sun is applied by Ambrose to Christ" (Skaar). The hymnologist Dreves relates that the hymn originally began as follows: "Intende qui regis Israel"; thus in manuscripts of the Vatican, Milan, and other old Italian editions. Outside of Italy this stanza is commonly omitted. The German version of this hymn was rendered by Henrik von Laufenberg, a minister of Freiburg (d. 1445): "Kum har, erlöser volkes schar." A version by another author of the fifteenth century reads as follows: "Kom, erlöser aller leute," and one from the beginning of the sixteenth century: "Erlediger der völckher khum"; and finally Luther's version of 1524: "Nun komm, der Heiden Heiland," with the title, *Der hymnus: Veni Redemptor gentium etc. verdeutscht*. Luther's translation was printed in two editions of the Erfurt *Enchiridion* and was taken up by other German hymnals and for a long time employed as an Advent hymn, but chiefly used as a Christmas hymn. Among the English translations we have eighteen renderings from the Latin text and ten translations from Luther's German version. Of the latter, only one seems to be in common use, the version found in our Lutheran Hymnary rendered by W. M. Reynolds (1850) for the Church Book with Music of the General Synod. The fourth and sixth stanzas of the original are here omitted.

Latin revision of Ambrose's hymn was made by Johann Campanus (1565-1622), rector of the University of Prague. His version became popular and was rendered into German by Johann Franck: "Komm Heiden Heiland, Lösegeld," which was included in many German hymnals, among which may be mentioned Bunsen's (somewhat changed). Of this version there are three English translations, of which one is by Miss Winkworth: "Redeemer of the nations, come." Luther's "Nun komm der Heiden Heiland" was translated into Danish in 1569, by Hans Thomissøn: "Kom, Hedningernes Frelser sand." This was a very defective translation, and Kingo in his first draft of the *Winterpart* rendered a new version: "Kom nu alle Folkes Trøst"; in later editions changed to "Kom, o Hedning-Frelser sand." But in spite of the fact that these translations were a great improvement upon Thomissøn's version, none of them were

accepted by the committee which was given authority to compile Kingo's Hymn Book. The old version by Thomissøn was preferred. Landstad prepared a new translation consisting of four stanzas for his hymnary.

Ambrose's hymn has been translated also into French, Portuguese, Low-German, Swedish, Icelandic, and other languages. "'Veni Redemptor gentium' was possibly one of these hymns sung by the congregation in the church of Milan during the night vigils of the year 386. While the Arians denied the divinity of Christ, we have in this hymn a direct statement confessing Christ to be true God, born of the Father from eternity" (Skaar). It has not been definitely established that the melody for this hymn dates from the fourth century. It is possibly a German tune from the Middle Ages and was used by Johann Walther for Luther's version of the Latin text. It was printed together with this hymn in the *Geystliche Gesangk-Buchleyn* and in the *Erfurt Enchiridion*, 1524. [Dahle, *Library of Christians Hymns*]

Savior, again to Thy dear name we raise ♦ 597

THIS hymn was written in 1866 for a meeting of the Malpas, Middelwich, and Nantwich Choral Association. Originally it had 6 stanzas. Later it was revised and abbreviated and was thus printed in a supplement to *Hymns Ancient and Modern*, 1868. It is very commonly used as the closing hymn of the evening service. [Dahle, *Library of Christians Hymns*]

Savior, when in dust to Thee ♦ 296

UNDER the title: *Litany*, this hymn of five stanzas appeared first in *The Christian Observer*, 1815. Grant's hymns were published, 1839, in a new edition under the title: *Sacred Poems*. This was edited by his brother, Lord Glenelg. The hymn text differs somewhat from that of the first edition, but Lord Glenelg designates the later form as "more correct and authentic." The third stanza of the original is omitted in this second edition. The hymn has undergone many changes in several hymn books and the first line especially appears in many different forms, as follows: "By Thy birth and early years"; "By Thy birth and by Thy tears"; "Father, when in dust to Thee"; "Jesus, when in prayer to Thee." The hymn is extensively used in all these various forms and it has been translated into many languages. R. Gingham has rendered it into Latin with the first line as follows: "Quando genua flectentes." [Dahle, *Library of Christians Hymns*]

SCHMÜCKE DICH ♦ 328

THE first stanza of this hymn was published 1649, in J. Crüger's *Kirchenmelodien*. It was there set to Crüger's melody. [Dahle, *Library of Christians Hymns*]

The first stanza of this hymn by Johann Franck appeared in Johann Crüger's *Geistliche Kirchen Melodien*, 1649, set to the beautiful tune "Schmücke dich," which Crüger himself had composed for it. Whether the entire hymn was written

in that year or earlier is not certain. Franck published it in his *Geistliches Sion*, etc., Guben, 1674, headed "Preparation for the Holy Communion." Both text and tune are truly great. *Julian* states:

This hymn is perhaps the finest of all German hymns for the Holy Communion. It is an exhortation to the soul to arise and draw near to partake of the Heavenly Food and to meditate on the wonders of Heavenly Love, ending with a prayer for final reception at the Eternal Feast. It soon attained, and still retains, popularity in Germany (in many German churches it is still the unvarying hymn at the celebration), was one of the first hymns translated into Malabar, and passed into English in 1754. [*Handbook to The Lutheran Hymnal*]

SCHÖNSTER HERR JESU ◇ 54

Its modern form together with the beautiful melody was noted down from oral recitation in the province of Glaz, Silesia, and was printed in *Schlesische Volkslieder*, Leipzig, 1842. This version became the basis for our present English translation, which was rendered by Dr. Joseph Augustus Seiss, an American Lutheran pastor born in Maryland, 1823 (d. 1904). It was this hymn with its beautiful melody which inspired the poet B. S. Ingemann to write his famous *Crusaders' Hymn* in the Danish, "Deilig er Jorden," which ought to take the place of this hymn in our English hymnals. [Dahle, *Library of Christians Hymns*]

The tune "Schönster Herr Jesu" is first found in a book of Silesian folksongs, *Schlesische Volkslieder*, Leipzig, 1842. The carol is not an ancient "Crusaders' Hymn," as often stated. Both text and tune are modern. [*Handbook to The Lutheran Hymnal*]

SCHUMANN ◇ 445

The melody (Schumann or Heath) has been arranged from one of Robert Schumann's melodies (1810-56). [Dahle, *Library of Christians Hymns*]

The tune "Schumann" is from Mason and Webb's *Cantica Laudis*, Boston, 1850. In that volume the tune is called "White." It is supposed to be an arrangement from Robert Schumann, but authorities have been unable to find anything among his writings from which it could have been derived. [*Handbook to The Lutheran Hymnal*]

Seek where ye may to find a way ◇ 207

Such', wer da will, Ein ander Ziel,
Die Seligkeit zu finden;
Mein Herz allein Bedacht soll sein,
Auf Christum sich zu gründen.

Sein Wort ist wahr, Sein Werk ist klar,
Sein heil'ger Mund Hat Kraft und Grund,
All' Feind' zu überwinden.

Such', wer da will, Nothelfer viel,
Die uns doch nichts erworben;
Hier ist der Mann, Der helfen kann,
Bei dem nie was verdorben!
Uns wird das Heil Durch ihn zuteil,
Uns macht gerecht Der treue Knecht,
Der für uns ist gestorben.

Ach sucht doch den, Lasst alles stehn,
Die ihr das Heil begehret!
Er ist der Herr Und keiner mehr,
Der euch das Heil gewähret.
Sucht ihn all' Stund' Von Herzensgrund,
Sucht ihn allein, Denn wohl wird sein
Dem, der ihn herzlich ehret.

Mein's Herzens Kron', Mein' Freudensonn'
Sollst du, Herr Jesu, bleiben;
Lass mich doch nicht Von deinem Licht
Durch Eitelkeit vertreiben!
Bleib du mein Preis, Dein Wort mich speis;
Bleib du mein' Ehr', Dein Wort mich lehr',
An dich stets fest zu gläuben!

Wend von mir nicht Dein Angesicht,
Lass mich im Kreuz nicht zagen;
Weich nicht von mir, Mein' höchste Zier,
Hilf mir mein Leiden tragen
Hilf mir zur Freud' Nach diesem Leid,
Hilf, dass ich mag Nach dieser Klag'
Dir ewig dort lobsagen!

Georg Weissel first published this hymn in *Preussische Fest Lieder durchs gantze Jahr*, Part I, Elbing, 1642. It had been written by him in 1623. When he became pastor in Königsberg in that year, in conjunction with his entrance into office there, he dedicated the newly built church (Alt-Rossgärtsche Kirche) on the Third Sunday in Advent. He had composed the hymn for this occasion.

The translation by Arthur Voss was prepared for *The Lutheran Hymnal* in 1938.
[*Handbook to The Lutheran Hymnal*]

SEELENBRÄUTIGAM ◇ 587

The melody (Seelenbräutigam) was composed by Adam Drese, 1698.
[Dahle, *Library of Christians Hymns*]

The tune “Seelenbräutigam” is by Adam Drese and was written for his own hymn
“Seelenbräutigam, Jesu, Gotteslamm” and published in the Halle *Gesang-*
Buch (Schütze), 1697. [*Handbook to The Lutheran Hymnal*]

Send, O Lord, Thy Holy Spirit ◇ 507

Segne, Herr, mit deinem Geiste
Deinen Diener immerdar,
Dass den rechten Dienst er leiste
Dir an deiner Lämmerschar.
Deines Wortes reine Lehr',
Deines heil'gen Namens Ehr',
Deiner Lämmlein Seligkeit
Sei sein Ziel zu aller Zeit.

Du, o Herr hast ihn erwählet
Zu dem Amt, so schön, doch schwer;
Ohne deinen Geist ihm fehlet
Alle Hilfe, Kraft und Wehr.
Schenk ihm Weisheit und Verstand,
Stärk ihm Herz und Mund und Hand.
Hör uns, o Herr Jesu Christ,
Der du Hirt und Helfer bist!

Hilf, Herr Christ, ihm treulich weiden
Unsre Kindlein auf den Au'n
Deines Worts, hilf ihm sie leiten,
Dass sie selig einst dich schaun.
Hilf ihm tragen all' Beschwer,
Die sein Amt bringt mit sich her;
Krön ihn auch mit Herrlichkeit
Einst in sel'ger Ewigkeit.

We have been unable to determine the author of this 19th-century hymn. It became known in certain circles through the old German *Lieder-Perlen*, a Concordia Publishing

House publication for use in our schools. It is to be used at the installation of a teacher.
The translator is Frederick W. Herzberger. [*Handbook to The Lutheran Hymnal*]

Shepherd of tender youth* ◇ 183

(See: Master of eager youth)

***SICILIAN MARINERS* ◇ 588**

***SIEH, HIER BIN ICH* ◇ 89, 159**

The melody is taken from *Geistreiches Gesangbuch*, Darmstadt, 1698.
[Dahle, *Library of Christians Hymns*]

The tune “Sieh, hier bin ich” is from the Darmstadt hymnal *Geistreiche Gesangbuch*, 1698, set to Joachim Neander’s hymn “Sieh, hier bin ich Ehrenkönig.”
[*Handbook to The Lutheran Hymnal*]

Silent night! ◇ 140

Stille Nacht, heilige Nacht!
Alles schläft, einsam wacht
Nur das heilige hochheilige Paar,
Holder Knabe in lockigem Haar,
Schlaf in himmlischer Ruh’,
Schlaf in himmlischer Ruh’.

Stille Nacht, heilige Nacht!
Hirten erst kundgemacht;
Durch der Engel Halleluja
Tönt es laut von fern und nah:
Christ, der Retter, ist da!
Christ, der Retter, ist da!

Stille Nacht, heilige Nacht!
Gottes Sohn, o wie lacht
Lieb’ aus deinem göttlichen Mund,
Da uns schläget die rettende Stund’,
Christ, in deiner Geburt!
Christ, in deiner Geburt!

This is one of the most popular Christmas carols in America. It was written by Joseph Mohr, in 1818, for the Christmas celebration in his church that year. The tune

“Stille Nacht” was composed by Franz Gruber, organist, who was schoolmaster at Arnsdorf, a village not far from Oberndorf, where Mohr had his parish.

A brochure on “Silent Night” was prepared several years ago by Frederick H. Jänicken in which the circumstances of its origin are told. According to Mr. Jänicken it was first played on a guitar in the church study of Joseph Mohr at Oberndorf, where Pastor Mohr, who wrote the text and, in a sense, provided the poetic impulse for the music, was the vicar. Pastor Mohr and Gruber had been friends for a long time. Gruber was the organist and choirmaster in the neighboring village of Arnsdorf, and they often visited each other, usually for the purpose of singing hymns and sometimes, when other singers could be brought in, the more difficult motets. On one of these occasions, just a week or two before Christmas of 1818, Gruber had said to Mohr, “Do you know, Pastor, the true Christmas song is yet to be written?” Gruber was looking out into the deep, serene, snow-clad Alpine reaches when he spoke, and Mohr, following his gaze, agreed. Pastor Mohr, pondering the thought of a perfect Christmas song, was called on Christmas Eve to the hut of a woodchopper whose wife had just borne a child. Face to face with the mystery of life, Pastor Mohr, after performing appropriate offices for the family, returned through the snow-drifts to his house and almost automatically began to write since that was the most effective way he could think of to give expression to his mood and his sensibilities. According to the story he stopped writing at 4 o’clock on Christmas morning—and the poem of “Silent Night” had been written. After a few hours’ sleep he arose at 9, hurried to the home of his friend Gruber in Arnsdorf, presented him with the text, and returned to his own home. Later in the day Gruber came to Oberndorf with the notes sketched in. The organ in the pastor’s study was broken, so Gruber took a guitar from the wall, played the music through once, and then the two sang it together in thirds. It was then not more than half an hour before the Christmas services were to begin; but Pastor Mohr quickly assembled his choir, Herr Gruber sang the tune, they followed, and by the time the congregation had filled the church, they were ready to give it to the world. In 1897 a memorial tablet was placed on the schoolhouse in Arnsdorf with this inscription:

Silent night! Holy night!
Who composed thee, hymn divine?
Mohr it was who wrote each line,
Gruber found my tune sublime,—
Teacher together with priest.

The translation is by an unknown writer. According to *Julian* it first appeared in C. L. Hutchins’s *Sunday School Hymnal*, 1871. Our copy, which is Edition A, 1889, has a different translation. The *Sunday School Hymn Book* of the General Council, 1873, carried this translation, and thus it came into common use among American Lutherans. [*Handbook to The Lutheran Hymnal*]

“Silent night, holy night,” one of our most popular Christmas hymns, was written for the Christmas festival 1818, while Mohr was assistant pastor of Laufen, near Salzburg. The music was composed by Franz Gruber, a teacher in the neighboring town of Arnsdorf. The hymn has been translated into many languages and is extensively used in all Christian lands. There are twelve English translations. [Dahle, *Library of Christians Hymns*]

***SINE NOMINE* ◇ 554**

The tune “Sine nomine” was written for this hymn by R. Vaughan Williams. It appeared in the *English Hymnal*, 1906. It is a powerful tune, one of the finest hymn tunes by a modern composer, and the congregation that has mastered it will sing it with an ever-deepening appreciation. [*Handbook to The Lutheran Hymnal*]

Sing praise to the God of Israel ◇ 46

Sing to the Lord of harvest ◇ 464

Sing, my tongue, how glorious battle ◇ 298

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***SIROË* ◇ 232**

***SLANE* ◇ 59**

***SO NIMM DENN MEINE HÄNDE* ◇ 210**

***SO WAHR ICH LEB* ◇ 417**

So rest, my Rest ◇ 338

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So truly as I live, God saith ◇ 417

So wahr ich leb', spricht Gott der Herr,
Des Sünders Tod ich nicht begeh'r,

Sondern dass er bekehre sich
Tu' Buss' und lebe ewigilch.

Drum Christ, der Herr, sein' Jünger sandt':
Geht hin, predigt in allem Land
Vergebung der Sünd' jedermann,
Dem's leid ist, glaubt und will ablan.

Wem ihr die Sünd' vergeben werd't,
Soll ihr'r los sein auf dieser Erd'.
Wem ihr sie b'halt't im Namen mein,
Dem sollen sie behalten sein.

Was ihr bind't, soll gebunden sein;
Was ihr auflöst, das soll los sein.
Die Schlüssel zu dem Himmelreich
Hiermit ich euch geb' allen gleich.

Wenn uns der Beicht'ger absolviert,
Sein Amt der Herr Christ durch ihn führt
Und spricht uns selbst von Sünden rein;
Sein Werkzeug ist der Dien'r allein.

Wem der Beicht'ger auflegt sein' Hand,
Dem löst Christ auf der Sünden Band
Und absolviert ihn durch sein Blut:
Wer's glaubt, aus Gnad' hat solches Gut.

Wen nun sein G'wissen beisst und nagt,
Die Sünd' quält, dass er schier verzagt,
Der halt' sich zu dem Gnadenthron,
Zum Wort der Absolution.

Lob sei dir, wahrer Gottessohn,
Für die heil'g' Absolution,
Darin du zeigst dein' Gnad' und Güt':
Vor falschem Ablass uns behüt!

Nikolaus Herman first published this hymn, in eleven stanzas, in his *Die Sontags Euangelia*, etc., Wittenberg, 1560. The title was "A hymn on the power of the keys and the virtue of holy absolution; for the children in Joachimsthal." It probably suggested

the better-known hymn by Johann Heermann “So wahr ich lebe.” [*Handbook to The Lutheran Hymnal*]

Soldiers of Christ, arise ◇ 520

PUT on the whole armor of God, that ye may be able to stand against the wiles of the devil” (Ephesians 6:11).

This hymn is given in *Wesley’s Hymns and Sacred Poems*, 1749, in 16 eight-line stanzas. In *W. S. Hymnbook*, 1780, 12 stanzas were given as three separate hymns: 1. Soldiers of Christ, arise, 2. But above all lay hold, 3. In fellowship alone. Our cento is found in several hymn books in England and America. [Dahle, *Library of Christians Hymns*]

SOLLT’ ICH MEINEM GOTT ◇ 448

The tune “Sollt’ ich meinem Gott nicht singen” was composed by Johann Schop for Johann Rist’s Easter hymn “Lasset uns den Herren preisen, o ihr Christen, überall,” published with that text in Rist’s *Himmelsche Lieder* Liineburg, 1641. In the course of time, however, this tune became wedded to this hymn of Gerhardts and is the most widely used in spite of the fact that at least twenty tunes have been composed for Gerhardt’s text. The congregation that masters this tune possesses a treasure of which it will never grow weary. [*Handbook to The Lutheran Hymnal*]

SOM TØRSTIGE HJORT ◇ 462

The melody was composed by L. M. Lindeman especially for this hymn [Dahle, *Library of Christians Hymns*]

SONG 13 (LIGHT DIVINE*) ◇ 402

The tune “Song 13” or “Light Divine” by Orlando Gibbons is also called “Song 13.” It appeared in *The Hymnes and Songs of the Church* by George Wither, in 1623, where it was set to a metrical paraphrase of a part of the Song of Solomon. [*Handbook to The Lutheran Hymnal*]

Songs of thankfulness and praise ◇ 172

Christopher Wordsworth published this hymn in his *Holy Year*, 1862, with the heading:

“Sixth Sunday after the Epiphany.—Recapitulation of the Subjects presented in the Services of former weeks throughout the season of Epiphany; and Anticipation of the future great and glorious Epiphany, at which Christ will appear again to judge the World.” [*Handbook to The Lutheran Hymnal*]

SONNE DER GERECHTIGKEIT ◇ 310

Soul, adorn thyself with gladness ◇ 328

Schmücke dich, o liebe Seele,
Lass die dunkle Sündenhöhle,
Komm ans heile Licht gegangen,
Fange herrlich an zu prangen!
Denn der Herr, voll Heil und Gnaden,
Will dich jetzt zu Gaste laden;
Der den Himmel kann verwalten,
Will jetzt Herberg' in dir halten.

Eile, wie Verlobte pflegen,
Deinem Bräutigam entgegen,
Der da mit dem Gnadenhammer
Klopft an deine Herzenskammer!
Öffn' ihm bald des Geistes Pforten,
Red ihn an mit schönen Worten:
Komm, mein Liebster, lass dich küssen.
Lass mich deiner nicht mehr missen!

Zwar in Kaufung teurer Waren
Megt man sonst kein Geld zu sparen;
Aber du willst für die Gaben
Deiner Huld kein Geld nicht haben,
Weil in allen Bergwerksgründen
Kein solch Kleinod ist zu finden.
Das die blutgefüllten Schalen
Und dies Manna kann bezahlen.

Ach, wie hungert mein Gemüte,
Menschenfreund, nach deiner Güte!
Ach, wie pfleg' ich oft mit Tränen
Mich nach dieser Kost zu sehnen!
Ach, wie pfeget mich zu dürsten
Nach dem Trank des Lebensfürsten!
Wünsche stets, dass mein Gebeine
Sieh durch Gott mit Gott vereine.

Beides Lachen und auch Zittern
Lässet sich in mir jetzt wittern;

Das Geheimnis dieser Speise
Und die unerforschte Weise
Machet, dass ich früh vermerke,
Herr, die Grösse deiner Werke.
Ist auch wohl ein Mensch zu finden,
Der dein' Allmacht sollt' ergründen?

Nein, Vernunft, die muss hier weichen,
Kann dies Wunder nicht erreichen,
Dass dies Brot nie wird verzehret,
Ob es gleich viel Tausend' nähret,
Und dass mit dem Saft der Reben
Uns wird Christi Blut gegeben.
O der grossen Heimlichkeiten,
Die nur Gottes Geist kann deuten!

Jesu, meines Lebens Sonne,
Jesu, meine Freud' und Wonne,
Jesu, du mein ganz Beginnen,
Lebensquell und Licht der Sinnen,
Hier fall' ich zu deinen Füßen;
Lass mich würdiglich geniessen
Dieser deiner Himmelsspeise
Mir zum Heil und dir zum Preise!

Herr, es hat dein treues Lieben
Dich vom Himmel hergetrieben,
Dass du willig hast dein Leben
In den Tod für uns gegeben
Und dazu ganz unverdrossen,
Herr, dein Blut für uns vergossen,
Das uns jetzt kann kräftig tränken,
Deiner Liebe zu gedenken.

Jesu, wahres Brot des Lebens,
Hilf, dass ich doch nicht vergebens
Oder mir vielleicht zum Schaden
Sei zu deinem Tisch geladen!
Lass mich durch dies Seelenessen
Deine Liebe recht ermessen,
Dass ich auch, wie jetzt auf Erden,

Mög' dein Gast im Himmel werden!

The first stanza of this hymn by Johann Franck appeared in Johann Crüger's *Geistliche Kirchen Melodien*, 1649, set to the beautiful tune "Schmücke dich," which Crüger himself had composed for it. Whether the entire hymn was written in that year or earlier is not certain. Franck published it in his *Geistliches Sion*, etc., Guben, 1674, headed "Preparation for the Holy Communion." Both text and tune are truly great. *Julian* states:

This hymn is perhaps the finest of all German hymns for the Holy Communion. It is an exhortation to the soul to arise and draw near to partake of the Heavenly Food and to meditate on the wonders of Heavenly Love, ending with a prayer for final reception at the Eternal Feast. It soon attained, and still retains, popularity in Germany (in many German churches it is still the unvarying hymn at the celebration), was one of the first hymns translated into Malabar, and passed into English in 1754.

The composite translation is an altered form of that by Catherine Winkworth in her *Lyra Germanica*, second series, 1858, and in her *Chorale Book for England*, 1863, with the addition of Stanzas 3, 6, and 8, which she omitted. [*Handbook to The Lutheran Hymnal*]

THE first stanza of this hymn was published 1649, in J. Crüger's *Kirchenmelodien*. It was there set to Crüger's melody. The whole hymn of nine stanzas appeared in the Crüger-Runge *Gesangbuch*, published in 1653 under the title, A Preparation for the Lord's Supper. It was also given a place in Crüger's *Praxis Pietatis*, 1656; in Franck's *Geistliches Zion*, 1674, and soon found a place in all the leading German hymnals, where it has since been retained. It belongs to the immortal hymns of the Lutheran Church and in a large number of congregations in Germany and America this hymn is sung regularly before communion. The former president of the Norwegian Synod, Dr. V. Koren, employed this hymn in his church on Washington Prairie, Iowa, every Maundy Thursday during the course of his ministry, which extended over fifty years in that one congregation. The hymnologist, James Mearns, says that this hymn is possibly the most beautiful of all the German communion hymns.

Danish versions were made by Brorson and Fr. Rostgaard. The latter's translation was given a place in Pontoppidan's *Hymnal*. There are in all eight or more English versions. Of these, Miss Winkworth's is the most popular. There are two versions by Miss Winkworth. The first one appeared in her *Lyra Germanica*, 1858, and is not in the meter of the original; the other, dating from 1863, is in the same meter as the original. In both versions, however, stanzas 3, 6, and 8 are omitted. The *Evangelical Lutheran Hymn Book* of the Missouri Synod includes all nine stanzas. Johann Crüger's melody from 1649 has always been used with this hymn. [*Dahle, Library of Christians Hymns*]

***SOUTHWELL* ◇ 453**

The tune “Southwell” is from William Daman’s *Psalmes of David*, 1579, where it is set to a metrical version of Ps. 45. [*Handbook to The Lutheran Hymnal*]

***SPANISH CHANT* ◇ 510**

The tune “Spanish Chant” is from an old seventeenth-century melody, arranged by Benjamin Carr, 1824. [*Handbook to The Lutheran Hymnal*]

Speak, O Lord, Thy servant heareth ◇ 230

Rede, liebster Jesu, rede,
Denn dein Kind gibt acht darauf;
Stärke mich, denn ich bin blöde,
Dass ich meinen Lebenslauf
Dir zur Ehre setze fort.
Ach, lass stets dein heilig Wort
In mein Herz sein eingeschlossen,
Dir zu folgen unverdrossen!

Ach wer wollte dich nicht hören,
Dich, du liebster Menschenfreund?
Sind doch deine Wort’ und Lehren
Alle herzlich wohl gemeint.
Sie vertreiben alles Leid,
Selbst des Todes Bitterkeit
Muss vor deinen Worten weichen,
Nichts ist ihnen zu vergleichen.

Jesu, dein Wort soll mich laben;
Deine trosterfüllte Lehr’
Will ich in mein Herz eingraben.
Ach, nimm sie doch nimmermehr
Von mir weg in dieser Zeit,
Bis ich in der Ewigkeit
Werde kommen zu den Ehren,
Dich, o Jesu, selbst zu hören.

Unterdes vernimm meh Flehen;
Liebster Jesu, höre mich!
Lass bei dir mich feste stehen;
So will ich dich ewiglich

Preisen mit Herz, Sinn und Mund,
Ich will dir zu Jeder Stund'
Ehr' und Dank in Demut bringen
Und deh hohes Lob besingen.

This hymn by Anna Sophia, countess of Hesse-Darmstadt, first appeared in her *Der treue Seelenfreund Christus Jesus*, etc., Jena, 1658, in five stanzas. The omitted Stanza 3 reads:

Deine Worte sind der Stecken,
Woran ich mich halten kann,
Wenn der Teufel mich will schrecken
Auf der schmalen Lebensbahn;
Sie, sie führen ohne Qual
Mich selbst durch des Todes Tal,
Sind mein Schirm und mehe Stütze
Unter aller Kreuzeshitze.

The translation is by George T. Rygh, 1909. It appeared in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

THIS hymn was printed in 1658, in *Der Treue Seelen-Freund*. It was translated into Norwegian by M. B. Landstad, and Landstad's version was rendered into English by the Rev. Geo. T. Rygh, 1909. [*Dahle, Library of Christians Hymns*]

Spread, O spread, thou mighty Word ◇ 201

Walte, walte nah und fern,
Allgewaltig Wort des Herrn,
Wo nur seiner Allmacht Ruf
Menschen für den Himmel schuf;

Wort vom Vater der die Welt
Schuf und in den Armen hält
Und aus seinem Schoss herab
Seinen Sohn zum Heil ihr gab;

Wort von des Erlösers Huld,
Der der Erde schwere Schuld
Durch des heil'gen Todes Tat
Ewig weggenommen hat;

Kräftig Wort von Gottes Geist,

Der den Weg zum Himmel weist
Und durch seine heil'ge Kraft
Wollen und Vollbringen schafft.

Auf zur Ernt' in alle Welt!
Weithin wogt das weisse Feld;
Klein ist noch der Schnitter Zahl,
Viel der Garben überall.

Herr der Ernte gross und gut,
Wirk zum Werke Lust und Mut;
Lass die Völker allzumal
Schauen deines Lichtes Strahl!

According to *Koch*, Jonathan Friedrich Bahnmeier first published this hymn in seven stanzas in 1827, with the first line reading, "Walte, fürder, nah und fern." This was later altered as we have it above.

The translation is by Catherine Winkworth, *Lyra Germanica*, second series, 1858, slightly altered.

The omitted stanza, Bahumeier's fifth, reads in Miss Winkworth's translation:

Word of Life, most pure and strong,
Lo, for thee the nations long;
Spread till from its dreary night
All the world awakes to light.

[*Handbook to The Lutheran Hymnal*]

THIS hymn was first published in a special edition in 1827. In 1828 it was entered in the collection, *Kern des deutschen Liederschatzes*, Nürnberg. In 1833 it appeared with the first line, *Walte, walte, nah und fern*, published in *Bunsen's Versuch*. It is considered one of the best missionary hymns of the Church. Our English rendering is by Miss Winkworth. It was published in *Lyra Germanica*, 1858. It passed over into many Lutheran and other hymnals. [Dahle, *Library of Christians Hymns*]

ST. AGNES ◇ 278

The melody (St. Agnes), by J. B. Dykes, was composed especially for this hymn. [Dahle, *Library of Christians Hymns*]

The tune "St. Agnes" is by John B. Dykes. It first appeared in the *Hymnal for Use in the English Church*, 1866, where it was set to the hymn "O Jesus, King most wonderful". [Handbook to *The Lutheran Hymnal*]

ST. ANNE ◇ 160

The melody (St. Anne) was composed by William Croft (b. ca. 1677), organist of St. Anne's, Westminster, later organist of Chapel Royal and Westminster Abbey. He was a prominent composer of church music. Croft died in 1727 and was buried in Westminster Abbey. [Dahle, *Library of Christians Hymns*]

The tune "St. Anne," now inseparably associated with this hymn, first appeared in Brady and Tate's *Supplement to the New Version of Psalms*, sixth edition, 1708, where it was set to the new version of Ps. 42. It is generally ascribed to William Croft. Within the last few years Croft's authorship of "St. Anne" has been called in question, that tune being found in the *seventh* edition of Abraham Barber's *Book of Psalms*, 1715, where it is called "Leeds Tune" and ascribed to a Mr. Denby. An earlier copy of the above work has been discovered, published probably in 1696 or 1697, but it does not contain "Leeds Tune." Whether it was added to Barber's collection before the appearance of "St. Anne" in the *Supplement* of 1708 is still uncertain. (J. Love, *Scottish Church Music*.) [*Handbook to The Lutheran Hymnal*]

ST. CATHERINE ◇ 395

The melody is by Henri F. Hemy, England, 1818-1888, altered by James G. Walton, England, 1821-1905. [Dahle, *Library of Christians Hymns*]

ST. CHRISTOPHER ◇ 330

The melody (St. Christopher) is by F. C. Maker, composer of songs, born 1844, in England. [Dahle, *Library of Christians Hymns*]

ST. COLUMBA ◇ 370

ST. CRISPIN ◇ 403

The tune "St. Crispin" was composed in 1862 by George J. Elvey. It appeared in *A Selection of Psalm and Hymn Tunes*, edited by E. H. Thorne, 1863. It was composed for the hymn "Just as I Am." [*Handbook to The Lutheran Hymnal*]

ST. GEORGE'S, WINDSOR ◇ 461

The tune "St. George," which is not to be confused with other tunes by the same name, was composed by George J. Elvey and was written for Thorne's musical counterpart of *Selection of Psalm and Hymn Tunes*, 1858, by Morrell and How. It was there set to James Montgomery's mission hymn "Hark, the Song of Jubilee." In the original edition of *Hymns Ancient and Modern* this tune was set to Henry Alford's hymn "Come, Ye Thankful People, Come" and is virtually wedded to that hymn. However, the tune seems to fit the spirit of Bowring's hymn very nicely. [*Handbook to The Lutheran Hymnal*]

ST. LOUIS ◇ 137

The tune for the carol, “St. Louis,” was composed, in 1868, by Lewis H. Redner, who was Brooks’ organist at the Church of the Advent in Philadelphia. [*Handbook to The Lutheran Hymnal*]

ST. LUKE ◇ 455

The tune “St. Luke,” by Jeremiah Clarke, was first published in Playford’s *The Divine Companion*, 1701. It seems to have been written for Venantius Fortunatus’s hymn “The Royal Banners Forward Go.” It is one of Clarke’s finest tunes, smooth, vocal, and expressive. [*Handbook to The Lutheran Hymnal*]

ST. MAGNUS ◇ 393

The melody (St. Magnus or Nottingham) was written by Jeremiah Clarke, an English musician (1669?-1707). He was for some time organist of St. Paul’s Cathedral, London, and collaborated with William Croft and Daniel Purcell. [Dahle, *Library of Christians Hymns*]

The tune “St. Magnus,” also called “Nottingham,” is by Jeremiah Clark. It first appeared in *The Divine Companion*, etc., second edition, 1709. [*Handbook to The Lutheran Hymnal*]

ST. PETER ◇ 155

The melody (St. Peter, or Christ Church) is by A. R. Reinagle and is first found in his *Psalm Tunes for the Voice and Pianoforte*, circa 1836, set to Psalm 118. In his later collection of *Psalm and Hymn Tunes*, 1840, it was named “St. Peter,” after the church in Oxford, where the composer was organist. It was rearranged by the composer for *Hymns Ancient and Modern*. [Dahle, *Library of Christians Hymns*]

The tune “St. Peter” is from Alexander R. Reinagle’s *Psalm Tunes for the Voice and Pianoforte*, c. 1836, where it is set to Ps. 118. Reinagle was organist in St Peter’s-in-the-East at Oxford, and thence the name of the tune. The tune has also been called “St. Peter’s, Oxford” and “Christchurch.” [*Handbook to The Lutheran Hymnal*]

ST. PETER’S, MANCHESTER ◇ 289

ST. PETERSBURG ◇ 505

The melody was written by D(e)mitri Stepanowich Bortnianski (1751-1825). He studied music under Galuppi of St. Petersburg. Later he continued his studies in Venice. He served as conductor of the imperial choir of St. Petersburg and exerted a powerful influence upon church music in Russia. [Dahle, *Library of Christians Hymns*]

The tune “St. Petersburg” is also known by such titles as “Wells,” “Wellspring,” and “Shangana.” According to Kümmerle it is adapted from a portion of a mass by Dimitri S. Bortniansky, 1822. It was set to Gerhard Tersteegen’s “Ich bete an die Macht der Liebe” in a number of German collections and has in recent years become very popular in our own country. [*Handbook to The Lutheran Hymnal*]

ST. THOMAS ◇ 60

The tune “St. Thomas,” also called “William’s,” is found in Aaron William’s New Universal Psalmodist, 1770, and is the first tune in Book III, Psalmody in Miniature of 1778, by the same composer. In the Psalmodist the tune is called “St. Thomas’s” and is set to Ps. 48, “Great is the Lord, our God.” The tune is a great favorite in England and America. [*Handbook to The Lutheran Hymnal*]

STEPHANOS ◇ 206

The tune “Stephanos” was composed for the hymn “Art thou weary, art thou troubled” by Henry W. Baker and was first published in the appendix to the original edition of Hymns Ancient and Modern, 1868. [*Handbook to The Lutheran Hymnal*]

STILLE NACHT ◇ 140

The music was composed by Franz Gruber, a teacher in the neighboring town of Arnsdorf. [*Dahle, Library of Christians Hymns*]

The tune “Stille Nacht” was composed by Franz Gruber, organist, who was schoolmaster at Arnsdorf, a village not far from Oberndorf, where Mohr had his parish. [*Handbook to The Lutheran Hymnal*]

Stars of the morning ◇ 548

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Julian states that in John M. Neale’s *Hymns of the Eastern Church*, 1862, this hymn appeared with the following title and note: “Stars of the Morning. A cento from the Canon of the ‘Bodiless Ones.’ Tuesday in the Week of the Fourth Tone.” The Greek original, by St. Joseph the Hymnographer, begins Φωστηρες της αυλου ουσιας. Neale’s translation is in five stanzas. It can hardly be called a translation, as Neale “followed the spirit rather than the letter of the original.” The omitted Stanza 3 reads:

These keep the guard amid Salem’s dear bowers,
Thrones, principalities, virtues, and powers,
Where, with the living ones mystical four,
Cherubim, seraphim, bow and adore. [*Handbook to The Lutheran Hymnal*]

STRAF MICH NICHT ◇ 253, 454, 509

The melody was composed by Johann Rosenmüller, a director of music in Leipzig and Wolfenbüttel in the 17th century. [*Dahle, Library of Christians Hymns*]

The tune “Straf mich nicht” is from the *Hundert ahnmüthig- und sonderbahr geistlichen Arien*, published as an appendix to the *Dresden Gesang-Buch* 1694, where it was set to the hymn by Johann G. Albinus “Straf mich nicht in deinem Zorn.” According to Zahn the melody had appeared in a collection of dance music in 1681. The question whether the tune was first a dance tune or a church tune corrupted to dance use has not been answered. [*Handbook to The Lutheran Hymnal*]

STRATFORD ◊ 555

Stricken, smitten, and afflicted ◊ 297

PUBLISHED first in *Kelly’s Hymns on Various Passages of Scripture*, first edition, 1804, Dublin. [Dahle, *Library of Christians Hymns*]

Thomas Kelly first published this hymn in his *Hymns on Various Passage of Scripture*, Dublin, 1804. It is a very popular Lenten hymn in Lutheran circles. [*Handbook to The Lutheran Hymnal*]

STUTTGART ◊ 87

The melody (Stuttgart) was first published in *Psalmodia Sacra*, edited by A. C. Ludwig and C. F. Witt, Gotha, 1715. It is there employed for the hymn “Sollt es gleich bisweilen scheinen.” It is used in many leading English hymnals. [Dahle, *Library of Christians Hymns*]

The tune “Stuttgart,” also called “Sollt’ es gleich bisweilen scheinen,” appeared in Christian Friedrich Witt’s *Psalmodia Sacra*, Gotha, 1715, where it was set to Christoph Tietze’s (Titius) hymn beginning with that line. The tune is very much like Witt’s own composition. [*Handbook to The Lutheran Hymnal*]

SUCH’ WER DA WILL ◊ 207

The tune “Such’, wer da will” is by Johann Stobäus, adapted. Weissel intended this tune for his hymn. Stobäus, a good friend of Weissel’s, had composed the tune for the wedding of a friend for the words “Wie’s Gott bestellt, mir’s wohl gefällt.” [*Handbook to The Lutheran Hymnal*]

Sun of my soul ◊ 577

THIS hymn is a cento made from Keble’s evening hymn written for *The Christian Year*: “‘Tis gone, that bright and orb’d blaze,” dated November 25, 1820, and printed in *The Christian Year*, 1827, having 14 stanzas under the title: *Abide with us; for it is toward evening, and the day is now far spent* (Luke 24:29). The version in *The Lutheran Hymnary* contains stanzas 3, 7, 8, 9, 12, and 13 of the original. Shorter or longer excerpts of this hymn are found in almost all hymnals in the English language. There are many translations into various languages, one into Latin by R. Bingham, and another

Latin version by H. M. Macgill, beginning: “Sol meus! O mi Salvator!” Other English versions may be mentioned with the first line thus: “The rulers of this Christian land”; “Thou Framer of the light and dark”; “When the soft dews of kindly sleep.” [Dahle, *Library of Christians Hymns*]

SURREY ◇ 372

The tune “Surrey” was composed for this hymn by Henry Carey. It is found in Introduction to Psalmody, c. 1723. It is also called “Yarmouth,” “Addison’s,” etc. [*Handbook to The Lutheran Hymnal*]

SWABIA ◇ 552

The tune “Swabia” is from Davids Harppfenspiel, etc., by Johann Martin Spiess, Heidelberg, 1745, where it is set to the hymn “Ach wachet! wachet auf!” by Joachim Neander. [*Handbook to The Lutheran Hymnal*]

Sweet is the work ◇ 469

Sweet the moments, rich in blessing ◇ 300

A GOOD Friday hymn with the first line, “While my Jesus I’m possessing,” was published 1757 in *The Kendal Hymn Book*, edited by J. Allen. The original hymn did not gain great favor, but twenty-four of the lines were rewritten by W. Shirley and passed into the *Countess of Huntingdon’s Collection of Hymns*, 1770, under the heading *Sweet the Moments, rich in Blessing*. With a few changes this hymn has found a place in many leading hymn books, as *The Hymnary*, *Hymns Ancient and Modern*, and many others. It has been translated into many languages. There are three Latin versions. [Dahle, *Library of Christians Hymns*]

Take my life and let it be ◇ 444

Frances R. Havergal wrote this hymn on February 4, 1874, in eleven two-line stanzas. She states:

Perhaps you will be interested to know the origin of the consecration hymn “Take My Life.” I went for a little visit of five days (to Areley House). There were ten persons in the house, some unconverted and long prayed for, some converted, but not rejoicing Christians. He gave me the prayer “Lord, give me *all* in this house!” And He just *did!* Before I left the house, every one had got a blessing. The last night of my visit after I had retired, the governess asked me to go to the two daughters. They were crying, etc.; then and there both of them trusted and rejoiced; it was nearly midnight. I was too happy to sleep and passed most of the night in praise and renewal of my own consecration; and these little

couplets formed themselves and chimed in my heart one after another till they finished with “Ever, only, all, for Thee!”

The hymn was first published in her *Royal Responses*, 1878. It has been translated into many languages. [*Handbook to The Lutheran Hymnal*]

TALLIS' CANON ◇ 384, 488

The melody (Tallis Canon) is composed by Thomas Tallis (ca. 1515-1585), one of the foremost English musicians of the 16th century. [Dahle, *Library of Christians Hymns*]

The tune, “Tallis’ Canon,” also called “Canon,” “Evening Hymn,” and “Brentwood,” is the eighth of nine tunes by Thomas Tallis (Tallys) in Parker’s *The Whole Psalter*, c. 1567, where it is set to Ps. 67. It seems to have been first printed with the words of Ken’s evening hymn in *Harmonious Companion*, Smith and Prelleur, 1732.

Care should be taken in singing it to bring out the tenor part, which forms a perfect canon in the octave with the treble. For this reason the usual pauses at the ends of lines must be omitted. [*Handbook to The Lutheran Hymnal*]

Ten thousand times ten thousand ◇ 557

BASED on Revelation 5:11; 14:1-2; 21:3-4.

This hymn appeared first in *Alford’s Year of Praise*, 1867. On January 17, 1871, it was sung at Alford’s funeral. This hymn is found in all the leading hymn books. It has been called a “fruit of holy inspiration.” [Dahle, *Library of Christians Hymns*]

TENDER THOUGHT ◇ 186

TERRA PATRIS ◇ 433

TESHINIENS ◇ 285

The tune “Teshiniens” is from a 16th-century Polish melody. It was given this name in *The Lutheran Hymnal* in order to commemorate the birthplace (*Tesin*) of Juraj Tranovsky, who included both hymn and tune in his *Tranoscius*. [*Handbook to The Lutheran Hymnal*]

That man a godly life might live* ◇ 490

(See: These are the holy ten commands)

The advent of our King ◇ 99

Instantis adventum Dei
Poscamus ardenti prece,
Festique munus inclytum
Praeoccupemus canticis.

Aeterna proles feminae
Non horret includi sinu;
Fit ipse servus, ut iugo
Nos servitutis eximat.

Mansuetus et clemens venit;
Occurre, festina, Sion:
Ultro tibi quam porrigit,
Ne dura pacem respuas.

Mox nube clara fulgurans
Mundi redibit arbiter,
Suique membra corporis
Caelo triumphator vehet.

Fetus tenebrarum, die
Cedant propinquo crimina;
Adam reformetur vetus,
Imago succedat novi.

Qui liberator advenis,
Fili, tibi laus maxima
Cum Patre et almo Spiritu
In sempiterna saecula.

This hymn is by Charles Coffin and was included in the *Paris Breviary*, 1736, as a hymn for “Sundays and Ferialdays in Advent.” Our translation is an altered form of John Chandler’s, which first appeared in his *Hymns of the Primitive Church*, 1837. [*Handbook to The Lutheran Hymnal*]

The ancient law departs ◇ 158

Debilis cessent elementa legis;
Sat diu mentes timor occupavit;
Foedus aeterni stabilire Iesus
Coepit amoris.

Sole de vero radius, paterni
Luminis purus sine nube splendor,
Probra peccati puer ecce tinctus
Sanguine praefert.

Stillat excisos pueri per artus
Efficax noxas abolere sanguis:
Obligat morti pretiosa totum
Stilla cruorem.

Haec dies nomen tibi comparavit,
O puer, pronus quad adoret orbis,
Et simul dici, simul ipse Iesus
Incipis esse.

Summa laus Patri, simul aequa Nato,
Qui suo mundum redimit cruore;
Par sit amborum tibi laus per omne,
Spiritus, aevum. Amen.

Abbé Sebastian Besnault first published this hymn in the *Sens Breviary*, 1726, with this as the first line,

Iam satis mentes timor occupavit.

The version above is from the *Paris Breviary*, 1736.

The translation is an altered form of that which was made by the compilers of *Hymus Ancient and Modern*, 1861. [*Handbook to The Lutheran Hymnal*]

The Bridegroom soon will call us ◇ 100

Der Bräut'gam wird bald rufen:
Kommt all', Ur Hochzeitsgäst'!
Hilf, Gott, dass wir nicht schlafen,
In Sünden schlummern fest,
Bald hab'n in unsern Händen
Die Lampen, Öl und Licht
Und dürfen uns nicht wenden
Von deinem Angesicht.

Da werden wir mit Freuden

Den Heiland schauen an,
Der durch sein Blut und Leiden
Den Himmel aufgetan,
Die lieben Patriarchen,
Propheten allzumal,
Die Märt'rer und Apostel
Bei ihm, ein' grosse Zahl.

Die werden uns annehmen
Als ihre Brüderlein,
Sich unser gar nicht schämen,
Uns mengen mitten ein.
Wir werden alle treten
Zur Rechten Jesu Christ,
Als unsern Gott ambeten,
Der unsers Fleisches ist.

Gott wird sich zu uns kehren,
Ein'm jeden setzen auf
Die güldne Kron' der Ehren
Und herzen freundlich drauf,
Wird uns an sein' Brust drücken
Aus Lieb' ganz väterlich,
An Leib und Seel' uns schmücken
Mit Gaben mildiglich.

Da wird man hören klingen
Die rechten Saitenspiel;
Die Musikkunst wird bringen
In Gott der Freuden viel.
Die Engel werden singen,
All' Heil'gen Gottes gleich,
Mit himmelischen Zumgen
Ewig in Gottes Reich.

Er wird uns fröhlich leiten
Ins ew'ge Paradeis,
Die Hochzeit zu bereiten
Zu seinem Lob und Preis.
Da wird sein Freud' und Wonne
In rechter Lieb' und Treu'

Aus Gottes Schatz und Bronne
Und täglich werden neu.

Also wird Gott erlösen
Uns gar aus aller Not,
Vom Teufel, allem Bösen,
Von Trübsal, Angst und Spott,
Von Trauern, Weh und Klagen,
Von Krankheit, Schmerz und Leid,
Von Schwermut, Sorg' und Zagen,
Von aller bösen Zeit.

THIS is the first Lutheran hymn which sings of the glories of eternal life. It may be burdened with many heavy expressions, but on the other hand it contains many stanzas that are radiant with almost supernatural beauty” (Söderberg).

The original, consisting of 33 stanzas, was published in a pamphlet, 1552, in Wittenberg, under the title *Ein schöner Geistlicher unt Christlicher newer Berckreyen, Von dem Jüngsten tage, unt ewigem Leben*. (An old Danish translation: *En ganske trøstelig, aandelig Sang og Vise om den yderste Dag og om de udvalgte Glæde*.) Only centos and excerpts of this hymn are in use. In 1860 Wackernagel made up a selection of 21 stanzas. The most popular German version is that of the *Geistlicher Liederschatz*, Berlin, 1863, with the first line thus: “Der Brautigam wird bald rufen.” This contains stanzas 3/, 8, 9, 16, 18, 17, and 13 of the original. The 4 stanzas numbered in Italics and translated by Dr. B. H. Kennedy, 1863, are given in *The Lutheran Hymnary*. Thirty-one stanzas of the hymn were rendered into Danish by Hans Christensen Sthen and published in Copenhagen, 1616. Landstad made use of 9 stanzas of Walther’s hymn, beginning with the first stanza of the original. Landstad himself composed the second stanza for his version. Both the Danish and the Norwegian version have been rendered into the meter of the original. ... Walther wrote several hymns. Only one of his other hymns has been translated into English: “Herzlich lieb hab’ ich dich, mein Gott.” He is more popularly known as a musician and co-laborer with Luther. [Dahle, *Library of Christians Hymns*]

This cento is only a small portion of Johann Walther’s original hymn “Herzlich tut mich erfreuen,” first published at Wittenberg in 1552, in 33 (34?) stanzas, with the title “A Beautiful Spiritual and Christian New Miner’s Song of the Last Day and Eternal Life.” The most popular form of the hymn is that from which the translation was made, including in order Stanzas 31, 8, 9, 16, 18 17,13, and was first used thus in Melchior Franck’s *Rosetulum musicum*, 1628

The translation is by Matthias Loy, although we are not certain that Stanzas 5 and 7 are by him. If so, they were not included in the Ohio Synod’s *Hymnal* of 1880, from which the translation of the other stanzas is taken. [*Handbook to The Lutheran Hymnal*]

The Church's one foundation ◇ 486

FOR other foundation can no man lay than that which is laid, which is Jesus Christ” (I Cor. 3:11).

This hymn was written in 1866 and printed the same year in *Lyra Fidelium*. It contained seven stanzas. Later a revised version of five stanzas was printed in *Hymns Ancient and Modern*, 1868. An enlarged edition of ten stanzas was published in 1885 for use in the Salisbury Cathedral. The hymn is based on the third article of the Apostles' Creed: “The Holy Catholic Church; the Communion of Saints. He is the Head of the Body, the Church.” This hymn was selected as the processional hymn for the great festivals of the year celebrated in Canterbury Cathedral, Westminster Abbey, and St. Paul Cathedral, London, 1888, when all the bishops of the Lambeth conference were gathered in meeting. The second redaction of the hymn (that of five stanzas) is found in all the leading English hymnals and has been translated into many languages. Gustav Jensen translated it into Norwegian for his *Utkast til ny salmebok for den norske kirke*. There are two Latin versions, the latest being, “*Nobis unum est fundamen,*” by Rev. E. Marshall, 1882. [Dahle, *Library of Christians Hymns*]

The day is surely drawing near ◇ 538

Es ist gewisslich an der Zeit,
Dass Gottes Sohn wird kommen
In seiner grossen Herzlichkeit,
Zu richten Bös' und Frommen.
Dann wird das Lachen werden teu'r,
Wenn alles wird vergehn in Feu'r,
Wie Petrus davon schreibet.

Posaunen wird man hören gehn
An aller Welt ihr Ende,
Darauf bald werden auferstehn
All' Toten gar behende;
Die aber noch das Leben han,
Die wird der Herr von Stunden an
Verwandeln und verneuen.

Danach wird man ablesen bald
Ein Buch, darin geschrieben,
Was alle Menschen, jung und alt,
Auf Erden hab'n getrieben
Da dann gewiss ein jedermann
Wird hören, was er hat getan

In seinem ganzen Leben.

O weh demselben, welcher hat
Des Herren Wort verachtet
Und nur auf Erden früh und spat
Nach grossem Gut getrachkt!
Der wird fürwahr ganz kahl bestehn
Und mit dem Satan müssen gehn
Von Christo in die Hölle.

O Jesu, hilf zur selben Zeit
Von wegen deiner Wunden,
Dass ich im Buch der Seligkeit
Werd' angezeichnet funden!
Daran ich denn auch zweifle nicht,
Denn du hast ja den Feind gericht't
Und meine Schuld bezahlet.

Derhalben mein Fürsprecher sei,
Wenn du nun wirst erscheinen.
Und lies mich aus dem Buche frei,
Darinnen stehn die Deinen,
Auf dass ich samt den Brüdern mein
Mit dir geh' in den Himmel ein,
Den du uns hast erworben.

O Jesu Christ, du machst es lang
Mit deinem Jüngsten Tage!
Den Menschen wird auf Erden bang
Von wegen vieler Plage.
Komm doch, komm doch, du Richter gross,
Und mach uns in Genaden los
Von allem Übel! Amen.

This hymn of Bartholomäus Ringwaldt is a recast of a hymn which appeared anonymously in *Zwey schöne Lieder*, c. 1565, which, in turn, was based on *Dies Irae*. Ringwaldt's version was published in his *Handbüchlein*, 1586.

The translation is an altered form of that by Philip A. Peter used in the *Ohio Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

The day of resurrection ◇ 356

Αναστασεως ημερα
λαμπρυνθωμεν λαοι,
Πασχα Κυριου, πασχα.
Εκ γαρ θανατου προς ζωην,
και εκ γης προς ουρανον,
Χριστος ο θεος
ημας διεβιβασεν,
επινικιον αδοντας.

□

Καθαρθωμεν τας αισθησεις,
και ογομεθα
τω απροσιτω θωτι
της αναστασεως Χριστον
εξαστραπτοντα, και
Χαιρετε φασκοντος
τρανωσ ακουσομεθα,
επινικιον αδοντες.

□

Ουρανοι μεν επαξιωσ
ευφραινεσθωσαν,
γη δε αγαλλιασθω·
εορταζετω δε κοσμος
ορατος τε απας
και αορατος,
Χριστος γαρ εγηγερται,
ευφροσυνη αιωνιος.

THIS is the first of eight odes or songs contained in the great hymn known as *The golden Canon for Easter*, by John of Damascus. The hymn was presumably written about the middle of the 8th century, as John of Damascus died about 780. Neale calls this hymn “The glorious old hymn of victory.” A later hymnologist, however, is of the opinion that this title belongs to another Greek hymn (Christ has risen from the dead). The present “ode” was first published as a church hymn in *The Parish Hymn Book*, 1863, and it has continued to grow in favor. It was rendered into English in 1862 by John M. Neale. [Dahle, *Library of Christians Hymns*]

This hymn by John of Damascus is part of the Golden Canon for Easter Day. It forms the first of the eight odes that make up this canon. It has been called “the grandest piece in Greek sacred poetry.” It was written about the middle of the eighth century. The translation is an altered form of that by John M. Neale in his *Hymns of the Eastern Church*, 1862, beginning “ ‘Tis the day of resurrection.” It was first published as a hymn

for congregational use in the *Parish Hymn Book*, 1863, beginning “The Day of Resurrection.” [*Handbook to The Lutheran Hymnal*]

The death of Jesus Christ, our Lord ◊ 329

1. Vår Herres Jesu Kristi död

Hugswalar oss i all vår nöd,
Och när wi tänke deruppå,
En hjertans glädje wi då få.

2. Afplanat har han med sitt blod
Den handskrift, som emot oss stod;
Ty han war oss så god och huld,
Att han betalte all vår skuld.

3. Att detta trofast är och sant,
Han gifwer oss en säker pant
Uti sin helga nattward, der
Wi smake huru ljuf han är.

4. Hans heliga lekamen sann,
Hans dyra blod, som för oss rann,
Wi undfå wid hans helga bord,
Som han har lofwat i sitt ord.

5. En harlig spis är detta wisst,
På hwilken aldrig blifwer brist,
Ett himmelskt manna, som war själ
Till ewigt lif bewarar wäl.

6. Säll är då hwarje wärdig gäst.
Som lit till Jesu ord har fäst;
Ty Jesus will med kärlek bo
Hos den, som har en stadig tro;

7. Och som will helgad bli i Gud,
Ej wika från hans ord och bud,
Men Kristo lefwer, synden dör
Och så Guds helga wilja gör.

8. Men den owärdig gar härtill,
Ej tror, ej sig omwända will,

Ham äter döden uti sig
Och blir fördömd ewinnerilg.

9. Gif oss att tro af hjertans grund,
Att wi fa frälsning och miskund
Utaf din nådes fullhet stor.
Amen, wälsignad den det tror!

This great Communion hymn by Haquin Spigel was written in 1686 and included in Jesper Swedberg's *Psalm-Book*, 1696, in the preparation of which Spigel had collaborated with Swedberg. This hymn has been called "a classic example of how Spigel could set forth in song the objective truths of the Christian faith." The omitted ninth stanza reads:

O Jesus Christ, our Brother dear,
Unto Thy cross we now draw near;
Thy sacred wounds indeed make whole
A wounded and benighted soul.

The translation is an altered form of that by Olof Olsson. It appeared in the *Evangelical Lutheran Hymn-Book*, 1912, and in *The Hymnal* (Augustana Synod), 1925. [*Handbook to The Lutheran Hymnal*]

The God of Abraham praise ◇ 69

Tradition has it that the author, Thomas Olivers, wrote this hymn at the home of his friend John Bakewell, at Westminster, in 1770. In Josiah Miller's *Singers and Songs of the Church*, 1869, we are told:

The son of a Wesleyan minister said a few years ago: "I remember my father telling me that he was once standing in the aisle of the City Road Chapel during a conference in Wesley's time. Thomas Olivers, one of the preachers, came down to him and said, 'Look at this; I have rendered it from the Hebrew, giving it, as far as I could, a Christian character, and I have called on Leon, the Jew, who has given me a synagog melody to suit it; here is the tune, and it is to be called Leoni.'"

The hymn is a free Christian rendering of the Hebrew *Yigdal*, or Doxology, which summarizes in metrical form the thirteen articles of the Hebrew Creed. The cento before us is made up of Stanzas 1 (as altered in the Presbyterian *Hymnal*), 2, 4, and 12 of the hymn, of which the other stanzas and Olivers's original first stanza read as follows:

1. The God of Abrah'm praise,
Who reigns enthroned above;
Ancient of everlasting days
And God of Love:
JEHOVAH GREAT I AM!
By earth and heaven confest;
I bow and bless the sacred Name,
Forever blessed.

3. The God of Abrah'm praise,
Whose all-sufficient grace
Shall guide me all my happy days
In all my ways:
He calls a worm his friend!
He calls himself my God!
And he shall save me to the end
Through Jesus' blood.

5. Though nature's strength decay,
And earth and hell withstand,
To Canaan's bounds I urge my way
At His command:
The watery deep I pass,
With Jesus in my view;
And through the howling wilderness
My way pursue.

6. The goodly land I see,
With peace and plenty blessed;
A land of sacred liberty
And endless rest.
There milk and honey flow;
And oil and wine abound,
And trees of life forever grow,
With mercy crowned.

7. There dwells the Lord, our King,
THE LORD OUR RIGHTEOUSNESS
(Triumphant o'er the world and sin),
The Prince of Peace;
On Sion's sacred height,

His kingdom still maintains;
And glorious with His saints in light
Forever reigns.

8. He keeps His own secure,
He guards them by His side,
Arrays in garments, white and pure,
His spotless bride:
With streams of sacred bliss,
With groves of living joys—
With all the fruits of Paradise
He still supplies.

9. Before the great THREE-ONE
They all exulting stand;
And tell the wonders he hath done
Through all their land;
The listening spheres attend
And swell the growing fame
And sing the songs which never end,
The wondrous NAME.

10. The God who reigns on high,
The great archangels sing,
And “Holy, holy, holy, cry,”
“ALMIGHTY KING!
“Who Was and Is the same
“ And evermore shall be.
“JEHOVAH—FATHER—GREAT I AM!
“We worship Thee.”

11. Before the SAVIOR’S face
The ransomed nations bow;
O’erwhelmed at His almighty grace,
Forever new:
He shows His prints of love—
They kindle to a flame!
And sound through all the worlds above
The slaughtered LAMB.

The hymn was published as a tract, *A Hymn to the God of Abraham*, undated, by Olivers, and passed through at least eight editions within a very short time. [*Handbook to The Lutheran Hymnal*]

The Gospel shows the Father's grace ◇ 233

This hymn, a companion piece of Matthias Loy's hymn on the Law (The Law of God is good and wise), first appeared in the Ohio Synod's *Collection of Hymns*, fourth edition, 1863, and then in the *Ohio Lutheran Hymnal*, 1880. For comments on the tune "Herr Jesu Christ, dich" see Hymn No. 3. [*Handbook to The Lutheran Hymnal*]

The happy Christmas comes once more ◇ 143

THIS Christmas hymn is really an extract from a longer hymn of nineteen stanzas which was based on Luther's "From heaven above to earth I come" (L. H. 181). It was printed in *Kjøbenhavns Skilderi*, 1817, and later in *Sang-Værk til den danske Kirke*. (Notes on Grundtvig are given in Vol. I, No. 49.) The present translation was made by Charles Porterfield Krauth, 1867 (1868). [*Dahle, Library of Christians Hymns*]

The Head that once was crowned ◇ 393

HE that overcometh, I will give to him to sit down with me in my throne, as I also overcame, and sat down with my Father in His throne" (Rev. 3:21).

This hymn was first published in the fifth edition of *Kelly's Hymns*, 1820. It is based upon Hebrews 2:10, "For it became Him, for whom are all things, and through whom are all things, in bringing many sons unto glory, to make the captain of their salvation perfect through sufferings." It is very extensively used in England and America. A. M. Macgill rendered a translation into Latin for his *Songs of the Christian Creed and Life*, 1876: "Spinis caput coronatum."

After about 60 years' experience of the blessings of the Gospel, Rev; Th. Kelly was asked if anything he had seen or heard had changed his opinions. He replied: "What pacified the conscience then, does so now. What gave hope then, does so now. 'Other foundation can no man lay than that which is laid, which is Jesus Christ'" (1 Cor. 3:11). (Biography of Kelly, Vol. I, No. 83.) [*Dahle, Library of Christians Hymns*]

The King of love my Shepherd is ◇ 370

THIS hymn is based in part upon the Twenty-Third Psalm of David; the words of Christ, John 10:11, 14: "I am the good shepherd"; and Luke 15:4-5: "What man of you, having a hundred sheep, and having lost one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it? And when he hath found it, he layeth it on his shoulders, rejoicing" (Third stanza found in Baker's biography, Vol. I, No. 17).

This hymn was first published in the appendix to the original edition of *Hymns Ancient and Modern*, 1868. [Dahle, *Library of Christians Hymns*]

The King shall come when morning dawns ◇ 101

The kingdom Satan founded ◇ 259

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SAA skal dog Satans Rige” appeared first in *En ny Kirke-Psalmebog (Vinterparten)*, 1689. Its Scriptural basis is the Gospel lesson for the third Sunday in Lent, Luke 11:14-28. The English translation is by the Rev. Carl Døving, 1908. [Dahle, *Library of Christians Hymns*]

The Law commands and makes us know ◇ 489

This hymn appeared in Watt’s *Hymns and Spiritual Songs*, 1709, headed “The Law and Gospel Distinguished.” [*Handbook to The Lutheran Hymnal*]

The Law of God is good and wise ◇ 492

THE Law is holy, and the commandment holy, and righteous, and good” (Rom. 7:12); “We know that the Law is good, if a man use it lawfully” (1 Tim. 1:8); “By the works of the Law shall no flesh be justified in His sight; for through the Law cometh the knowledge of sin” (Rom. 3:20);

“The Law is become our tutor to bring us unto Christ, that we might be justified by faith” (Gal. 3:24);

“Love worketh no ill to his neighbor: love therefore is the fulfilment of the Law” (Rom. 13:10);

“As the body apart from the spirit is dead, even so faith apart from works is dead” (James 2:26);

“By grace have ye been saved through faith; and that not of yourselves, it is the gift of God” (Eph. 2 8).

It is considered probable that this hymn was composed about 1880. It was adopted by the committee revising *The Evangelical Lutheran Hymnal*, Columbus, Ohio, and it was also accepted into *The Evangelical Lutheran Hymn Book*, St. Louis, Missouri, and other hymnals. [Dahle, *Library of Christians Hymns*]

The Lord hath helped me hitherto ◇ 71

Bis hierher hat mich Gott gebracht
Durch seine grosse Güte;
Bis hierher hat er Tag und Nacht
Bewahrt Herz und Gemüte;
Bis hierher hat er mich geleit’t,

Bis hieher hat er mich erfreut,
Bis hieher mir geholfen.

Hab Lob und Ehre, Preis und Dank
Für die bisher'ge Treue,
Die du, o Gott, mir lebenslang
Bewiesen täglich neue!
In mein Gedächtnis schreib' ich an:
Der Herr hat grosse Ding getan
An mir und mir geholfen.

Hilf ferner auch, mein treuer Hort,
Hilf mir zu allen Stunden!
Hilf mir an all und jedem Ort,
Hilf mir durch Jesu Wunden;
Hilf mir im Leben, Tod und Not
Durch Christi Schmerzen, Blut und Tod:
Hilf mir, wie du geholfen!

This is one of our most popular hymns of praise from the German. The author, Ämilie Juliane, countess of Schwarzburg-Rudolstadt, published it, in 1699, in her devotional book *Tägliches Morgen-, Mittags- und Abend-Opffer*, Rudolstadt, to be sung on "Wednesdays after the meal."

The translation is by Prof. August Crull, 1882. [*Handbook to The Lutheran Hymnal*]

The Lord into His Father's hands ◇ 339

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The Lord my faithful Shepherd is ◇ 368

\\

THE Lord is my Shepherd" (Psalm 23). This hymn was published in *Arrebo's Kong David's Psalter*, 1623. This is the first one of Arrebo's hymns to find a place in the hymn books of the church. The English translation was rendered by the Rev. Carl Døving, 1906. [Dahle, *Library of Christians Hymns*]

The Lord's my Shepherd, I'll not want ◇ 371

This is the famous metrical version of the 23d Psalm as it appeared in the *Scottish Psalter*, 1650. It is based on the version of Francis Rous, which reads:

1. My Shepherd is the living Lord
And He that doth me feed;

How can I, then, lack anything
Whereof I stand in need?

2. In pastures green and flourishing
He makes me down to lye:
And after drives me to the streames
Which run most pleasantly.

3. And when I feele my selfe neere lost,
Then home He me doth take,
Conducting me in His right paths,
Even for His owne Names sake.

4. And though I were even at death's doore,
Yet would I feare none ill;
Thy rod, Thy staff do comfort me,
And Thou art with me still.

5. Thou hast my table richly stor'd
In presence of my foe;
My head with oile Thou dost anoint,
My cup doth overflow.

6. Thy grace and mercy all my daies
Shall surely follow me;
And ever in the house of God
My dwelling place shall be. [*Handbook to The Lutheran Hymnal*]

The Lord, my God, be praised ◇ 404

Gelobet sei der Herr,
Mein Gott, mein Licht, mein Leben,
Mein Schöpfer, der mir hat
Mein Leib und Seel' gegeben,
Mein Vater, der mich schützt
Von Mutterleibe an,
Der alle Augenblick'
Viel Gut's an mir getan!

Gelobet sei der Herr,
Mein Gott, mein Heil, mein Leben,

Des Vaters liebster Sohn,
Der sich für mich gegeben,
Der mich erlöset hat
Mit seinem teuren Blut,
Der mir im Glauben schenkt
Das allerhöchste Gut!

Gelobet sei der Herr,
Mein Gott, mein Trost, mein Leben,
Des Vaters werter Geist,
Den mir der Sohn gegeben,
Der mir mein Herz erquickt,
Der mir gibt neue Kraft,
Der mir in aller Not
Rat, Trost und Hilfe schafft!

Gelobet sei der Herr,
Mein Gott, der ewig lebet,
Den alles lobet, was
In allen Lüften schwebet!
Gelobet sei der Herr,
Des Name heilig heisst:
Gott Vater, Gott der Sohn
Und Gott der werthe Geist,

Dem wir das Heilig jetzt
Mit Freuden lassen klingen
Und mit der Engel Schar
Das Heilig! Heilig! singen,
Den herzlich lobt und preist
Die ganze Christenheit,
Gelobet sei mein Gott
In alle Ewigkeit!

This is one of the best hymns of Johann Olearius. Originally written for Trinity Sunday and based on the Gospel for that feast, it was first published in his monumental hymnal *Geistliche Singekunst*, 1671. It was entitled “Encouragement from the Gospel to thankful meditation on this great mystery.”

The translation is by Prof. August Crull, altered. [*Handbook to The Lutheran Hymnal*]

The Morning Star upon us gleams* ◇ 167
(See: How lovely shines the Morning Star)

The mystery hidden from the eyes ◇ 405
\\

The new church year again is come ◇ 93
\\

The only Son from heaven ◇ 224
\\

THIS is the first Lutheran hymn written by a woman. It has been characterized as a sublime evangelical hymn. Rudelbach calls it a “highly poetic Jesus hymn.” It was printed in the first Lutheran hymnbooks, such as *Erfurter Enchiridion*, 1524, and *Geistliche Lieder*, Wittenberg, 1531. In the latter edition it has the following title: *Ein geistlich liedt von Christo, Elisabet Creutzigerin*; and it was very likely printed under that same title in the lost edition of Klug’s *Gesangbuch*, Wittenberg, 1529. There has been some doubt as to the authorship, principally for the reason that the woman referred to was hardly twenty years of age at the time the hymn was first printed. The hymn has also been ascribed to Andreas Knöpken, but for no good reason. The hymn, with her name attached, would not have been printed in contemporary Lutheran hymnals unless she had actually written it. Of the seven or eight English translations *The Lutheran Hymnary* has adopted A. T. Russell’s, with a few slight changes. The first Danish translation is found in the first edition of Klaus Mortensøn’s *Salmebog*, 1528. [Dahle, *Library of Christians Hymns*]

The people that in darkness sat ◇ 153

This hymn is by John Morison, dated 1770. It was first published in the Draft *Scottish Translations and Paraphrases*, 1781, where the opening line reads: “The race that long in darkness pined.” In the *Evangelical Lutheran Hymn-Book* a portion of this hymn was used (No. 155), beginning with Stanza 4 above. Our text is as altered for *Hymns Ancient and Modern*, 1861, by the editors of that volume. [*Handbook to The Lutheran Hymnal*]

The power of sin no longer ◇ 243
\\

The radiant sun shines in the skies ◇ 78

The royal banners forward go ◇ 273

Vexilla regis prodeunt,
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo:

Quo vulneratus insuper
Mucrone diro lanceae,
Ut nos lavaret crimine,
Manavit unda et sanguine.

Impleta sunt, quae cecinit
David fideli carmine,
Dicendo nationibus:
Regnabit a ligno Deus.

Arbor decora et fulgida,
Ornata regis purpura,
Electa digno stipite,
Tam sancta membra tangere.

Beata, cuius brachlis
Pretium pependit seculi,
Statera facta est corporis
Praedam tulitque tartari.

O crux ave, spes unica,
Hoc passionis tempore:
Auge piis iustitiam
Reisque dona veniam.

Te summa Deus Trinitas
Collaudat omnis spiritus:
Quos per crucis mysterium
Salvas, rege per secula.

This cento comes to us from the sixth century. Its author, Bishop Venantius Fortunatus (530—609), was one of the popular Latin hymn-writers of the early Middle Ages. Archbishop Trench describes Fortunatus as a “clever, frivolous, self-indulgent, and vain character.” His contributions to the hymnology of his day seem to have been very considerable, but the general quality of his poetry is not very high. He represents the “last expiring effort of the Latin muse in Gaul” to retain something of the “old

classical culture amid the advancing tide of barbarism.” However, in some of his efforts, as in this hymn, he rises above his level to lofty heights of true poetry.

The account usually given about the origin of this hymn is very likely legendary. Mearns gives this summary of the story in Julian’s *Dictionnaire of Hymnology*:

Fortunatus was then living at Poitiers, where his friend Queen Rhadegunda founded a nunnery. Before the consecration of the nunnery church she desired to present certain relics to it, and among these she obtained from the Emperor Justin II a fragment of the so-called True Cross, from which circumstance the nunnery received its name of the Holy Cross. This relic was sent in the first instance to Tours and was left in charge of the Bishop in order that he might convey it to Poitiers. In the Abbé E. Briand’s *Sainte Radegonde*, its journey to Poitiers is thus described: “Escorted by a numerous body of clergy and of the faithful holding lighted torches, the Bishop started in the midst of liturgical chants, which ceased not to resound in honor of the hallowed wood of the Redemption. A league from Poitiers the pious cortège found the delegates of Rhadegunda, Fortunatus at their head, rejoicing in the honor which had fallen to them; some carrying censers with perfumed incense, others torches of white wax. The meeting took place at Migné, at the place where, twelve centuries and a half later, the cross appeared in the air. It was on this occasion that the hymn “Vexilla Regis” was heard for the first time, the chant of triumph composed by Fortunatus to salute the arrival of the True Cross.... It was the 19th of November, 569.”

The popularity of this hymn is attested by the fact that many have essayed to put it into English. Julian lists 37 English translations. The third stanza has been the crux of the translators. Percy Dearmer rightly says: “The reference is to Ps. 96:10; but neither in the Hebrew, the authentic Septuagint, the present Vulgate, nor of course in the English versions is there anything answering to this.” Perhaps Fortunatus referred to an interpolated text. It is generally conceded that John Mason Neale’s translation of this stanza is the finest rendering of these lines. The translation otherwise is only partly based on Neale, *Medieval Hymns*, 1851, his excellent first stanza being retained. [*Handbook to The Lutheran Hymnal*]

***THE SAINTS’ DELIGHT* ◇ 431**

The Son of God goes forth to war ◇ 559

FOR St. Stephen’s Day.

This hymn was published in Heber’s posthumous *Hymns*, 1827, in eight stanzas of four lines each. “Fight the good fight of faith, lay hold on eternal life” (1 Timothy 6:12). “They overcame him (the devil) by the blood of the Lamb, and by the word of their

testimony; and they loved not their lives unto death” (Revelation 12:11). [Dahle, *Library of Christians Hymns*]

The star proclaims the King is here ◇ 173

Hostis Herodes impie,
Christum venire quid times?
Non eripit mortalia,
Qui regna dat caelestia.

Ibant magi, quam viderant,
Stellam sequentes praeiviam:
Lumen requirunt lumine,
Deum fatentur munere.

Lavacra puri gurgitis
Caelestis Agnus attigit;
Peccata, quae non detulit,
Nos abluendo sustulit.

Novum genus potentiae,
Aquae rubescunt hydriae,
Vinumque iussa fundere
Mutsvit unda originem.

Gloria tibi, Domine,
Qui apparuisti hodie,
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

This hymn is part of Coelius Sedulius’s “Paeon Alphabeticus de Christo.” The beginning initials of the Latin stanzas show that we have a continuation of Hymn No. 104.

The translation is an altered form of that by John M. Neale, in his *Hymnal Noted*, 1852. [*Handbook to The Lutheran Hymnal*]

The strife is o’er ◇ 357

Alleluia, Alleluia, Alleluia.
Finita iam sunt praelia,
Est parta iam victoria;
Gaudeamus et canamus:
Alleluia!

Post fata mortis barbara
Devicit Iesus tartara;
Applaudamus et psallamus:
Alleluia!

Surrexit die tertia
Caelesti clarus gratia
Insonemus et cantemus:
Alleluia!

Sunt clausa stygis ostia,
Et caeli patent atria;
Gaudeamus et canamus:
Alleluia!

Per tua, Iesu, vulnera
Nos mala morte libera,
Ut vivamus et canamus:
Alleluia! Amen.

This hymn has not been traced back farther than the Jesuit *Symphonia Sirenum*, Cologne, 1695. The translation is an altered form of that by Francis Pott, c. 1859, and was included in his *Hymns Fitted to the Order of Common Prayer*, 1861. [*Handbook to The Lutheran Hymnal*]

THE author of this hymn is unknown. The earliest edition is found in *Symphonia Sirenum*, Cologne, 1695. It was also printed in *Hymnodia Sacra*, Münster, 1753. Dr. Neale is of the opinion that this hymn dates from the 12th century. The original contains five stanzas with a double “Hallelujah” prefixed:

Alleluia! Alleluia! *Finita jam sunt praelia; Est parta jam victoria; Gaudeamus et canamus: Alleluia!*

The Lutheran Hymnary adopted the translation made in 1859 by Francis Pott (b. 1832, England; educated at Oxford; served as minister in various places). Pott’s rendering is commonly considered the best English version. It was published in 1861 in *Hymns fitted to the Order of Common Prayer*. The first English translation, “Finished is the battle now,” was rendered by J. M. Neale in 1851. [Dahle, *Library of Christians Hymns*]

The sun arises now ◇ 83

Nu rinder Solen op
Af Østerlide,

Forgyllder Klippens Top
Og Bergets Side!
Vær glad, min Sjæl, og lad
din Stemme klinge,
Stig op fra Jordens Bo,
Og dig med Tak og Tro
Til Himlen svinge!

Utallig, saa som Sand,
Og uden Maade
Som Havets dybe Vand,
Er Herrens Naade,
Som han mit Hoved
daglig overgyder,
Hver Morgen uden Maal
En Naade uden Maal
Til mig nedflyder.

Lad Synden nu idag
Mig ei forblinde
At jeg min Guds Behag
Har ret i Minde!
Men, om min Fod gaar vild,
oe sig mon støde,
Da vend, o Gud, mig om
Gak ei med mig til Dom,
Tilgiv min Brøde!

Du bedst min Tarv og Trang,
O Herre, kjender,
Tilmed er Lykkens Gang
I dine Hænder,
Og hvad mig tjener bedst
I hver en Maade,
Det du tilforne ser,
Min Sjæl, hvad vil du meer?
Lad Gud kun raade!

This hymn, by Thomas Hansen Kingo, was published in the official Danish *Kirke-Psalme-Bog*, 1699. The original has seven stanzas. Our cento includes Stanzas 1, 2, 6, and 7. The translation is by P. C. Paulsen and, as far as we have been able to determine,

was written about 1925. It is contained in the *American Lutheran Hymnal*, 1930.
[*Handbook to The Lutheran Hymnal*]

The sun has gone down ◇ 575

\\

The sun's last beam of light is gone ◇ 562

Hinunter ist der Sonnenschein,
Die finstre Nacht bricht stark herein;
Leucht uns, Herr Christ, du wahres Licht,
Lass uns im Finstern tappen nicht!

Dir sei Dank, dass du uns den Tag
Vor Schaden, G'fahr und mancher Plag'
Durch deine Engel hast behüt't
Aus Gnad' und väterlicher Güt'.

Womit wir hab'n erzürnet dich,
Dasselb' verzeih uns gnädiglich
Und rechn' es unsrer Seel' nicht zu.
Lass uns schiefen mit Fried' und Ruh'!

Durch dein' Engel die Wach' bestell,
Dass uns der böse Feind nicht fäll';
Vor Schrecken, G'spenst und Feuersnot
Behüt uns heint, o lieber Gott!

Nikolaus Herman first published this hymn in his *Sontags Euangelia vber das gantze Jar*, Wittenberg, 1560, entitled, "Der abend segn, *In tono eodem.*"

The foregoing hymn in the collection is his morning hymn. (See Hymn No. 547.) It is likely that some of the lines were suggested by the hymn "Christe, qui lux es et dies." (See Hymn No. 559.)

The composite translation is based on that of Catherine Winkworth, *Lyra Germanica*, first series, 1855.

The tree of life ◇ 302

The will of God is always best ◇ 477

Was mein Gott will, das g'scheh' allzeit,

Sein Will', der ist der beste;
Zu helfen den'n er ist bereit,
Die an ihn glauben feste;
Er hilft aus Not, der fromme Gott,
Und züchtiget mit Massen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

Gott ist mein Trost, mein' Zuversicht,
Mein' Hoffnung und mein Leben.
Was mein Gott will, dass mir geschicht,
Will ich nicht widerstreben.
Sein Wort ist wahr, denn all mein Haar
Er selber hat gezählet.
Er hüt't und wacht und hat wohl acht,
Auf dass uns gar nichts fehlet.

Nun, muss ich Sünd'r von dieser Welt
Hinfahr'n in Gottes Willen
Zu meinem Gott: wann's ihm gefällt,
Will ich ihm halten stille.
Mein' arme Seel' ich Gott befehl'
In meiner letzten Studen.
Du frommer Gott, Sünd', Höll' und Tod
Hast du mir überwunden.

Noch eins, Herr, will ich bitten dich,
Du wirst mir's nicht versagen:
Wenn mich der böse Geist anficht,
Lass mich, Herr, nicht verzagen;
Hiff, steur und wehr, ach Gott, mein Herr,
Zu Ehren deinem Namen!
Wer das begehrt, dem wird's gewährt.
Draut sprech' ich fröhlich: Amen.

“Des alten Churfürsten Markgraff Albrechts Lied” (The old Elector Margrave Albrecht's hymn)—thus this hymn is entitled in one of the hymnals in which it was published. Wackernagel remarks: “Who wrote it for him or who could have dedicated it to him, there is no proof.” Other authorities, however, incline to the view that the elector himself is the author. The hymn first appeared in print in a broadsheet, c. 1554, at Nürnberg. It became, and still is, in many circles a favorite hymn of comfort. The

translation is composite. For comments on the tune “Was mein Gott will” see Hymn No. 437. [*Handbook to The Lutheran Hymnal*]

The world is very evil ◇ 534

ORDER?????

Hora novissima, tempora pessima Sunt; vigilemus.
Ecce minaciter imminet arbiter Ille supremus,—
Imminet, imminet, ut mala terminet, Aequa coronet,
Recta remuneret, anxia liberet, Aethera donet.

Curre, vir optime; lubrica reprime, Praefer honesta,
Fletibus angere, flendo merebere Caelica festa
Luce replebere iam sine vespere, Iam sine luna;
Lux nova lux ea, lux erit aurea, Lux erit una.

Patria splendida, terraque florida, Libera spinis,
Danda fidelibus est ibi civitas, Hic peregrinis.
Tunc erit omnibus insipientibus Ora Tonantis
Summa potentia, plena scientia, Pax rata sanctis.

Hic homo nititur, ambulat, utitur; Ergo fruatur.
Pax, rata pax ea, spe modo, postea Re capiatur.
Plaude, cinis mens, est tua pars Deus; Eius es et sis;
Rex tuus est tua portio, tu su; Ne sibi desis. Amen.

*

Urbs Sion aurea, patria lactea, Cive decora,
Omne cor obruis, omnibus obstruis Et cor et ora.

Nescio, nescio, quae iubilatio, Lux tibi qualis,
Quam socialia gaudia, gloria Quam specialis.

Sunt Sion atria coniubilantia, Martyre plena,
Cive micantia, principe stantia, Luce serena.

Sunt ibi pascua mentibus afflua Praestita sanctis;
Regis ibi thronus, agminis et sonus Est epulantis.

Gens duce splendida, contio candida Veatibus albis,
Sunt sine fletibus in Sion aedibus, Aedibus almis. Amen.

*

O bona patria, lumina sobria Te speculantur;

Ad tua nomina sobria lumina Collacrimantur.
Est tua mentio pectoris unctio, Cura doloris,
Concipientibus aethera mentibus Ignis amoris.

Tu locus unicus illeque caelicus Ea paradisus.
Non tibi lacrima, sed placidissima Gaudia, risus.
Lux tua mora crucis atque caro ducis Est crucifixi;
Laus, benedictio, coniubilatio Personst Ipsi.

Est ibi consita laurus, et insita Cedrus hysopo;
Sund radiantia iaspide moenia, Clara pyropo.
Hinc tibi sardius, inde topazius, Hinc amethystus.
Est tua fabrica contio caelica, Gemmaque Christus.

Tu sine litore, tu sine tempore Fons, modo rivus;
Dulce bonis sepis, estque titi lapis Undique vivus.
Est tibi laurea, dos datur aurea, Sponsa decora,
Primaque principis oscula suscipis, Inspicis ora.

*

Hic breve vivitur, hic breve plangitur, hic breve fletur;
Non breve vivere, non breve plaudere, retribuetur.

O retributio! stat brevis actio, vita perennis;
O retributio! caelica mansio stat lue plenis.

Sunt modo praelia, postmodo praemia,— qualia? plena:
Plena refectio, nullaque passio, nullaque poena.

Spe modo vivitur, et Sion angitur A Babylone;
Nunc tribulatio, tunc recreatio, scepra, coronae.

Qui modo creditur, ipse videbitur atque scietur,
Ipse videntibus atque scientibus attribuetur.

Mane videbitur, umbra fugabitur ordo patebit;
Mane nitens erit, et bona qui gerit, ille nitebit.

Nunc tibi tristia, tunc tibi gaudia,— gaudia, quanta
Vox nequit edere, lumina cernere, tangere planta.

Pars mea, rex meus, in proprio Deus ipse decore

Visus amabitur, atque videbitur auctor in ore.

Hymns No. 605, 613, 614, and this hymn are portions of the great poem of three thousand lines, entitled *De Contemptu Mundi* (On Contempt of the World) written by Bernard of Morlas or Murles (not Morlaix, but the place is uncertain), while a monk at the famous monastery of Cluny, c. 1140, and dedicated to the abbot, Peter the Venerable. The opening lines of this poem are the Hymn No. 605.

The translations of all four hymns are by John M. Neale, which appeared in part in his *Sacred Latin Poetry*, 1849, and a larger portion, which he published in *The Rhythm of Bernard de Morlaix*, 1858. [*Handbook to The Lutheran Hymnal*]

For thee, O dear, dear country.

O bona patria, lumina sobria te speculantur.

—BERNARD OF CLUNY.

THIS hymn has been taken from the first part of Bernard of Cluny's poem: *De Contemptu Mundi*, which begins thus:

Hora novissima, tempora pessima sunt; vigilemus.

This grand poem, based upon the last two chapters of Revelation, was written in the abbey of Cluny about 1145 and contains upwards of 3,000 verse lines. It is found in a manuscript from the 13th century in the Bodleian Library. It was included in *Varia Poemata de corrupto Ecclesiae Statu*, Basel, 1556, by Flacius Illyricus. Illyricus was an aggressive and enthusiastic reformer, and as such he made use of the flaying satire upon the corruption of the times as found in this poem. Later it was frequently published in its entirety in various works of the 16th, 17th 18th and 19th centuries. In modern times more or less of the poem has been repeated by various authors in England and Germany. The original poem was dedicated to Petrus Venerabilis (Peter the Venerable), the head of the order of monks to which Bernard belonged. The poem is written in the unique dactylic hexameter verse, and the author states that the poem both as to contents and form came into being through divine inspiration. Archbishop Trench says, in mentioning the many redactions of this poem: "That this poem has caused a great deal of attention and interest is self-evident. Every one who has a sense for real and true poetry, though less favorably impressed by certain details, will be stirred to the depth of the soul by the wealth of sublime inspiration flowing through these unique stanzas." Bishop Trench criticizes especially the verse form and, concerning the contents, lack of development in thought. Dr. Neale says: "The greater part of this poem is a bitter satire upon the corruption of the times. But, as a contrast to this picture of the corruption of the world and a life in sin, the first part of the poem presents a grand description of the glory and peace of the New Jerusalem—an ode so filled with charm and beauty that scarcely any other poem of the Middle Ages, written upon this theme, may be compared with it." The first to translate any part of this poem was Dr. John Neale, and his translations are the only ones in common use. He translated first that part of the Latin original (96 lines) which Bishop Trench published in his *Sacred Latin*

Poetry, beginning with the words: “Hic breve vivitur” (Brief life is here our portion), and this translation appeared in *Neale’s Mediaeval Hymns*, 1851. In 1858 Dr. Neale rendered 218 lines of the first part of Bernard’s poem beginning with the words: “Hora novissima.” Of these two renderings a number of hymns or centos have come into being, of which a few have found a place in all the leading hymn books of England and America. Among these may be mentioned, besides those named above, “O bona patria” (For thee, O dear, dear country; the present hymn); “Hic breve vivitur” (Brief life is here our portion, L. H. 612); and “Urbs Sion aurea,” (Jerusalem the Golden, L. H. 614).

Bernard of Cluny (Murles, or Morlas, not Morlaix), was born in Murles, (Bretagne, Brittany), France, in the first part of the 12th century. The abbey of Cluny was at that time the most famous in Europe—famous for its wealth and for its stately buildings, and especially for its cathedral. The imposing festival services with the elaborate ritual were famed far and wide. The abbot of this institution was the well known Peter the Venerable. Here Bernard spent the greater part of his life. It is not known at what date he died, neither do we know much more about him than that he wrote this famous poem, *De Contemptu Mundi* (On contempt of the world), which he dedicated to the leader of his order, Peter of Cluny.

Many attempts have been made to render selections of this poem into a form more closely like the original than Neale’s and also in the meter of the original, but these do not seem to have gained favor. A few examples follow:

These are the latter times These are not better times Let us stand waiting.

—DUFFIELD.

Here we have many fears, This is the vale of tears, The land of sorrow.

—G. MOULTRIE.

Earth very evil is;

Time through the last of his

Journey is halting.

—JACK MASON.

From the very first part of the original: “Hora novissima,” Neale has made the hymn, “The world is very evil.” This hymn has not been taken up by our *Lutheran Hymnary*. The melody *** for this hymn, the subject of this sketch, has been taken from Alfred B. Gaul’s cantata, *The Holy City*. Alfred Robert Gaul, born in Norwich, England, 1837, organist and composer, has written many popular sacred compositions.

Brief life is here our portion.

Hic breve vivitur, hic breve plangitur, hic breve fletur.

—BERNARD OF CLUNY.

FOR the general setting of this hymn, see notes under No. 608.

This cento, drawn from Bernard of Cluny’s poem, has found a place in about 100 various hymn books in England and America. The number of stanzas may vary from four to twelve, and these do not always come in the same order. [Dahle, *Library of Christians Hymns*]

Thee God we praise, Thy name we bless ◇ 44

1. Te Deum laudamus: te Dominum confitemur.
2. Te æternum Patrem omnis terra veneratur.
3. Tibi Cherubim et Seraphim incessabili voce proclamant:
4. Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
5. Pleni sunt coeli et terra majestatis gloriæ tuæ.
6. Te gloriosus Apostolorum chorus,
7. Te Prophetarum laudabilis numerus,
8. Te Martyrum candidatus laudat exercitus.
9. Te per orbem terrarum sancta confitetur Ecclesia,
10. Patrem immensæ majestatis,
11. Venerandum tuum verum et unicum Filium,
12. Sanctum quoque Paraclitum Spiritum.
13. Tu Rex gloriæ Christe.
14. Tu Patris sempiternus es Filius.
15. Tu ad liberandum suscepturus hominem: non horruisti Virginis uterum.
16. Tu devicto mortis aculeo: aperuisti credentibus regna coelorum.
17. Tu ad dexteram Dei sedes, in gloria Patris.
18. Judex crederis esse venturus.
19. Te ergo quæsumus, tuis famulis subveni: quos pretioso sanguine redemisti.
20. Æterna fac cum sanctis tuis in gloria numerari.
21. Salvum fac populum tuum Domine, et benedic hæreditati tuæ.
22. Et rege eos, et extolle illos usque in æternum.
23. Per singulos dies benedicimus te.
24. Et laudamus nomen tuum in sæculum et in sæculum sæculi.
25. Dignare Domine die isto sine peccato nos custodire.
26. Miserere nostri Domine: miserere nostri.
27. Fiat misericordia tua Domine super nos, quemadmodum speravimus in te.
28. In te Domine speravi: non confundar in æternum.

Te Deum laudamus. Hymnus in honorem sanctae trinitatis.

TRADITION has it that this world-famous hymn has come to us from the Greek church of the third century. It is thought that Bishop Ambrose of Milan (d. 397) translated it into Latin. In this language it gained its widest circulation. The Ambrosian Hymn of Praise, as it has been called, has been sung by the Church for fifteen centuries. From the close of the fifth century it was used in the Roman church at the morning worship immediately before the reading of the Gospel. It was used during the ancient period at all great church festivities, as, for instance, at the installation of the popes, the coronation of kings, and the like.

The hymn contains, in the first place, a strain praising the Triune God, the Father, Son, and Holy Ghost, and closes with an humble prayer for the help and grace of God. The German version, "Herr Gott, dich loben wir," was made by Luther presumably in the year 1529, and is found listed as an antiphonal anthem for two choirs. In Wittenberg, we are told, the organ paused at the close of the first division of the hymn and the church bells chimed, while the choirs sang: "O holy, holy, holy Lord, Thou God of hosts, by all adored." In the Church of England it is ordered that this hymn shall be used at the daily morning prayer throughout the year. There are a great number of English translations of the Latin original. These date from the 10th century down to the present time. There are also a number of English translations of Luther's German version of 1529.

According to an old custom the "Te Deum" in Latin is sung at dawn of May-day from the tower of the administration building of Magdalen College at Oxford.

This hymn enjoys the same popularity today as during the ancient period. It is used throughout the Christian Church on days of special thanksgiving and commemoration, as well as at regular services. Landstad says: "No hymn shows clearer and in a more comforting way how the Church, despite separation and schism, yet may meet and unite in this hymn of praise, as well as confession, of the Triune God and His great work of mercy in Creation, Redemption, and Sanctification. The prestige and universal use of this hymn is not due to any intrinsic poetic qualities in the ordinary sense of the term, but rather to the fact that it breathes forth lofty, divine truths; the clear and powerful testimony of the faith of the holy Christian Church from the earliest times and throughout all generations. It has therefore been considered more as a universal confession of faith than as an ordinary hymn."

A great deal has been written about this hymn, concerning its origin, author, translations, and translators; concerning its use; the many composers who have set it to music, etc.. etc. If it all were compiled, this material alone would fill many volumes. Many and varied opinions have been advanced during the centuries concerning the authorship of the hymn. In many breviaries, for instance, it is referred to in connection with Ambrose and Augustine: *Canticum Ambrosii et augustinii*. An old legend says that the hymn was written during the Easter night when Ambrose baptized Augustine in the cathedral of Milan. By divine inspiration, it is claimed, Ambrose sang the first part and Augustine continued the hymn. In this manner the hymn is referred to Ambrose, who is the oldest and most famous of the Latin hymn writers. As time went on it became customary to call all true metrical hymns Ambrosian hymns. Thus have been credited to Ambrose many hymns which he has not written. It seems certain that Ambrose has neither written nor translated this hymn. Modern scientific research asserts that "Te Deum" was originally not a Greek but a Latin hymn. Although the hymn is found in Greek, still it cannot be demonstrated that it was in use in the Oriental church. Modern hymnologists and historians claim that Niceta of Remesiana was the author of "*Te Deum laudamus*," about 410. Several manuscripts mention Nicetus or Nicetius. An old

Latin hymnary lists the hymn as Canticum beati Niceti and expressly mentions Niceta of Remesiana as the author. Niceta, bishop of Dacia, 392-414, is praised by his friend Paulinus of Nola for his learning and poetic ability. Niceta visited Paulinus about 398 or 402. Cassiodorus, also, mentions Niceta with much praise and recognition. The oldest Danish version of “Te Deum” dates from the 13th or the 14th century. This, however, was not well adapted for use in the church. A version specially designed for the public worship is found in the collection, *Een ny handbog*, Rostock, 1529, by an unknown author. According to the custom of the ancient church, it was ordered to be used at matins. The translation in Landstad’s Hymnbook is by Landstad from Luther’s German version. The English version in *The Lutheran Hymnary* is by the Rev. Carl Døving, 1911.

...

Many world-famous masters have composed music for “*Te Deum laudamus.*” Among them may be mentioned Palestrina, Cherubini, Graun, Purcell, Handel, Tallis, Croft, Dvorak. Several ancient melodies have, however, come down with the hymn from the earliest period. [Dahle, *Library of Christians Hymns*]

Thee will I love, my Strength, my Tower ◇ 409

Ich will dich lieben, meine Stärke,
Ich will dich lieben, meine Zier,
Ich will dich lieben mit dem Werke
Und immerwährender Begier;
Ich will dich lieben, schönstes Licht,
Bis mir (der Tod) das Herze bricht.

Ich wil dich lieben, o mein Leben,
Als meinen allerbesten Freund;
Ich will dich lieben und erheben,
Solange mich dein Glanz bescheint;
Ich will dich lieben, Gotteslamm,
Als meinen (lieben) Bräutigam.

Ich danke dir, du wahre Sonne,
Dass mir dein Glanz hat Licht gebracht;
Ich danke dir, du Himmelswonne,
Dass du mich froh und frei gemacht;
Ich danke dir, du güldner Mund,
Dass du mich (ewig) machst gesund.

Erhalte mich auf deinen Stegen

Und lass mich nicht mehr irregehn;
Lass meinen Fuss auf deinen Wegen
Nicht straucheln oder stille stehn;
Erleucht mir Leib und Seele ganz,
Du starker (schöner) Himmelsglanz.

Gib meinen Augen süsse Tränen,
Gib meinem Herzen keusche Brunst.
Lass meine Seele sich gewöhnen,
Zu üben in der Liebeskunst.
Lass meinen Sinn, Geist und Verstand
Stets sein zu dir, (o Gott,) gewandt.

Ich will dich lieben, meine Krone,
Ich will dich lieben, meinen Gott;
Ich will dich lieben ohne Lohne,
Auch in der allergrössten Not.
Ich wil dich lieben, schönstes Licht,
Bis mir (der Tod) das Herze bricht.

Johann Scheffler (Angelus Silesius) published this hymn of “love to Christ” in his *Heilige Seelenlust*, etc., 1657, in eight stanzas. The cento omits Stanzas 3 and 4, in which he apparently refers to the time when he was a member of the Lutheran Church, before his conversion to Roman Catholicism. They read in translation thus:

3. Alas! that I so late have known Thee,
Who art the Fairest and the Best;
Nor sooner for my Lord could own Thee,
Our highest Good, our only Rest!
Now bitter shame and grief I prove
O'er this my tardy love.

4. I wamdered long in willing blindness,
I sought Thee, but I found Thee not,
For still I shunned Thy beams of kindness
The creature-light filled all my thought.
And if at last I see Thee now,
'Twas Thou to me didst bow!

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

THIS is one of Scheffler's most beautiful hymns, breathing a deep and fervent love for the Savior. It was published first in his *Heilige Seelenlust*, 1657, in 8 six-line stanzas under the title: *She (the soul) Promises to Love Him unto Death*. John Wesley's translation for his *Hymns and Sacred Poems* contains 7 stanzas, of which 3 are here omitted. This hymn has found a place in many English hymnals. It has also been translated into Swedish: "Jag vil dig elska, Gud, min styrka."

In ever new and pregnant images the poet varies the idea of a complete absorption into God. But aberrations are close at hand: mysticism may degenerate into pure pantheism and mental extravagance. Friedrich Schlegel says concerning Scheffler's poetry that in these mystical strains are found the profoundest thoughts intimately combined with childlike clearness and simplicity of heart. (For biography of Scheffler, see Vol. I, No. 68.) [Dahle, *Library of Christians Hymns*]

There is a fountain filled with blood ◇ 301

THIS Passion hymn was written about 1771 and appeared in *Conyers' Collection of Psalms and Hymns* in 1772. It contained seven stanzas. It was also printed in the *Olney Hymns*, 1779, under the title *Praise for the Fountain opened*. The hymn is based upon Zech. 13:1, "In that day there shall be a Fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanness." Of the seven original stanzas the last two have been omitted. The words of the first line were found objectionable by many, and several attempts have been made to improve it. In *Cotterill's Selection*, 1819, the first stanza was entirely rewritten, the first line appearing thus:

*From Calvary's cross a fountain flows Of water and of blood,
More healing than Bethesda's pool, Or famed Siloam's flood.*

This version was made by Montgomery, who also changed the second stanza, as follows:

And there may sinners vile as he, Wash all their guilt away.

The *Lutheran Hymnary* has here followed Cowper's original:

And there have I, as vile as he, Washed all my sins away.

The above mentioned changes have met with much criticism, with the result that the hymn is most commonly used in its original form. The hymn writer, Ray Palmer, says concerning these and other similar revisions of well-known hymns: "There is a fountain filled with blood" has been pronounced by some gross and repulsive in its conception and language, or, to say the very least, highly objectionable in point of taste. Such criticism seems to us superficial. It takes the words as if they were intended to be a literal prosaic statement. It forgets that what they express, is not only poetry, but the poetry of intense and impassioned feeling, which naturally embodies itself in the boldest metaphors. The inner sense of the soul, when its deepest affections are moved, infallibly takes these metaphors in their true significance, while a cold critic of the letters misses that significance entirely. He merely demonstrates his own lack of spiritual sympathies of which, for fervent Christian hearts, the hymn referred to is an admirable expression."

The changes made in this hymn by Montgomery and others have, in the large majority of cases, been discarded by the Church. Cowper's original is most commonly used, and is recognized as an excellent product of sublime inspiration. The hymn, both in its complete and in its abbreviated form, is found in hymn books throughout the English-speaking world, and has been translated into many languages. [Dahle, *Library of Christians Hymns*]

There is a safe and secret place ◇ 218

HE that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress: My God, in whom I will trust" (Psalm 91:1-2). This hymn was first printed in Lyte's *Spirit of the Psalms*, 1834. It breathes the spirit of peace and rest in the Lord. The original has 5 stanzas. It is extensively used both in England and America. [Dahle, *Library of Christians Hymns*]

There many shall come from the east ◇ 200

Der mange skal komme fra Øst og fra Vest,
Og sidde tilbords i Guds Rige
Med Abraham, Isak og Jakob til Gjest
Hos ham, som bød ind os at stige.
Miskunde dig over os, Jesu!

Men de, som modstode fra Morgen til Kveld,
Og stoled paa egen Dyds Styrke,
Fordømmes og kastes med Legem og Sjæl
Hen ud i det yderste Mørke.
Miskunde dig over os, Jesu!

Gud lader os høre med Kjærligheds Brand
Vor Hyrdes hans Lokking saa blide,
At vi maatte skynde os, Kvinde og Mand,
Og sanke os til ham i Tide!
Miskunde dig over os, Jesu!

Gid jeg maatte være, og alle med mig,
Blandt Guds den beseglede Skare,
Gud tage os naadig i Himlen til sig,
Og frelse fra Helvedes Fare!
Miskunde dig over os, Jesu!

Gud giv mig at være den salige Gjest,

Som sidder hos Kongen for Borde,
At holde hos hannem den evige Fest,
Naar her de mig gjemme og jorde!
Miskunde dig over os, Jesu!

Da glemmes der Kors, som paa Jorden jeg bar,
Da slukner saa mildelig Sorgen,
Da bliver opklaret, hvad gaadefuldt var,
Da rinder den lyse Dags Morgen.
Miskunde dig over os, Jesu!

Da toner der gennem den himmelske Hal
En Lovsang, som ikke har Mage.
For Stolen og Lammet de Salige skal
Sin Krone for Kampen modtage.
Miskunde dig over os, Jesu!

Magnus B. Landstad based this hymn on the Gospel for the Third Sunday after Epiphany, Matt.8:1-13. It appeared in his *Kirke-Salmebog, et Utkast*, 1861. The hymn is one of Landstad's best.

The translation is by Peer O. Strømme, 1909. It was included in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

THE Biblical basis is the Gospel lesson for the Third Sunday after Epiphany, Matt. 8, especially verses 11 and 12. The fourth and seventh stanzas may also refer to Rev. 7:4-12 and 2:10. Our English translation was made by Peer Strømme in 1909. This is one of Landstad's very best hymns. It is a spiritual folk-song, both as to form and contents, and is very well suited to the popular religious folk-tune which was originally sung in Sweden to the hymn "Himmelriket liknas widt tijo jungfruer," found in Jesper Svedberg's *Then Swenska Psalmboken*, Stockholm, 1695. [Dahle, *Library of Christians Hymns*]

These are the holy Ten Commands ◇ 490

Dies sind die heil'gen Zehn Gebot',
Die uns gab unser Herre Gott
Durch Moses, seinen Diener treu,
Hoch auf dem Berg Sinai.
Kyrieleis!

Ich bin allein dein Gott, der Herr,
Kein' Götter sollst du haben mehr;
Du sollst mir ganz vertrauen dich,

Von Herzensgrund lieben mich.
Kyrieleis!

Du sollst nicht führen zu Unehr'n
Den Namen Gottes, deines Herrn;
Du sollst nicht preisen recht noch gut,
Ohn' was Gott selbst red't und tut.
Kyrieleis!

Du sollst heil'gen den Feiertag,
Dass du und dein Haus ruhen mag;
Du sollst von dein'm Tun lassen ab,
Dass Gott sein Werk in dir hab'.
Kyrieleis!

Du sollst ehr'n und gehorsam sein
Dem Vater und der Mutter dein,
Und wo dein' Hand ihn'n dienen kann,
So wirst du lang's Leben hab'n.
Kyrieleis!

Du sollst nicht töten zorniglich,
Nicht hassen noch selbst rächen dich,
Geduld haben und sanften Mut
Und auch dem Feind tun das Gut!
Kyrieleis!

Dein Eh' sollst du bewahren rein,
Dass auch dein Herz kein' andre mein',
Und halten keusch das Leben dein
Mit Zucht und Mässigkeit fein.
Kyrieleis!

Du sollst nicht stehlen Geld noch Gut,
Nicht wuchern jemand's Schweiss und Blut;
Du sollst auf tun dein' milde Hand
Den Armen in deinem Land.
Kyrieleis!

Du sollst kein falscher Zeuge sein,
Nicht lügen auf den Nächsten dein;

Sein Unschuld sollst auch retten du
Und seine Schand' decken zu.
Kyrieleis!

Du sollst dein's Nächsten Weib und Haus
Begehren nicht noch etwas draus;
Du sollst ihm wünschen alles Gut,
Wie dir dein Herz selber tut.
Kyrieleis!

Die Gebot all' uns geben sind,
Dass du dein' Sünd', o Menschenkind,
Erkennen sollst und lernen wohl,
Wie man vor Gott leben soll.
Kyrieleis!

Das helf' uns der Herr Jesus Christ,
Der unser Mittler worden ist;
Es ist mit unserm Tun verlor'n,
Verdienen doch eitel Zorn.
Kyrieleis!

In the late Middle Ages the Ten Commandments were used for various purposes: on pilgrimages, as an introduction to the Litany during Lent, for examination in the confessional, and for the instruction of children. This metrical version by Martin Luther first appeared in *Eyn Enchiridion*, Erfurt, 1524.

The translation is an altered form of that by Richard Massie in his *Martin Luther's Spiritual Songs*, 1854. [*Handbook to The Lutheran Hymnal*]

Thine forever! God of love ◇ 515

THIS hymn was written in 1847 for the author's class of girls at the Sunday School of St. Thomas Church, Newport, on the Isle of Wight. It was printed in 1848 in *Twelve Letters on Confirmation*, also in *Verse Memories*. "Thine forever, God of love," is her most favored hymn. It contained originally seven stanzas, of which our version has omitted the last two. [Dahle, *Library of Christians Hymns*]

Thine honor save, O Christ, our Lord! ◇ 221

Rett, o Herr Jesu, rett dein' Ehr',
Das Senfzen deiner Kirche hör,
Der Feind' Anschläg' und Macht zerstör,
Die jetzt verfolgen deine Lehr'!

Gross ist ihr List, ihr Trutz und Macht,
Sie fahren hoch daher mit Pracht,
Al unsre Hoffnung wird verlacht,
Wir sind bei ihm'n wie nichts geacht't.

Vergib uns unsre Missetat,
Vertilg uns nicht, erzeige Gnad',
Beweis den Feinden in der Tat,
Es gelte wider dich kein Rat!

Steh deinem kleinen Häuflein bei,
Aus Gnaden Fried' und Ruh' verleihe;
Lass jedermann erkennen frei,
Dass hier die rechte Kirche sei!

Lass sehn, dass du sei'st unser Gott,
Der unsre Feinde setzt zu Spott,
Wirft ihre Hoffart in den Kot
Und hilft den Seinen aus der Not!

Johann Heermann first published this hymn in his *Devoti Musica Cordis*, Breslau, 1630. It was headed: "For times of persecution and distress of pious Christians."

The translation is by Matthias Loy in the Ohio *Lutheran Hymnal*, 1880, slightly altered. [*Handbook to The Lutheran Hymnal*]

Thine is the glory ◇ 73

This day at Thy creating Word ◇ 31

This hymn by William Walsham How was first published in Morrell and How's *Psalms and Hymns*, 1854, beginning with the line:

"This day the light of heavenly birth
First streamed upon the new-born earth."

No doubt because of the inaccuracy of that statement, Bishop How changed these lines in the enlarged edition, 1864, and began the hymn thus:

"This day by Thy creating word," etc.

In 1871 it was again published in *Church Hymns*, after revision by the author, and a doxology was added. This is the authorized text of the hymn, as above. In the earlier form the first two lines of the second stanza read:

“This day the Savior left the grave,
And rose omnipotent to save.”

In the conclusion of a supplementary chapter of Bishop How’s biography by his son, there is an interesting comment, written by Dr. Boyd Carpenter, on hymn-writing that is worthy of consideration:

It is the fate of a hymn-writer to be forgotten. Of the millions who Sunday after Sunday sing hymns in our churches not more than a few hundred know or consider whose words they are singing. The hymn remains; the name of the writer passes away. Bishop Walsham How was prepared for this; his ambition was not to be remembered but to be helpful. He gave free liberty to any to make use of his hymns. It was enough for him if he could enlarge the thanksgivings of the Church or minister by song to the souls of men. There will be few to doubt that his unselfish wish will be fulfilled. Some of his hymns ... will continue to be sung for long years to come; they will cheer and console the hearts of millions; many who hear will take up their burden and their hope again. We are told that when Melanchthon and his comrades, shortly after Luther’s death, fled to Weimar, they heard a child singing the stirring words of Luther’s “Ein feste Burg.” “Sing, dear daughter, sing,” said Melanchthon, “you know not what great people you are comforting.” Even so the voice of the hymn-writer carries comfort to unknown hearts and to after-ages.

The writer dies; the hymn remains; the song goes on; tired men listen and find rest. Struggling men are encouraged to struggle once again; statesmen, philanthropists, the broken-hearted, and the despairing are helped. Sing on; you know not what great people you are comforting. Such a reward is better than fame. It is as if, even after life is ended, the power to give a cup of cold water to a fainting soul in the name of Christ was not denied to the singer of the Church. [*Handbook to The Lutheran Hymnal*]

This is the day the Lord hath made ◇ 32

The text is from *Psalms of David Imitated*, 1719, by Isaac Watts, based on Ps. 118: 24-26. [*Handbook to The Lutheran Hymnal*]

This is the feast ◇ 359

This little Babe so few days old ◇ 162

THOMISSØN ◇ 365

Thou art the Way: to Thee alone ◇ 363

PUBLISHED first in *Doane's Songs by the Way*, 1824. By many it is considered to be of the highest rank among American hymns; and it has found a place in the leading hymn books of England, where it is used very extensively. The text is evidently John 14:6: "I am the Way, the Truth, and the Life." [Dahle, *Library of Christians Hymns*]

Thou Light of Gentile nations ◇ 151

Gehe auf, du Trost der Heiden,
Jesu, heller Morgenstern!
Lass dein Wort, das Wort der Freuden,
Laut erschallen nah und fern,
Dass es allen Frieden bringe,
Die der Feind gefangen hält,
Und dir Lob und Preis erklinge
Durch die ganze Heidenwelt!

Sieh die Not der geistlich Blinden,
Welche deinen Glanz nicht sehn
Und, solange sie dich nicht finden,
Trostlos in der Irre gehn!
Sieh den Jammer aller Heiden:
Finsternis bedeckt sie,
Und im Dunkel ihrer Leiden
Labet sie die Hoffnung nie.

Ach, in diesen Finsternissen
Lügen wir auch ganz und gar,
Wenn uns nicht herausgerissen
Der Erbarmer wunderbar.
Freundlich ist er uns erschienen
In der Gnade hehrer Pracht,
Dass wir nun mit Freuden dienen
Dem, der uns so selig macht.

Da wir nun dein Heil erfahren,
Darf die Liebe nimmer ruhn,

Es der Welt zu offenbaren,
Wie du uns gebeutst zu tun:
Aller Kreatur zu künden
Gottes Wort vom ew'gen Heil,
Dass Vergebung ihrer Sünden
Allen Menschen werd' zuteil.

Mehr in uns dein Liebesfeuer,
Herr, den Heiden beizustehn,
Dass wir betend immer treuer
Um Erbarmung für sie flehn,
Dass wir gerne Gaben spenden
Für dein Evangelium
Und viel fromme Boten senden,
Zu verkünden deinen Ruhm!

Nun, so lass dein Licht erscheinen,
Gott, den Heiden nah und fern!
Von den Strassen, von den Zäunen
Rufe sie durch deinen Stern!
Führe, die du dir erkoren,
Aus dem Reich des Teufels aus;
Denn für alle, die verloren,
Ist noch Raum im Vaterhaus.

LORD, now lettest Thou Thy servant depart in peace, according to Thy Word: For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people; A light to lighten the Gentiles and the glory of Thy people Israel" (Luke 2:29-32). The hymnologist, James Mearns, says that this is possibly the most beautiful hymn ever written upon the story of the presentation of Jesus in the temple. The oldest known source of this hymn is the author's *Geistliches Sion*, 1674, containing six stanzas with the title, *The Purification of the Virgin Mary*. It was included in Crüger's *Praxis Pietatis*, 1688, and also in later editions of the same work. The present translation by Miss Winkworth was prepared for the *Chorale Book for England*, 1863, with the sixth stanza omitted. [Dahle, *Library of Christians Hymns*]

Thou to whom the sick and dying ◇ 237

THIS hymn was written in 1870 at the request of prebendary Hutton of Lincoln and was published in *Supplement* the following year. It was sung to a melody by H. H. Pierson and was included in *Hymn Tunes* by Simpkin and Marshall, 1872. It was published in *Thring's Hymns and Sacred Lyrics*, 1874. The hymn is based upon

Matthew 4:24. See also the Gospel lesson for second Sunday in Lent, Matthew 15:21, and following verses. [Dahle, *Library of Christians Hymns*]

Thou, who the night in prayer didst spend* ◇ 505

(See: O Lord, who in Thy love divine)

Thou, whose almighty Word ◇ 202

AND God said, Let there be light, and there was light” (Gen. 1:3).

Marriott’s hymn was written in 1813. It was read by Thomas Mortimer, lecturer of St. Olave’s, Southwark, at a meeting of the London Missionary Society, May 12, 1825. Together with Mortimer’s address it was published in the June issue of *The Evangelical Magazine* for that year. It was printed also in *The Friendly Visitor* for July, 1825. In 1866 it was included in Lord Selborn’s *Book of Praise*. The *Lyra Britannica* took it up in 1867, and since it has been given a place in many hymnals wherever the English language is used. [Dahle, *Library of Christians Hymns*]

Though in midst of life we be* ◇ 527

(See: In the midst of earthly life)

Through Jesus’ blood and merit ◇ 414

Ich bin bei Gott in Gnaden
Durch Christi Blut und Tod.
Was kann mir endlich schaden?
Was acht’ ich alle Not?
Ist er auf meiner Seiten,
Gleichwie er wahrlich ist,
Lass immer mich bestreiten
Auch alle Höllenlist.

Was wird mich können scheiden
Von Gottes Lieb’ und Treu’?
Verfolgung, Armut, Leiden
Und Trübsal mancherlei?
Lass Schwert und Blösse walten,
Man mag durch tausend Pein
Mich für ein Schlachtschaf halten,
Der Sieg bleibt dennoch mein,

Dass weder Tod noch Leben

Und keiner Engel Macht,
Wie hoch sie machte schweben,
Kein Fürstentum, kein' Pracht,
Nichts dessen, was zugegen,
Nichts, was die Zukunft hegt,
Nichts, welches hoch gelegen
Nichts, was die Tiefe trägt,

Noch sonst, was je erschaffen,
Von Gottes Liebe mich
Soll scheiden oder rafften;
Denn diese gründet sich
Auf Christi, Tod und Sterben.
Ihn fleh' ich gläubig an,
Der mich, sein Kind und Erben,
Nicht lassen will noch kann.

According to *Fisher*, Simon Dach wrote this hymn on the death of Count Achatius of Dohna, February 16, 1651, in six stanzas. It is based on Rom. 8:31 ff. In German hymnals it is usually given in five stanzas. The cento includes Stanzas 1, 2, 4, and 5 of this version

The omitted stanza reads in the original:

Ich kann um dessentwillen,
Der mich geliebet hat,
G'nug meinen Unmut stillen
Und fassen Trost und Rat;
Denn das ist mein Vertrauen,
Der Hoffnung bin ich voll,
Die weder Drang noch Grauen
Mir ewig rauben soll,

The translation is composite. [*Handbook to The Lutheran Hymnal*]

Thus far the Lord has led me ◇ 566

Thy hand, O God, has guided ◇ 196

Thy little ones, dear Lord, are we ◇ 144

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HAVE ye never read, Out of the mouth of babes and sucklings thou hast perfected praise ?” (Matt. 21: 16).

This is the last of Brorson’s Christmas hymns, which were published in 1732, in Tønder, under the following title: *A Few Christian Hymns, to the Glory of God and for the Edification of Christian Souls, Especially My Beloved Congregation, for the Coming Joyous Christian Festival, in Haste and in All Simplicity Composed by H. A. B., Tundern, 1732*. The title of this particular hymn is *A Little Hymn for Children*, together with the above-mentioned Scripture passage. [Dahle, *Library of Christians Hymns*]

Thy love, O gracious God and Lord ◇ 449

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FOR God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.

“For God sent not His Son into the world to condemn the world, but that the world through Him might be saved” (John 3:16, 17).

The hymn was first published in the authorized edition of *Kingo’s Salmebog*, 1699. It is composed according to the Gospel for the second day of Pentecost (John 3:16-21). The original has fourteen stanzas. Eleven of these were retained by Landstad in his hymnal. In our present English version by the Rev. G. T. Rygh stanzas 8 and 9 of Landstad’s cento were omitted. [Dahle, *Library of Christians Hymns*]

Thy soul, O Jesus, hallow me ◇ 290

Thy strong Word did cleave the darkness ◇ 72

Thy way and all thy sorrows ◇ 208

Befiehl du deine Wege,
Und was dein Herze kränkt,
Der allertreusten Pflege
Des, der den Himmel lenkt!
Der Wolken, Luft und Winden,
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden.
Da dein Fuss gehen kann.

Dem Herren musst du trauen,
Wenn dir’s soll wohlergehn:

Aut sein Werk must du schauen,
Wenn dein Werk soll bestehn.
Mit Sorgen und mit Grämen
Und mit selbsteigner Pein
Lässt Gott sich gar nichts nehmen,
Es muss erbeten sein.

Dein' ew'ge Treu' und Gnade.
O Vater, weiss und sieht,
Was gut sei oder schade
Dem sterblichen Geblüt;
Und was du dann erlesen,
Das treibst du, starker Held,
Und bringst zum Stand und Wesen,
Was deinem Rat gefällt.

Weg' hast du allerwegen,
An Mitteln fehlt dir's nicht;
Dein Tun ist lauter Segen,
Dein Gang ist lauter Licht,
Dein Werk kann niemand hindern,
Dein' Arbeit darf nicht ruhn,
Wenn du, was deinen Kindern
Erspriesslich ist, willst tun.

Und ob gleich alle Teufel
Hier wollten widerstehn,
So wird doch ohne Zweifel
Gott nicht zurückegehn;
Was er sich vorgenommen,
Und was er haben will,
Das muss doch endlich kommen
Zu seinem Zweck und Ziel.

Hoff, o du arme Seele,
Hoff und sei unverzagt!
Gott wird dich aus der Höhle,
Da dich der Kummer plagt,
Mit grossen Gnaden rücken;
Erwarte nur die Zeit,
So wirst du schon erblicken

Die Sonn' der schönsten Freud'.

Auf, auf, gib deinem Schmerze
Und Sorgen gute Nacht!
Lass fahren, was dein Herze
Betrübt und traurig macht!
Bist du doch nicht Regente,
Der alles führen soll;
Gott sitzt im Regimente
Und führet alles wohl.

Ihn, ihn lass tun und walten,
Er ist ein weiser Fürst
Und wird sich so verhalten,
Dass du dich wundern wirst,
Wenn er, wie ihm gebühret,
Mit wunderbarem Rat
Die Sach' hinausgeführt,
Die dich bekümmert hat.

Er wird zwar eine Weile
Mit seinem Trost verziehn
Und tun an seinem Teile,
Als hätt' in seinem Sinn
Er deiner sich begeben,
Und sollt'st du für und für
In Angst und Nöten schweben,
Frag' er doch nichts nach dir.

Wird's aber sich befinden,
Dass du ihm treu verbleibst,
So wird er dich entbinden,
Da du's am mind'sten gläubst;
Er wird dein Herze lösen
Von der so schweren Last,
Die du zu keinem Bösen
Bisher getragen hast.

Wohl dir, du Kind der Treue!
Du hast und trägst davon
Mit Ruhm und Dankgeschreie

Den Sieg und Ehrenkron'.
Gott gibt dir selbst die Palmen
In deine rechte Hand,
Und du singst Freudenpsalmen
Dem, der dein Leid gewandt.

Mach End', o Herr, mach Ende
An aller unsrer Not.
Stärk unsre Füß' und Hände
Und lass bis in den Tod
Uns allzeit deiner Pflege
Und Treu' empfohlen sein,
So gehen unsre Wege
Gewiss zum Himmel ein.

COMMIT thy way unto the Lord; Trust also in Him, and He will bring it to pass” (Befiehl dem Herrn deine Wege und hoffe auf ihn; er wird's wohl machen”—Psalm 37:5).

This hymn, which Lauxmann calls the most comforting of all the songs which have sounded forth from Gerhardt's golden lyre, “sweeter also than honey and the droppings of the honey comb” (Psalm 19:10), appeared first in the Frankfurt edition of *Crüger's Praxis Pietatis Melica*, 1653. It is an acrostic based upon Psalm 37:5 (which passage is indicated by the first words of the hymn stanzas). Landstad has rendered it to read as follows: “Velt paa Herren din Vei og haab paa ham; han skal det gjøre.” The hymn gained great favor at once and entered into the greater number of hymn books in use. It was sung at the laying of the cornerstone of the First Lutheran Church of Philadelphia, May 2, 1743, and likewise at the opening service conducted by Heinrich Melchior Muehlenberg, the virtual founder of the German Lutheran Church of America.

The many incidents related in connection with this hymn show that it was universally cherished as a hymn of comfort, which in many cases proved its sustaining force in Christian experience. Karl D. Kuster (d. 1804), member of the consistorial court, relates from his experiences as Prussian army chaplain: “I was detained in Glogau on account of a wounded foot, and it was only with great difficulty that I could walk, even with the help of crutches. I was exceedingly grieved also because I had suffered the loss of all my means of livelihood. Then I tried to comfort myself with these words: ‘Thy way and all thy sorrows, Give thou into His hand.’ A short while afterwards a messenger brought me a letter containing money from an unknown person, who wrote as follows: ‘One whose property God has spared in this war, and who has heard that you, in the Hochkircher-attack, have lost all of yours, pays his debt to you, wishing you health for your important office, and for the country, peace. November 10, 1758. “— During the Silesian campaign, 1806, a company of dragoons entered a minister's home,

and the lieutenant colonel demanded for himself and his followers various refreshments, which the pastor could not supply. Under threats he was ordered to bring the required provisions within three hours. The pastor's daughter, endeavoring to comfort her parents, took her harp and sang Gerhardt's hymn. As she sang, the door opened and the commanding officer entered quietly. Being frightened, she ceased her singing. He motioned to her to continue. When she had finished he said with deep emotion: "My gentle child, I thank you for these moments. Such edification has long been denied me. Just be calm! No one shall harm you or offend you by any further threat or demands." Shortly afterwards the dragoons left.—A pious father relates: "During the famine of 1772, when so many families lacked the necessities of life, our numerous family had not by any means gathered in the necessary provisions, neither had we any money. Then, upon the Friday after Christmas, we gathered for the customary family devotion. The Gospel lesson relating the feeding of the 5,000 was read, and my father deeply impressed upon our hearts how the Lord also now, even as before, is both willing and able to help. Then he sang the 7th and 8th stanzas of Gerhardt's hymn:

*Arise, arise! thy sadness,
Thy cares send far away;
and*

*Leave all to His direction:
In wisdom He doth reign.*

I have myself often sung these stanzas, but never have they made such an impression upon me as at that time. The next morning, as we went out, we found two wagon loads of provisions at our door. They had been sent by an old acquaintance whom my father had helped the previous year with food and grain for seed. Father exclaimed, triumphant in faith: 'Behold, mother, the Lord is always the same, He will never forsake those who put their trust in Him.'" (Notes on Paul Gerhardt may be found in Vol. I, No. 157.) [Dahle, *Library of Christians Hymns*]

According to tradition Paul Gerhardt wrote this hymn after he had been expelled from Berlin, with his wife and children, because of his loyalty to the Lutheran Confessions. On the way to Saxony they stopped at a wayside inn, and there, with the thought of the uncertain future and the needs of his family on his mind, he wrote this hymn to comfort himself and those near and dear to him. Almost immediately afterwards two messengers of Duke Christian of Merseburg brought him the reassuring news that the Duke had prepared the necessary help for him, whereby Gerhardt would have an adequate income until he would be reinstated.—There are, however, several good reasons for discrediting this account. Gerhardt did not have his office in Berlin until 1666. He did not depart from Berlin, to take up his ministry in Lübben, until 1669. His wife died in 1668. And the hymn was published in Crüger's *Praxis Pietatis Melica*, Frankfurt edition, 1656. The hymn was therefore very likely written during his ministry at Mittenwalde and thus prior to his service in Berlin.

Lauxmann, in *Koch*, calls the hymn “the most comforting of all the hymns that have resounded on Paul Gerhardt’s golden lyre, sweeter to many souls than honey and the honeycomb.” For many generations it has been a universal favorite in the German and Scandinavian churches, and the fact that it has been translated in whole or in part into English scores of times and included in many English hymnals, is evidence of its popularity also in this part of the Church.

In its German form the hymn is an acrostic on Ps. 37:5, formed by the initial words of the stanzas. This characteristic is not evident in the usual translations, but there are several English translations that have preserved this form.

The most popular English translation is that by John Wesley, who, however, uses the short-meter arrangement and thus makes it impossible to use the tune to which Gerhardt’s text has long been wedded. Few English hymnals use all sixteen stanzas of Wesley’s version. The most popular centos are the two beginning: “Commit, then, all thy griefs,” and, “Give to the winds thy fears.” As Wesley’s complete version is rarely printed, we give it for the benefit of our readers:

1. Commit thou all thy griefs
And ways into His hands,
To His sure truth and tender care
Who earth and heaven commands.

2. Who points the clouds their course,
Whom winds and seas obey,
He shall direct thy wandering feet,
He shall prepare thy way.

3. Thou on the Lord rely;
So safe shalt thou go on;
Fix on His work thy steadfast eye,
So shall thy work be done.

4. No profit canst thou gain
By self-consuming care;
To Him commend thy cause; His ear
Attends the softest prayer.

5. Thy everlasting truth,
Father, Thy ceaseless love,
Sees all Thy children’s wants and knows
What best for each will prove.

6. And whatsoever Thou wilt
Thou dost, O King of kings;
What Thy unerring wisdom chose,
Thy power to being brings.

7. Thou everywhere hast sway,
And all things serve Thy might:
Thy every act pure blessing is,
Thy path unsullied light.

8. When Thou arisest, Lord,
Who shall Thy work withstand?
When all Thy children want, Thou giv'st;
Who, who, shall stay Thy hand?

9. Give to the winds thy fears;
Hope and be undismayed;
God hears thy sighs and counts thy tears,
God shall lift up thy head.

10. Through waves and clouds and storms
He gently clears thy way;
Wait thou his time so shall this night
Soon end in Joyous day.

11. Still heavy is thy heart?
Still sink thy spirits down?
Cast off the weight, let fear depart.
And every care be gone.

12. What though thou rulest not?
Yet heaven and earth and hell
Proclaim, God sitteth on the throne
And ruleth all things well.

13. Leave to His sovereign sway
To choose and to command;
So shalt thou wondering own His way
How wise, how strong His hand.

14. Far, far above thy thought

His counsel shall appear
When fully He the work hath wrought
That caused thy needless fear.

15. Thou seest our weakness, Lord;
Our hearts are known to Thee:
Oh, lift Thou up the sinking hand,
Confirm the feeble knee!

16. Let us, in life, in death,
Thy steadfast truth declare
And publish with our latest breath
Thy love and guardian care.

An analysis of this hymn gives us the following outline:

1. The Invitation: “Commit thy way unto the Lord,” Stanzas 1—5.
2. The Exhortation: “Trust also in Him,” Stanzas 6—8.
3. The Assurance: “He will bring it to pass,” Stanzas 9—11.
4. The Prayer for Endurance, Stanza 12.

Our translation is composite and retains the metrical form of the German original.
[*Handbook to The Lutheran Hymnal*]

To God be glory ◇ 21

To Jordan came our Lord, the Christ ◇ 247

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To shepherds as they watched by night ◇ 154

Vom Himmel kam der Engel Schar,
Erschien den Hirten offenbar;
Sie sagten ihn'n: Ein Kindlein zart,
Das liegt dort in der Krippe hart

Zu Bethlehem in Davids Stadt,
Wie Micha das verkündet hat.
Es ist der Herre Jesus Christ,
Der euer aller Heiland ist.

Des sollt ihr billig fröhlich sein,
Dass Gott mit euch ist worden ein.

Er ist gebor'n eu'r Fleisch und Blut,
Eu'r Bruder ist das ew'ge Gut.

Was kann euch tun die Sünd' und Tod?
Ihr habt mit euch den wahren Gott.
Lasst zürnen Teufel und die Höll',
Gott's Sohn ist worden eu'r Gesell.

Er will und kann euch lassen nicht
Setzt ihr auf ihn eur' Zuversicht.
Es mögen euch viel fechten an:
Dem sei Trotz, der's nicht lassen kann!

Zuletzt müsst ihr doch haben recht,
Ihr seid nun worden Gott's Geschlecht.
Des danket Gott in Ewigkeit,
Geduldig, fröhlich allezeit!

According to *Julian*, Martin Luther wrote this hymn in 1543, basing it on Luke 2:10,11. It was to be used when his Christmas hymn "From Heaven Above" (see Hymn No. 85) was thought to be too long. It was first published in Joseph Klug's *Geistliche Lieder*, Wittenberg, 1543.

The translation is by Richard Massie, slightly altered, which first appeared in his *Martin Luther's Spiritual Songs*, 1854. [*Handbook to The Lutheran Hymnal*]

To the name of our salvation ◇ 159

Gloriosi salvatoris
Nominis praeconia,
Quae in corde Genitoris
Latent ante saecula,
Mater caeli plena roris
Pandit nunc ecclesia.

Nomen dulce, nomen gratum,
Nomen ineffabile,
Dulce 'Iesus' appellatum,
Nomen delectabile,
Laxat poenas et reatum;
Nomen est amabile.

Hoc est nomen adorandum,

Nomen summae gloriae,
Nomen semper meditandum
In valle miseriae,
Nomen digne venerandum
Supernorum curiae.

Nomen istud praedicatum
Melos est auditui;
Nomen istud invocatum
Dulce mel est gustui:
Iubilus est cogitatum
Spirituali visui.

Hoc est nomen exaltatum
Iure super omnia,
Nomen mire formidatum,
Effugans daemonia,
Ad salutem nobis datum
Divina clementia.

Nomen ergo tam beatum
Veneremur cernui;
Sit in corde sic firmatum,
Quod non possit erui,
Ut in coelis potestatum
Copulemur coetui. Amen.

This hymn is by an unknown author. It is found in late medieval breviaries, beginning with that of Antwerp, 1496.

The translation is an altered form of that by John M. Neale, in his *Medieval Hymns*, 1851. [*Handbook to The Lutheran Hymnal*]

NEITHER is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved” (Acts 4:12). This hymn on the holy name of Jesus dates presumably from the fifteenth century. The author is unknown. The hymn is found in an Antwerp breviary, printed in 1496; in a Meissen breviary of 1517; and in a manuscript breviary of Darmstadt, dating from the fifteenth century. J. M. Neale’s free rendering, from the year 1851, has been somewhat varied in *The Lutheran Hymnary*. Dr. Neale calls it a German hymn. [Dahle, *Library of Christians Hymns*]

To us is born a blessed Child* ◇ 131
Ein Kindelein so löbelich

Ist uns geboren heute
Von einer Jungfrau säuberlich
Zu Trost uns armen Leuten.
Wär' uns das Kindlein nicht gebor'n,
So wär'n wir allzumal verlör'n;
Das Heil ist unser aller.
Ei, du süsser Jesu Christ,
Dass du Mensch geboren bist,
Behüt't uns vor der Hölle!

THIS Christmas stanza was in extensive use during the Middle Ages and, likewise, after the Reformation, throughout Germany and the Northern countries. It is often found as part of another German Christmas hymn: "Der Tag der ist so freudenreich." Thus it was used as early as 1422. The stanza was printed in the Zwickau Enchiridion, 1528. Here three stanzas were added, and the hymn appeared under the following title: Ein Gesang von der Gepurt Christ, den man auff Weinachten singet, gebessert. The four stanzas of this hymn were translated into Danish, presumably by Claus Mortensen, 1528, and later by Arvid Pedersen, 1529. Here the original stanza appears with the title as follows:

Een anden lofsang af Christi fødzal med the Noder som "Dies est letitie" sjunges med.

Eet lidet barn saa løstelig, er fød for oss paa iorden, Aff een Jomffru reen oc hellig, han wilde wor frelser worde; haffde icke thet barn mandom tagit, tha haffde wi allesammen bliffuit fortabit, han er wor salighed allene. Wi tacke teg søde Jesu Christ, att tw menniske worden æst, wocte oss fraa heluedis pine.

The first lines of each of the other stanzas are as follows: 2. "Thenne tid er gantske glædelig"; 3. "Wel er them alle som thette tro"; 4. "Dess tacker hannem all Christenhed." This hymn was omitted from Tausen's Hymnal, but was included in Kingo's. Guldberg's contains only the first stanza, and this is slightly revised. In general the direction given by Hans Thomissøn concerning this hymn, has been followed: "During the Christmas festival the first stanza of this hymn shall be sung three times, and from Christmas to Candlemas it shall be sung once, before the reading of the Gospel from the pulpit." The hymn is not found in the Evangelical Christian Hymnal, and in later hymnbooks only the first stanza has been included. Grundtvig has revised the whole hymn. Skaar relates: "Within recent years many Norwegian families used this hymn as the opening hymn at their Christmas festivals. 'To us is born a blessed Child' was sung first as the family gathered for devotion on Christmas morn, and, as a rule the stanza, 'Søde Jesus, Davids Rod' (Landst. 122, 4) was used as the closing hymn on these occasions." Luther, in his Christmas sermon on Isaiah 9:1-7, says in connection with verse 6: "From this text we have derived our beautiful hymn which we now sing during Christmas: 'To us is born a blessed Child, To us a Son is given.' ... This (that all

comfort and help must be sought in Christ alone) is also beautifully expressed in this song; whoever its author may have been, he has certainly stated the truth when he says that the Christ-child is our only comfort. These are great and exquisite words, and we do well if we give them serious consideration. The Holy Spirit must surely have taught the author to sing in this manner.”... Luther mentions this stanza in several other Christmas sermons. The melody was used originally for the Latin hymn, “Dies est laetitiae,” and is most likely a German tune dating from the Middle Ages. [Dahle, *Library of Christians Hymns*]

To us salvation now is come* ◇ 227

(See: Salvation unto us is come)

Today in triumph Christ arose ◇ 358

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TON-Y-BOTEL* (See: EBENEZER) ◇ 72

TOPLADY ◇ 286

The melody, “Toplady,” used in America, is by Thomas Hastings, a musician and prominent hymn writer of Utica, N. Y. The melody dates from 1830. [Dahle, *Library of Christians Hymns*]

The tune “Toplady,” composed for this hymn by Thomas Hastings in 1830, was first published in the collection, *Spiritual Songs for Social Worehip*, 1831, edited by the composer and Lowell Mason. [*Handbook to The Lutheran Hymnal*]

TREE OF LIFE ◇ 302

TRIUMPH ◇ 360

Triumphant from the grave ◇ 360

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True God, and yet a Man ◇ 269

TRURO ◇ 216

TRYGGARE KAN INGEN VARA ◇ 174

UNDIQUE GLORIA ◇ 22

UNSER HERRSCHER (NEANDER*) ◇ 29, 217, 547

The tune “Neander” is by Joachim “Neander”. In the original edition of his works, published in Bremen in 1680, called *A und Ω, Bremen*, 19 melodies were by “Neander”. This tune was one, and was given with his hymns “Unser Herrscher, unser König” (Our Ruler, Our King), and is therefore also called “Unser Herrscher.” In some hymnals the tune is called “Magdeburg,” in others “Ephesus.” [*Handbook to The Lutheran Hymnal*]

Upon the cross extended ◇ 304

O Welt, sieh hier dein Leben
Am Stamm des Kreuzes schweben,
Dein Heil sinkt in den Tod!
Der grosse Fürst der Ehren
Lässt willig sich beschweren
Mit Schlägen, Hohn und grossem Spott.

Tritt her und schau mit Fleisse:
Sein Leib ist ganz mit Schweisse
Des Blutes überfüllt;
Aus seinem edlen Herzen
Vor unerschöpften Schmerzen
Ein Seufzer nach dem andern quillt.

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht't?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von übeltaten weisst du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,

Und das betrubte Marterheer.

Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll';
Die Geisseln und die Banden
Und was du ausgestanden,
Das hat verdient meine Seel'.

Du nimmst auf deinen Rücken
Die Lasten, die mich drücken
Viel schwerer als ein Stein.
Du wirst ein Fluch, dagegen
Verehrst du mir den Segen,
Dein Schmerzen muss mein Labsal sein.

Du setzest dich zum Bürgen,
Ja lässtest dich gar würgen
Für mich und meine Schuld.
Mir lässtest du dich krönen
Mit Dornen, die dich höhnen,
Und leidest alles mit Geduld.

Ich bin, mein Heil, verbunden
All' Augenblick' und Stunden
Dir überhoch und sehr.
Was Leib und Seel' vermögen,
Das soll ich billig legen
Allzeit an deinen Dienst und Ehr'.

Ich will's vor Augen setzen,
Mich stets daran ergötzen,
Ich sei auch, wo ich sei.
Es soll mir sein ein Spiegel
Der Unschuld und ein Siegel
Der Lieb' und unverfälschten Treu'.

Wie heftig unsre Sünden
Den frommen Gott entzünden,
Wie Rach' und Eifer gehn,
Wie grausam seine Ruten,

Wie zornig seine Fluten,
Will ich aus deinem Leiden sehn

Wenn böse Zungen stechen,
Mir Glimpf und Namen brechen,
So will ich zähmen mich;
Das Unrecht will ich dulden,
Dem Nächsten seine Schulden
Verzeihen gern und williglich.

Dein Seufzen und dein Stöhnen
Und die viel tausend Tränen
Die dir geflossen zu,
Die sollen mich am Ende
In deinen Schoß und Hände
Begleiten zu der ew'gen Ruh'.

This cento includes Stanzas 1 to 7, 9, 11, 12, 14, and 16 of Paul Gerhardt's great hymn, first published in the third edition of Johann Crüger's *Praxis Pietatis Melica*, 1648. It is a profound meditation on the Lord's Passion. Stanzas 3 to 5 were favorites of Johann Sebastian Bach, who used them in his *St. Matthew Passion* and *St. John Passion*.

The translation is an altered form of that by John Kelly in his *Paul Gerhardt's Spiritual Songs*, London, 1867. The omitted stanzas read:

8. Into death's jaws Thou springest,
Deliverance to me bringest
From such a monster dire.
My death away Thou takest,
Thy grave its grave Thou makest;
Of love, O unexampled fire!

10. Not much can I be giving
In this poor life I'm living,
But one thing do I say:
Thy death and sorrows ever,
Till soul from body sever,
My heart remember shall for aye.

13. From them shall I be learning
How I may be adorning

My heart with quietness
And how I still should love them
Whose malice aye doth move them
To grieve me by their wickedness.

15. I'll on the cross unite me
To Thee, what doth delight me
I'll there renounce for aye.
Whate'er Thy Spirit's grieving,
There I'll for aye be leaving
As much as in my strength doth lay.

THIS Passion hymn was printed for the first time in the 3rd edition of *Crüger's Praxis Pietatis Melica*, 1648. It contained 16 stanzas. Miss Winkworth's translation includes stanzas 1, 3-5, 12, 15, and 16. Gerhardt's hymn is of the same meter as "Nuhviler Mark og Enge" (L. H. No. 551, Now rest beneath night's shadow). . . . —Stanzas 3-5 were among J. S. Bach's favorites and were frequently employed by him in his Passion music. [Dahle, *Library of Christians Hymns*]

Vain world, now farewell! ◇ 529

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VALET WILL ICH DIR GEBEN ◇ 151, 277, 535

The melody used for this hymn has been called "St. Theodulph," because it has long been connected with the Latin hymn, "Gloria, laus et honor" (All glory, laud and honor), written about 820 by St. Theodulph of Orleans. It has also been called "Kronstadt" and "Valet" (Will ich dir geben) because it was composed to a hymn with this beginning under the title, *Ein andächtiges Gebet*, Leipzig, 1615. The melody was composed by Melchior Teschner, cantor at Frauenstadt in Silesia, about 1611. [Dahle, *Library of Christians Hymns*]

The tune, "Valet will ich dir geben," is also called "St. Theodulph", especially when used with that author's "All Glory Laud and Honor", is an excellent *chorale* tune. It is by Melchior Teschner. It appeared in 1615 in a twelve-page tract, published in Leipzig, containing Valerius Herberger's hymn "Valet will ich dir geben" and two melodies by Teschner. This is the second one as it is supposed to have been written in 1613, the same year in which Herberger wrote his hymn. Bach uses this tune in his *St. John's Passion*. [*Handbook to The Lutheran Hymnal*]

VATER UNSER ◇ 383, 493, 499, 530, 573

The melody appeared first in *Geistliche Lieder*, Valten Schumann, Leipzig, 1539. It is extensively used in England and in America, and also among the Reformed churches. It is known by the name of *The Old 112th, Vater Unser*, Walther, 1530. It occurs three times in *The Hymnal* used in the famous Trinity Church of New York.—Tempo, 56 quarter-notes to the minute. Bach employed it in his *Choralgesänge*, and Mendelssohn used it in his *Sixth Sonata for Organ*. [Dahle, *Library of Christians Hymns*]

The tune “Vater unser,” which appeared with the hymn in 1539, is of unknown authorship. Luther had written a tune for the text, which he, however, discarded and then allowed the hymn to be published with this tune, which he carefully revised. [*Handbook to The Lutheran Hymnal*]

VENI EMMANUEL ◇ 110

The tune is commonly called “Veni, Emmanuel” and has usually been given as of 13th-century origin; but all efforts to trace it have been in vain. Authorities now seem to be agreed that it is an adaptation of a plain-song *Kyrie*. [*Handbook to The Lutheran Hymnal*]

VENI CREATOR SPIRITUS* (See: KOMM, GOTT SCHÖPFER) ◇ 10

VERLEIH UNS FRIEDEN ◇ 584

VEXILLA REGIS PRODEUNT ◇ 273

VICTORY (PALESTRINA*) ◇ 357

The melody (Victory) was arranged by W. H. Monk (see Vol. I, No. 55). It is based upon *Palestrina's Magnificat Tertii Toni*, 1591, and was prepared for the first edition of *Hymns Ancient and Modern*. [Dahle, *Library of Christians Hymns*]

The tune “Palestrina,” also called “Victory,” is an adaptation by William H. Monk from the “Gloria” of *Palestrina's Magnificat Tertii Toni*, 1591. [*Handbook to The Lutheran Hymnal*]

VIENNA ◇ 201, 381, 515

The melody (Vienna, Ohne Rast, or St. Boniface) appeared first in J. H. Knecht's *Vollständige Sammlung*, Stuttgart, 1799, set to the hymn, “Ohne Rast und unverweilt.” [Dahle, *Library of Christians Hymns*]

The tune “Vienna,” also called “St. Boniface,” “Ravenna,” and “Ohne Rast,” is by Justin Heinrich Knecht and is found in *Vollständige Sammlung*, etc., Stuttgart, 1799, a collection edited by Knecht and J. F. Christmann, where it is set to Johann Adolf

Schlegel's hymn "Ohne Rast und unverweilt." It was composed in 1797. [*Handbook to The Lutheran Hymnal*]

VOM HIMMEL HOCH ◇ 123, 124

This hymn was first published in *Geistliche Lieder D. Mart. Luther* (Wittenberg, Joseph Klug), where it was coupled with the folk tune "Ich komm' aus fremden Landen her." The tune, "Vom Himmel hoch," perhaps by Luther himself, with which this hymn is now universally sung, first appeared with the text in *Geistliche Lieder, aufs new gebessert und gemehrt, zu Wittenberg, Gedruckt zu Leyptzik durch Valten Schumann*, 1539.

J. S. Bach has several settings of the tune, one of them in his great *Christmas Oratorio*. [*Handbook to The Lutheran Hymnal*]

VON GOTT WILL ICH NICHT LASSEN ◇ 465

The melody, which is of secular origin, was arranged for church use by Johannes Eccard, born 1553 in Mühlhausen. [Dahle, *Library of Christians Hymns*]

The tune "Von Gott will ich nicht lassen" is from *Christliche vnd Tröstliche Tischgesenge*, Erfurt, 1572. It is supposed to be from a secular melody, a hunter's song, "Ich ging einmal spazieren." [*Handbook to The Lutheran Hymnal*]

VRUECHTEN ◇ 349

WACHET AUF ◇ 518, 544

This melody has been called *The King of Chorale*. It was composed by Nicolai himself for this hymn. Its beginning somewhat resembles the fifth Gregorian church tune. The name is fitting. It is a festival and majestic melody which has been extensively employed in many later compositions. Mendelssohn used it in his overture to the oratorio *St. Paul* and also in his *Hymn of Praise*. Handel's famous *Hallelujah Chorus* of *The Messiah* also has a passage which reminds us of "Wake, awake, for night is flying." "The kingdom of this world is become the kingdom of our Lord and of His Christ, and He shall reign forever and ever." (See also Vol. I, No. 72.) The editors of *Hymns ancient and Modern, Historical Edition*, state concerning this tune: "It has attained an immense popularity and has been utilized by great composers from Bach and onward." It is found in all the leading hymn books throughout the English-speaking countries. [Dahle, *Library of Christians Hymns*]

The tune "Wachet auf" is also by Nicolai and appeared with the hymn in 1599. It may have been suggested by earlier tunes, at least some of its phrases, as the opening line is reminiscent of the Fifth Gregorian Tone.

Winterfeld calls it the greatest and most solemn melody of Evangelical Christendom. It has been utilized by composers from Bach onward. [*Handbook to The Lutheran Hymnal*]

Wake, awake for night is flying ◇ 544

Wachet auf! ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde,
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kommt,
Steht auf, die Lampen nehmt!
Halleluja!
Macht euch bereit zu der Hochzeit,
Ihr müsset ihm entgegengehn!

Zion hört die Wächter singen.
Das Herz tut ihr vor Freuden springen,
Sie wacht und stehet eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werk Kron',
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all' zum Freudensaal
Und halten mit das Abendmahl.

Gloria sei dir gesungen
Mit Menschen- und mit Engelzungen,
Mit Harfen und mit Zimbeln schön.
Von zwölt Perlen sind die Pforten
An deiner Stadt, wir sind Konsorten
Der Engel hoch um deinen Thron.
Kein Aug, hat je gespürt,
Kein Ohr hat mehr gehört
Solche Freude.
Daa sind wir froh, i-o, i-o
Ewig in dulci iubilo.

This hymn is called “the King of *Chorales*.” Philipp Nicolai published it in the *Appendix* to his *Frewden-Spiegel*, 1599. It is based on Matt. 25:1-13; Rev. 19:6-9; 21:22; 1 Cor. 2:9; Ezek. 3:17; and Is. 52:8. It was entitled “Of the Voice at Midnight and the Wise Virgins who Meet Their Heavenly Bridegroom. Matt. 25.”

In the original the hymn is a reversed acrostic, the first letters in the stanzas W. Z. G., referring to Count Wilhelm Ernst, “Graf zu Waldeck,” who was Nicolai’s pupil and who died at Tübingen Sept. 16, 1598. The hymn is patterned after the *Wächterlieder* (watchmen’s songs) of the Middle Ages. In these songs “the voice of the watchman from his turret summons the workers of darkness to flee from discovery; with Nicolai it is a summons to the children of light to awaken to their promised reward and full felicity.” (James Mearns, in *Julian*.) [*Handbook to The Lutheran Hymnal*]

THE Scriptural basis for this hymn is as follows: Matthew 25:1-13: “Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom”;

Revelation 19:6-9: “And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of thunderings, saying, Alleluia: for the Lord God omnipotent reigneth”;

Revelation 21:21: “And the twelve gates were twelve pearls”;

First Cor. 2:9: “As it is written, things which eye saw not, and ear heard not, and which entered not into the heart of man, whatsoever things God prepared for them that love Him”; Isaiah 52:8: “The voice of thy watchmen! they lift up the voice, together do they sing; for they shall see eye to eye, and when Jehovah returneth to Zion.”

This hymn, together with “The morning star upon us gleams” (see Vol. II, No. 220), and two other hymns, was printed as a supplement to Nicolai’s spiritual meditations: *Frewden-Spiegel des ewigen Lebens* (Mirror of the Joys of Eternal Life), 1599, Frankfurt am Main. It has the title: *Concerning the Voice at Midnight, and the Wise Virgins Who Meet Their Heavenly Bridegroom*.

It is supposed to have been written about 1597 in Unna, Westphalia, where Nicolai served as pastor during the terrible pestilence which raged in that territory July, 1597, until January, 1598. Over 1,300 persons died during this epidemic. The parsonage was located near the cemetery, where many funerals were conducted daily; one day 30 persons were hurled.

It was in the midst of all sorrow and privation that Nicolai turned his thoughts into meditations upon death and eternity, and especially towards the heavenly Father’s home, where “death shall be no more; neither shall there be mourning, nor crying, nor pain, any more: the first things are passed away” (Rev. 21:4). From these thoughts, as he expressed it, he derived much consolation. During this time he wrote his meditation: *Frewden-Spiegel des ewigen Lebens*. At this time were born in his soul the mighty hymns which have moved the world and which will resound in the Church of God as long as the world stands. We quote Nicolai’s statements from his meditations: “The true Christian rests assured that, if he today or tomorrow should die in the Lord,

his soul will be borne up to the holy and blessed angels; he will see God face to face and be gathered with His people. Meditation upon this brings us into the right beginning of the great joy, honor, and glory which shall continue forever. As the wedding guests assemble, the one after the other, in the radiant home of the bride and accompany the bride and the bridegroom to the Church of God and there experience the joy complete, thus the souls of the saints assemble in the heavenly paradise with the Bridegroom, Jesus Christ, and there enjoy the happiness and glory of the heavenly marriage joys, until judgment day breaks forth. Then they shall also receive their bodies from the earth and out of their flesh they shall see God and become partakers in full measure of joy and glory.”

This melody has been called The King of Chorale. It was composed by Nicolai himself for this hymn. Its beginning somewhat resembles the fifth Gregorian church tune. The name is fitting. It is a festival and majestic melody which has been extensively employed in many later compositions. Mendelssohn used it in his overture to the oratorio St. Paul and also in his Hymn of Praise. Handel’s famous Hallelujah Chorus of The Messiah also has a passage which reminds us of “Wake, awake, for night is flying.” “The kingdom of this world is become the kingdom of our Lord and of His Christ, and He shall reign forever and ever.” (See also Vol. I, No. 72.) The editors of Hymns ancient and Modern, Historical Edition, state concerning this tune: “It has attained an immense popularity and has been utilized by great composers from Bach and onward.” It is found in all the leading hymn books throughout the English-speaking countries.

Nicolai’s hymns with their marked subjective sincerity ushered in a new era in hymn writing. They form a prologue to the Evangelical “Jesus-Hymns” which from the beginning of the 17th century gave to the Church “a new song.” The hymnologist Söderberg says: “Neither can it be considered a matter of chance that these beautiful harp tones should sound forth through the bitter doctrinal controversies almost at the same time that Johann Arndt (1555-1621) was publishing his first edition of *Sande Kristendom* (True Christianity). In the beautiful hymn lyrics and in Arndt’s devotional classic was truly preserved all that was fundamental in the spiritual heritage from the Reformation century.”

The beginning of “Wake, awake,” resembles the *Watchmen’s Songs*, of which there were a great number in those days. There are at least 16 English versions. Among the translations into Norwegian, Rudelbach gives high rank to Landstad’s version. He says: “This leaves hardly any more to be desired.” We also have a fine rendering in W. A. Wexel’s “Vaagner op, en Stemme byder,” which is a Norse translation of the Swedish version of this hymn by J. O. Wallin. (For biography of Nicolai, see Vol. II, No. 220.) [Dahle, *Library of Christians Hymns*]

Wake, the welcome day appeareth ◇ 95

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THIS hymn first appeared in the author's Neues Geistreiches Gesangbuch, 1714, composed of eleven verses. In our version verses 2, 7, and 8 are omitted (Landst. verses 2, 6, and 8). Its Biblical basis is as follows: 1, Isaiah 61:2; Psalm 130:6-8. 2, Luke 10:24. 3, Genesis 12:3; 22:18. 4, John 12:27-28; Luke 19:10. 5 (L. H.), Eph. 5:2; Gal. 3:13. 5 (Landst.), Hebr. 8:5; 10:1. 6, 2 Cor. 3:17; Rom. 8:15-16. 7, Matt. 27:51; Hebr. 10: 19; John 8: 12. Our translation was rendered by Miss [Frances Elizabeth] Cox and published in her Sacred Hymns from the German, 1841. [Dahle, *Library of Christians Hymns*]

WALTHER ◇ 350

The tune "Walther" was composed by C. F. W. Walther to go along with his hymn "He's risen," which bears the heading "On the First Easter Day, April 8, 1860, on the Ocean." It was therefore composed on the journey Walther took that year to Germany for recuperation. Stanzas 5 to 9 of the original are omitted. [*Handbook to The Lutheran Hymnal*]

WÄR GOTT NICHT MIT UNS ◇ 396

The tune "Wär' Gott nicht mit uns" first appeared, set to this hymn, "If God had not been on our side", in Johann Walther's *Gesang Buch*, Wittenberg, 1537. [*Handbook to The Lutheran Hymnal*]

WAREHAM ◇ 309

The melody (Wareham) is composed by William Knapp, born in England, 1698. He was parish clerk of St. James, Poole, Dorsetshire. He published *Set of New Psalms and Anthems in Four Parts*, 1738, and *New Church Melody*, "being a Set of Anthems, Psalms, and Hymns in four parts, with an Imploration written by Charles I during his captivity in Carisbrook Castle, 1753." Knapp died in 1768. [Dahle, *Library of Christians Hymns*]

The tune "Wareham" is by William Knapp in his *Sett of New Psalm Tunes*, etc., 1738, where it was set to the new version of Ps. 36: 5-10, "But, Lord, Thy mercy, my sure hope." [*Handbook to The Lutheran Hymnal*]

WARUM SOLLT ICH MICH DENN GRÄMEN ◇ 377

The tune "Warum sollt' ich mich denn grämen," also called "Bonn," which is wedded to the text, is by Johann G. Ebeling and appeared in his *Das ander Dutzet Geistlicher Andacht-Lieder*, Frankfurt a. d. O., 1666. This is a collection of Paul Gerhardt's hymns to which Eberling had composed new tunes. [*Handbook to The Lutheran Hymnal*]

WAS FRAG ICH NACH DER WELT ◇ 107, 446

Through the kindness of the Rev. Arthur W. Farlander, we are able to give the following on the tune “Was frag’ ich nach der Welt”:

“It is an anonymous melody first appearing in *Himmels-Lust und Welt-Unlust* compiled by A. Fritsch in Jena in 1679. It is sometimes called *Darmstadt* because it appeared subsequently in *Geistreiches Gesangbuch*, Darmstadt, 1698, set to the words of Dessler’s hymn ‘Was frag’ ich nach der Welt.’ In the Jena volume it was set to Jacob Schuetz’s words: ‘Die Wollust dieser Welt.’ Bach uses the melody in several of his cantatas, chief among them being No. 45: ‘Es ist dir gesagt, Mensch, was gut ist,’ composed for the 8th Sunday after Trinity, c. 1740. In this work Bach uses the melody for the final chorale, the words being the second stanza of the hymn ‘O Gott, du frommer Gott,’ beginning: ‘Gib, dass ich tu mit Fleiss.’ Author of the hymn: J. Heermann.” [*Handbook to The Lutheran Hymnal*]

WAS GOTT TUT ◇ 519, 536

Gastorius wrote the melody for the hymn. It was printed in the *Hannover Hymn Book*, Göttingen, 1676. [Dahle, *Library of Christians Hymns*]

Regarding the tune “Was Gott tut,” there has been much discussion on its authorship. Some authorities, questioning the authorship of Gastorius, have ascribed it to Johann Pachelbel of Nürnberg, a contemporary of Gastorius. Zahn, however, on the basis of a careful study of the sources, definitely establishes the authorship of Gastorius. The melody appeared in the *Auserlesenes Weimarisches Gesangbuch*, 1681. [*Handbook to The Lutheran Hymnal*]

WAS MEIN GOTT WILL ◇ 261, 477

The tune “*Was mein Gott will*” is from a French melody of 1529 to 1531. which appeared in *Trente et quatre chansons musicales*, etc., Paris, where it is set to the text of a French love-song, beginning “Il me suffit de tous mes maux.” Joachim Magdeburg took the tune from this hymn in 1572. The harmonization is by Johann Sebastian Bach. The great Lutheran musician had a particular liking for this melody, which he used more than any other single tune. He uses it in his *Passion according to St. Matthew*; again, in his *Choralkantate Was mein Gott will, das g’scheh’ allzeit* for the Third Sunday after Epiphany; again, in his *Choralkantate Ich hab’ in Gottes Herz und Sinn* for Septuagesima Sunday; and in four other cantatas. [*Handbook to The Lutheran Hymnal*]

We all believe in one true God, Father ◇ 38

Wir glauben all’ an *einen* Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Dass wir seine Kinder werden.
Er will uns allzeit ernähren,

Leib und Seel' auch wohl bewahren,
Allem Unfall will er wehren,
Kein Leid soll uns widerfahren;
Er sorget für uns, hüt't und wacht,
Es stent alles in seiner Macht.

Wir glauben auch an Jesum Christ,
Seinen Sohn und unsern Herren.
Der ewig bei dem Vater ist.
Gleicher Gott von Macht und Ehren;
Von Maria, der Jungfrauen,
Ist ein wahrer Mensch geboren
Durch den Heil'gen Geist im Glauben,
Für uns, die wir war'n verloren,
Am Kreuz gestorben und vom Tod
Wieder auferstanden durch Gott.

Wir glauben an den Heil'gen Geist,
Gott mit Vater und dem Sohne,
Der aller Blöden Tröster heisst
Und mit Gaben zieret schöne,
Die ganz' Christenheit auf Erden
Hält in *einem* Sinn gar eben;
Hier all' Sünd' vergeben werden,
Das Fleisoch soll auch wieder leben
Nach diesem Elend ist bereit
Uns ein Leben in Ewigkeit. Amen.

This is Luther's metrical paraphrase of the Nicene Creed. It was first published in *Geistliche gesangk Buchleyn*, Wittenberg, 1524, and again in 1525 together with the second tune.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

THIS hymn appeared first in the Culmbach-Bayreuth Gesangbuch, 1668, with the signature "C. A. D." In 1676 it was included in the Nürnberg Hymnal with Clausnitzer's name attached. The English translation is by Miss Winkworth as given in her *Chorale Book for England*, 1863. [Dahle, *Library of Christians Hymns*]

We all believe in one true God, Who created ◇ 37

Wir glauben all' an *einen* Gott,
Vater, Sohn und Heil'gen Geist,
Der uns hilft in aller Not,

Den die Schar der Engel preist,
Der durch seine grosse Kraft
Alles wirket, tut und schafft.

Wir glauben auch an Jesum Christ,
Gottes und Marien Sohn,
Der vom Himmel kommen ist
Und uns führt in's Himmels Thron
Und uns durch sein Blut und Tod
Hat erlöst aus aller Not.

Wir glauben auch an Heil'gen Geist,
Der von beiden gehet aus,
Der uns Trost und Beistand leist't
Wider alle Furcht und Graus.
Heilige Dreifaltigkeit,
Sei gepreist zu aller Zeit!

This metrical paraphrase of the Apostles' Creed is by Tobias Clausnitzer. It first appeared in the Culmbach-Bayreuth *Gesang-Buch*, 1668.

The translation is an altered form of that by Catherine Winkworth in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

DURING the Middle Ages a short Latin version of the Creed was sung at the altar service. It was rendered in this manner: first the priest sang the words, "Credo in unum deum" (I believe in one God), then the choir continued, "Patrem omnipotentem" (the Father Almighty) etc. Both the text and the melody were extensively used, and the hymn was called "Patrem," from the first word sung by the choir. In the 15th century this hymn is found with both Latin and German texts, also in a version with the German text only, under the title, *Das deutsche Patrem*. Following out this idea, Luther composed his famous hymn of three stanzas, "Wir glauben all' an einen Gott," printed first in Walther's *Geistliches Gesangbüchlein*, 1524. Luther's hymn is a free rendering. He has not attempted to include all parts of the Creed. Of the older German versions he has used only the beginning. But he has retained the same title as in the older versions: *Das deutsche Patrem*. It is based on the Nicene Creed. Luther says: "Patrem, that is, the articles of faith which were drawn up by the Council of Nice." Luther's hymn became popular at once and was sung at services after the sermon. Luther's German altar book prescribes: After the Gospel (chanted before the altar) the whole congregation shall sing the Faith in German: "Wir glauben all' an einen Gott." It was also used at funerals. The body was then lowered into the grave as the congregation sang the words: "Das Fleisch soll auch wieder leben" (All flesh shall rise again). It was thus used at the funeral of Frederick the Wise in 1525. Luther included it among 6 funeral hymns which he

published in 1542. The hymn has found a place in almost all Lutheran hymnals. The Danish translation is very likely by Klaus Mortensön, printed in his hymnal. But he has included more of the Creed than Luther's original, namely, "conceived by the Holy Ghost, suffered under Pontius Pilate, descended into hell." He does not call his translation Patrem, but Credo. This holds also for a number of later versions. Miss Winkworth's English translation has also been varied somewhat for publication in *The Lutheran Hymnary*.

The melody is not by Luther, as some have thought. It dates from the Middle Ages. It is found in manuscripts from the 15th century with both German and Latin texts. One such copy is kept in the library of Breslau. Johann Walther modified the old melody to suit Luther's version of the text. It was arranged by Walther for four-part chorus. [Dahle, Library of Christians Hymns]

We are called by one vocation ◇ 421

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Published in Pirna, 1833, *Psalter und Harfe*, first series, five stanzas under the title: *Unity in Spirit*.

"If there is therefore any exhortation in Christ, if any consolation of love, if any fellowship of the Spirit, if any tender mercies and compassions, make full my joy, that ye be of the same mind, having the same love, being of one accord, of one mind; doing nothing through faction or through vainglory, but in lowliness of mind, each counting other better than himself" (Phil. 2:1-3. See also 1 Cor. 1:10; 1 Peter 2: 11 ff; 1 Tim. 6:3-5; Rom. 12:16; 15:5; "Judge not": Luke 6:36 ff.; Matt. 7:1.) [Dahle, *Library of Christians Hymns*]

We bless Thee, Jesus Christ our Lord ◇ 275

Wir danken dir, Herr Jesu Christ,
Dass du für uns gestorben bist
Und hast uns durch dein teures Blut
Gemacht vor Gott gerecht und gut,

Und bitten dich, wahr'r Mensch und Gott,
Durch dein' heilig' fünf Wunden rot,
Erlös' uns von dem ew'gen Tod
Und tröst uns in der letzten Not!

Behüt uns auch vor Sünd' und Schand',
Reich uns dein' allmächtige Hand,
Dass wir im Kreuz gedaldig sei'n,
Uns trösten deiner schweren Pein

Und draus schöpfen die Zuversicht,
Dass du uns werd'st verlassen nicht,
Sondern ganz treulich bei uns stehn,
Bis wir durchs Kreuz ins Leben gehn.

This hymn by Christoph Fischer (Vischer) is included in the second part of the *Dresden Gesangbuch*, 1597. According to *Mützell* it bore the title "A children's hymn, composed by M. [Magister] Christoph Vischer for the Christian community at Schmalkalden upon the strengthening use of the bitter sufferings and death of Christ Jesus, our Savior." [*Handbook to The Lutheran Hymnal*]

THIS hymn is found in the *Dresden Gesangbuch*, 1597, and bears the author's mark, "M. C. F." The hymnologist J. Mützell published the hymn under the title: *A Children's Hymn*, composed for the Christian congregation of Schmalkalden, by M. Christoph Vischer. ... This is the only hymn which we have from his hand. He composed a number of other works [Dahle, *Library of Christians Hymns*]

We Christians may rejoice today ♦ 122

Wir Christenleut' Hab'n jetzund Freud,
Weil uns zu Trost ist Christus Mensch geboren,
Hat uns erlöst; Wer sich des tröst't
Und glaubet's fest, soll nicht werden verloren.

Ein Wunderfreud': Gott selbst wird heut'
Ein wahrer Mensch von Maria geboren;
Ein' Jungfrau zart Sein' Mutter ward,
Von Gott dem Herren selbst dazu erkoren.

Die Sünd' macht Leid, Christus bringt Freud',
Weil er zu uns in diese Welt gekommen.
Mit uns ist Gott Num in der Not;
Wer ist, der jetzt uns Christen kann verdammen?

Drum sag' ich Dank Mit dem Gesang
Christo, dem Herrn, der uns zugut Mensch worden,
Dass wir durch ihn Nun all' los sind
Der Sündenlast und unträglicher Bürden.

Halleluja, Gelobt sei Gott!
Singen wir all' aus unsers Herzens Grunde;
Denn Gott hat heut' Gemacht solch' Freud',
Der wir vergessen soll'n zu keiner Stunde.

This hymn by Caspar Fügler (Fugger) was first published in *Drey schöne Neue Geistliche Gesenge*, 1592, entitled “Another Christmas hymn” (“Ein ander Weihnachtslied”). Whether it was written by father or son, both of whom bore the same name, is uncertain.

The translation, by Catherine Winkworth, appeared in her *Chorale-Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

We give Thee but Thine own ◇ 445

William W. How wrote this hymn in 1854. It was first published in Morrell and How, *Psalms and Hymns*, 1864. [*Handbook to The Lutheran Hymnal*]

We have a sure prophetic Word ◇ 234

Emanuel Cronenwett published this hymn, entitled “Holy Scripture,” in the *Ohio Lutheran Hymnal*, 1880. [*Handbook to The Lutheran Hymnal*]

We now implore God the Holy Ghost ◇ 33

Nun bitten wir den Heiligen Geist
Um den rechten Glauben allermeist,
Dass er uns behüte an unserm Ende,
Wenn wir heimfahr'n aus diesem liende.
Kyrieleis!

Du wertest Licht, gib uns deinen Schein,
Lehr uns Jesum Christ kennen allein,
Dass wir an ihm bleiben, dem treuen Heiland,
Der uns bracht hat zum rechten Vaterland.
Kyrieleis!

Du süsse Lieb', schenk uns deine Gunst,
Lass uns empfinden der Liebe Brunst,
Dass wir uns von Herzen einander lieben
Und im Frieden auf einem Sinn bleiben.
Kyrieleis!

Du höchster Tröster in aller Not,
Hilf, dass wir nicht fürchten Schand' noch Tod,
Dass in uns die Sinne doch nicht verzagen,
Wenn der Feind wird das Leben verklagen!
Kyrieleis!

Nû biten wir den heiligen geist
umbe den rechten glouben allermeist,
daz er uns behüete an unsrem ende,
sô wir heim suln varn ûz disem ellende.
Kyrieleis.

This stanza, quoted in a sermon by the Franciscan brother and famous medieval preacher, Berthold of Regensburg († 1272), gave the impetus for this hymn. The stanza no doubt was suggested by the sequence “Veni, Sancte Spiritus.” According to *Koch* it was sung by the people in the Pentecost service “during the ceremony in which a wooden dove was lowered by a cord from the roof of the chancel or a living dove was thence let fly down.”

Martin Luther recognized the value of the stanza, calling it “einen feinen, schönen Gesang,” and added three stanzas of his own, invoking the Holy Spirit as the true Light, as the sacred Love, and as the highest Comfort. His version first appeared in Johann Walther’s *Gegstlich gesangk Buchleyn*, Wittenberg, 1524. The hymn is generally appointed for Whitsuntide, but has also been used for Holy Communion, for the ordination of ministers, as a hymn before the sermon, and for the beginning of worship.

The translation is composite and was prepared for *The Lutheran Hymnal*.
[*Handbook to The Lutheran Hymnal*]

THIS hymn was based upon a stanza found in one of the medieval German hymns, which was as follows:

Nun bitten (or Nu biten) wir den Heiligen Geist umb den rechten glouben allermeist,
daz er uns behuete an unserm ende, so wir heim suln varen uz diesen ellende, Kyrieleis.

The stanza has been found, in quotation, in one of the sermons of the Franciscan monk, Berthold, famous preacher of Regensburg, who died in the year 1272. Hence, the stanza had been in use prior to his time. Berthold’s sermon manuscript containing this stanza is now kept in the Heidelberg library. A later version has been found in the Psalter Ecclesiasticus, Mainz, 1550. As this stanza was sung during the worship on Pentecost Day, an artificial dove fastened to a string was lowered into the church or a real dove was turned loose to flutter about in the room. The above mentioned Berthold of Regensburg drew such great numbers by his sermons that the meetings had to be conducted outside the church. He writes concerning this stanza: “‘Nun bitten wir den Heiligen Geist’ is in truth a useful and dear hymn, and the more ye sing it, the better. With wholehearted devotion, ye ought to sing it and cry unto God. It was a happy find, and a wise man has written it.”

Luther adopted this Pentecost stanza and added the three following. In this new form the hymn was first printed in Johann Walther’s collection for four voices: *Geistliche Gesang-Büchlein*, 1524, together with the melody. It has found a place in all Lutheran hymn books. Luther, who himself ordered it for use after communion, later included it

among his funeral hymns. It has commonly been sung on Pentecost Day, but in many places it is used as a fixed hymn to be sung before the sermon every Sunday. The oldest Danish translation is found in the missal of 1528 and is no doubt the work of Klaus Mortensøn. This version was made use of in the first Danish-Norwegian hymn book by Guldberg. The first stanza here is as follows:

Nu bede wy then helligaandh, alt om then Christelighe thro och reth forstandh, thet oss Gud beuare och sin naade sende, nar wy hæden fare aff thetthe ellende. Kyrieleis.

In the second edition of Klaus Mortensøn's Hymnal, 1529, there is, besides this version, also another by the minister, Arvid Pedersøn. Again, a third attempt, which is rather a free translation, appeared together with these in the Malmö Hymn Book of 1533. Grundtvig's translation has been adopted in the new Danish hymnals. The accepted Norwegian version is by Landstad. The first stanza is always used in our Church at the ordination of ministers.

During the terrible persecutions of the Protestant Christians of France in 1560, when many were tortured and killed, this hymn became in numerous instances the "swan song" of the martyrs. In Germany, we are told, even criminals condemned to death sang "Nun bitten wir den Heiligen Geist," when being brought to the gallows. Skaar says: "In this hymn many have found comfort in the anguish of death." Our English translation in *The Lutheran Hymnary* is by the Rev. O. G. Belsheim. There are in all 12 English translations.

The melody is possibly as old as the first stanza of the hymn. The oldest source is a Hussite cantionale from the 15th century. [Dahle, *Library of Christians Hymns*]

We praise Thee, O God, our Redeemer ◇ 466

This hymn, almost carol-like in character, is the prayer of thanksgiving sung by the Dutch to celebrate their final victory, with the help of England, over the Spanish oppressor, in the last quarter of the sixteenth century. We have been able to obtain only the following two stanzas of the original:

1. Wilt heden nu treden voor God den Heere,
Hem boven al loven van herte zeer.
En maken groot, Zijns lieven namens eere,
Die daar nu onzen vijand slaat ter neer.

2. Bidt, waket en maket dat g'in bekoring
En't kwade met schade toch niet—en valt.
Uw vroomheid brengt den vijand tot verstoring,
Al waar zijn rijk nog eens zoo sterk bewald.

The text with its traditional tune was first published by Adrian Valerius in his *Nederlandtsch Gedenckclanck*, Haarlem, 1626. The hymn, however, has become

popular in our country through the German use of it, which began when Edward Kremser introduced it to the Germans with his male choir in 1877. This is the reason why the tune is generally called “Kremser.” There are several German versions of the text, the one by Karl Budde, 1897, being the most widely known, beginning:

Wir treten zum Beten vor Gott den Herren
Ihn droben zu loben mit Herz und Mund.
So rühmet froh sein's lieben Namens Ehren,
Der jetzo unsern Feind warf auf den Grund.

The English text by Julia Bulkley Cady Cory is a very free rendition of the hymn, eliminating the references to war and making it rather a hymn of general thanksgiving. The translation was written in 1904. [*Handbook to The Lutheran Hymnal*]

We sing Thy praise, O God ◇ 45

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We sing, Immanuel, Thy praise ◇ 152

Wir singen dir, Immanuel,
Du Lebensfürst und Gnadenquell,
Du Himmelsblum' und Morgenstern,
Du Jungfrausohn, Herr aller Herr'n.
Halleluja!

Von Anfang, da die Welt gemacht,
Hat so manch Herz nach dir gewacht,
Dich hat gehofft so lange Jahr'
Der Väter und Propheten Schar.
Halleluja!

Nun, du bist hier. Da liegest du,
Hältst in dem Krippelein deine Ruh',
Bist klein und machst doch alles gross,
Bekleid'st die Welt und kommst doch bloss.
Halleluja!

Du bist der Ursprung aller Freud'
Und duldest so viel Herzeleid;
Bist aller Heiden Trost und Licht,
Suchst selber Trost und find'st ihn nicht.
Halleluja!

Ich aber dein geringster Knecht,
Ich sag' es frei und mein' es recht:
Ich liebe dich, doch nicht so viel,
Als ich dich gerne lieben will.
Halleluja!

Der Will' ist da, die Kraft ist klein;
Doch wird dir nicht zuwider sein
Mein armes Herz, und was es kann,
Wirst du in Gnaden nehmen am.
Halleluja!

Hätt' ich nicht auf mir Sündenschuld,
Hätt' ich kein Teil am deiner Huld;
Vergeblich wär'st du mir geboren,
Wenn ich nicht wär' in Gottes Zorn.
Halleluja!

Ich will dein Halleluja hier
Mit Freuden singen für und für,
Und dort in deinem Ehrensaal
Soll's schallen ohne Zeit und Zahl.
Halleluja!

This cento includes Stanzas 1, 3, 6, 9, 11,12, 17, and 20 of Paul Gerhardt's hymn, originally published in sixteen stanzas in Crüger's *Praxis Pietatis Melica*, Berlin, 1653, and then in twenty stanzas in Ebeling's *Geistliche Andachten*, 1667. Although it is now seldom sung in its entirety on account of its length, it is a beautiful hymn to Immanuel, the Longed-for by the patriarchs and prophets.

The translation is a composite based on the versions by Catherine Winkworth, *Lyra Germanica*, first series, 1855, and Frances Elizabeth Cox, *Lyra Messianica*, 1864. [*Handbook to The Lutheran Hymnal*]

CRUEGER'S *Praxis Pietatis Melica*, published in Berlin, 1653, contained this hymn of sixteen stanzas. In Ebeling's edition of Gerhardt's *Geistliche Andachten*, 1667, four stanzas are added. The complete hymn of twenty verses is found in Wackernagel's edition of Gerhardt's *Geistliche Lieder*, and in several later editions. There are twelve English translations. Our version in *The Lutheran Hymnary* is by Miss Winkworth and dates from 1855. (Notes on Gerhardt may be found under No. 157). [Dahle, *Library of Christians Hymns*]

We thank Thee, Jesus, dearest Friend ◇ 394

Wir danken dir, Herr Jesu Christ,
Dass du gen Himmel g'fahren bist.
O starker Gott, Immanuel,
Stärk uns an Leib, stärk uns an Seel'!
Halleluja!

Gen Himmel ist er g'fahren hoch
Und ist doch allzeit bei uns noch;
Sein' Macht und G'walt unendlich ist,
Wahr'r Gott und Mensch zu aller Frist.
Halleluja!

Wohl dem, der ihm vertrauen tut
Und hat zu ihm ein'n frischen Mut.
Welt, wie du willst, wer fragt nach dir?
Nach Christo steht unsre Begier.
Halleluja!

Wir freuen uns aus Herzensgrund
Und singen fröhlich mit dem Mund:
Unser Bruder, Fleisch, Bein und Blut
Ist unser allerhöchstes Gut.
Halleluja!

Durch ihn der Himmel unser ist;
Hilf uns, o Bruder Jesu Christ,
Dass wir nur fest vertraun auf dich
Und durch dich leben ewiglich!
Halleluja!

The original is ascribed to Nikolaus Selnecker because a hymn of four stanzas with this beginning is found in Selnecker's *Der Psalter*, at the end of Ps. 68, published in 1572. Later a form in thirteen stanzas appeared in Praetorius's *Musae Sionine*, 1607, author unknown. Our hymn has Stanras 1, 3, 7, 8, and 10 of this version. The omitted stanzas read:

2. Now His disciples all rejoice
And sing His praise with cheerful voice:
Come, let us grateful offerings bring;
Our Brother is our God and King.

4. Above the heavens in glory raised,
By angel hosts forever praised,
All creatures His dominion own,
He holds an everlasting throne.

5. He rules and reigns at God's right hand
And has all power at His command;
All things are subject to His rod—
The Son of Man and Son of God.

6. The world and sin and Satan fell
He overthrew, with death and hell;
Dispute who will His mighty reign,
He still the Victor must remain.

9. With deepest joy our voice we raise
And sing our grateful song of praise;
Our Brother, our own flesh and bone,
Is God and King, our Joy alone.

11. Amen, Amen, O Lord, we cry;
Do Thou, who art exalted high,
In Thy pure faith prererve our hearts
And shield us from all Satan's darts.

12. Come, blessed Lord, to Judgment come
And take us to our glorious home
That all our woes on earth may cease
And we may dwell in heavenly peace.

13. A glad Amen shall close our song;
Our souls for rest in glory long,
Where we with angel hosts again
Shall sing in nobler strains Amen.

The translation, slightly altered, is by Matthias Loy and was included in the *Ohio Lutheran Hymnal* of 1880. [*Handbook to The Lutheran Hymnal*]

Weary of all trumpeting ◇ 428

WEIL ICH JESU SCHÄFLEIN BIN ◇ 177

The tune “Weil ich Jesu,” to which the text is wedded, first appeared in the *Brüder-Choral-Buch*, 1784. [*Handbook to The Lutheran Hymnal*]

WEM IN LEIDENSTAGEN ◇ 283

The tune “Wem in Leidenstagen” or “Caswall” or “Filitz,” commonly associated with this hymn, is by Friedrich Filitz and is found in his *Vierstimmiges Choralbuch*, Berlin, 1847, set to the Siegmund H. Oswald’s hymn beginning with that line. [*Handbook to The Lutheran Hymnal*]

WENN MEIN STÜNDLEIN VORHANDEN IST ◇ 481

The melody, “When my last hour is close at hand” (L. H. 582; Landst. 569, Naar Tid og Stund den er for Haand), [is] by Johann Wolff, who was a book printer in Frankfurt am Main. [Dahle, *Library of Christians Hymns*]

The tune “Wenn mein Stündlein” is from Johann Wolff’s *KirchenGesäng*, etc., Frankfurt a. M., 1569. [*Handbook to The Lutheran Hymnal*]

WENN WIR IN HÖCHSTEN NÖTEN ◇ 257, 495, 522, 580

The melody is of French origin; possibly composed by Louis Bourgeois, a French musician of the 16th century. The melody appeared first together with Clement Marot’s song on the ten commandments. Later it was arranged for church use by the famous French musician Claude Goudimel and was set to Beza’s paraphrase of the 140th Psalm. In Germany and the Northern countries this melody was also used for Paul Eber’s hymn, “Wenn wir in höchsten Nöthen sein” (Naar vi i störste nöden staa, Landst. 220; Lutheran Hymnary, 524). [Dahle, *Library of Christians Hymns*]

The tune “Wenn wir in höchsten Nöten” was first published in the *Genevan Psalter*, 1547, and is very likely by Louis Bourgeois himself. There it was set to Clement Marot’s hymn on the Ten Commandments, beginning “Leve le coeur, ouvre l’oreille.” Fischer states that the tune already appeared in the 1540 edition of the *Pseaumes* with Marot’s text. [*Handbook to The Lutheran Hymnal*]

WER NUR DEN LIEBEN GOTT LÄSST WALTEN ◇ 205, 479, 563

The beautiful melody was composed by Neumark himself, especially for this hymn, and it has been slightly varied to suit the meter where the text of the original has been revised. It is claimed that hundreds of hymns have been written to this tune. James Mearns is of the opinion that it is the melody which has made this hymn so popular. When Skaar repeats Winterfeld’s criticism that “the confidence of faith, which is the keynote of the hymn, has not really found expression in this melody,” and suggests that the minor mode gives to the hymn a doleful and heart-sick character, it only means that these two men are hardly entitled to an opinion in this case. It is only an old superstition that minor chords necessarily portray sorrow and anxiety which seems to have haunted

these two critics. On the other hand, the fact that no one, so far as known, has ever attempted to write a new melody for this hymn, indicates that popular sentiment considered the melody well suited to the spirit of the hymn. To be sure, it ought to be sung in its “older form.” The original rhythmic setting brings out the real spirit of the hymn. ...

J. S. Bach has written a cantata upon Neumark’s melody for this hymn, and Mendelssohn made use of it in his oratorio, *St. Paul*. [Dahle, *Library of Christians Hymns*]

WER WEISS WIE NAHE MIR MEIN ENDE ♦ 111, 483

It is claimed that the melody was composed by Johan David Meier, 1692. The music for our edition in *The Lutheran Hymnary* has been arranged by J. Dahle. [Dahle, *Library of Christians Hymns*]

The tune “Wer weiss, wie nahe” is by Christian Möck and was published in the *Bavarian Choral-Buch*, 1820, where it was set to G. Neumark’s hymn “If thou but trust in God to guide thee.” [*Handbook to The Lutheran Hymnal*]

WERDE MUNTER ♦ 13, 230, 354, 457, 507

The melody was composed by Johann Schop, German violinist and composer, born in Hamburg at the beginning of the seventeenth century; died in his native city, 1664 or 1665. [Dahle, *Library of Christians Hymns*]

The tune “Werde munter” is by Johann Schop and appeared in *Das Dritte Zehn*, Lüneburg, 1642, set to Johann Rist’s evening hymn “Werde munter, mein Gemte.” [*Handbook to The Lutheran Hymnal*]

What a friend we have in Jesus ♦ 385

THE famous singing evangelist, Ira D. Sankey, who conducted Gospel meetings together with D. L. Moody during the latter half of the 19th century, relates that the author of this hymn, Joseph Scriven, was born in Dublin, 1820; that he was a graduate of Trinity College, Dublin; that he came to Canada at the age of 25 years; and that he died at Fort Hope, near Lake Ontario, 1886. A friend came to visit Scriven when the latter was ill, and noticed a copy of this hymn, in which he became very much interested. When he asked who the author was, the sick man told him that he had written it to comfort his mother who was weighed down by sorrow and adversity, but that he did not plan to show it to others. It was printed in a hymn collection of 1865; later it entered into *Gospel Hymns*, and has since been given a place in many modern hymnals. [Dahle, *Library of Christians Hymns*]

What Child is this? ♦ 145

What God ordains is always good ◇ 519

Was Gott tut, das ist wohlgetan!
Es bleibt gerecht sein Wille;
Wie er fängt meine Sachen an,
Will ich ihm halten stille.
Er ist mein Gott, der in der Not
Mich wohl weiss zu erhalten,
Drum lass' ich ihn nur walten.

Was Gott tut, das ist wohlgetan!
Er wird mich nicht betrügen,
Er führet mich auf rechter Bahn;
So lass' ich mich begnügen
An seiner Huld und hab' Geduld,
Er wird mein Unglück wenden,
Es steht in seinen Händen.

Was Gott tut, das ist wohlgetan!
Er wird mich wohl bedenken;
Er, als mein Arzt und Wundermann,
Wird mir nicht Gift einschenken
Für Arznei; Gott ist getreu,
Drum will ich auf ihn bauen
Und seiner Güte trauen.

Was Gott tut, das ist wohlgetan!
Er ist mein Licht und Leben,
Der mir nichts Böses gannen kann;
Ich will mich ihm ergeben
In Freud' und Leid; es kommt die Zeit,
Da öffentlich erscheint,
Wie treulich er es meint.

Was Gott tut, das ist wohlgetan!
Muss ich den Kelch gleich schmecken,
Der bitter ist nach meinem Wahn,
Lass' ich mich doch nicht schrecken,
Weil doch zuletzt ich werd' ergötzt
Mit süßem Trost im Herzen,
Da weichen alle Schmerzen.

Was Gott tut, das ist wohlgetan!
Dabei will ich verbleiben;
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
So wird Gott mich ganz väterlich
In seinen Armen halten,
Drum lass' ich ihn nur walten.

The German hymnologist Avenarius tells us that Samuel Rodigast wrote this hymn in 1675 for the comforting of his friend Severus Gastorius, a cantor in Jena, when Gastorius was lying ill; and that Gastorius composed the music, which is still coupled with the text, during the time of his convalescence. The hymn was first published, without music, in Erfurt and then in *Das Hannoversche Gesang Buch*, Goettingen, 1676. The text has certain similarities to an older hymn, beginning with the same line, ascribed to Michael Altenburg.

The translation is composite. [*Handbook to The Lutheran Hymnal*]

The Rock, His work is perfect; For all His ways are justice: A God of faithfulness and without iniquity, Just and right is He (Deuter. 32:4).

WHILE Rodigast was in Jena, 1675, he wrote this hymn for his sick friend, Severus Gastorius, who was cantor at that place. *Gastorius wrote the melody for the hymn. It was printed in the Hannover Hymn Book, Göttingen, 1676.* It became the favorite hymn of Friedrich Wilhelm III of Prussia, and he requested that this hymn should be sung at his funeral. This was done June 11, 1840. The present English translation was taken from *Miss Winkworth's Chorale Book for England* published 1863. Two stanzas have been omitted. There are at least 14 English translations. [Dahle, *Library of Christians Hymns*]

What is the world to me ◇ 446

Was frag' ich nach der Welt
Und allen ihren Schätzen,
Wenn ich mich nur an dir,
Herr Jesu, kann ergötzen!
Dich hab' ich einzig mir
Zur Wollust vorgestellt,
Du, du bist meine Ruh';
Was frag' ich nach der Welt!

Die Welt ist wie ein Rauch,
Der in der Luft vergehet,
Und einem Schatten gleich,

Der kurze Zeit bestehet;
Mein Jesus aber bleibt,
Wenn alles bricht und fällt;
Er ist mein starker Fels,
Was frag' ich nach der Welt!

Die Welt sucht Ehr' und Ruhm
Bei hocherhabnen Leuten
Und denkt nicht einmal dran,
Wie bald doch diese gleiten;
Das aber, was mein Herz
Vor andern rühmlich hält,
Ist Jesus nur allein;
Was frag' ich nach der Welt!

Die Welt sucht Geld und Gut
Und kann nicht eher rasten,
Sie habe denn zuvor
Den Mammon in dem Kasten;
Ich weiss ein besser Gut,
Wonach mein Herze stellt;
Ist Jesus nur mein Schatz,
Was frag' ich nach der Welt!

Die Welt bekümmert sich,
Im Fall sie wird verachtet,
Und wenn man ihr mit List
Nach ihren Ehren trachtet;
Ich trage Christi Schmach,
Solang es ihm gefällt;
Wenn mich mein Heiland ehrt,
Was frag' ich nach der Welt!

Die Welt kann ihre Lust
Nicht hoch genug erheben,
Sie darf noch wohl dazu
Den Himmel dafür geben.
Ein andrer halt's mit ihr,
Der von sich selbst viel hält;
Ich liebe meinen Gott,
Waa frag' ich nach der Welt!

Was frag' ich nach der Welt,
Im Hul muss sie verschwinden;
Ihr Ansehn kann durchaus
Den blassen Tod nicht binden;
Die Güter müssen fort,
Und alle Lust verfällt.
Bleibt Jesus nur bei mir,
Was frag' ich nach der Welt!

Was frag' ich nach der Welt,
Mein Jesus ist mein Leben,
Mein Schatz, mein Eigentum,
Dem ich mich ganz ergeben,
Mein ganzes Himmelreich,
Und was mir sonst gefällt.
Drum sag' ich noch einmal:
Was frag' ich nach der Welt!

Georg M. Pfefferkorn wrote this hymn in 1667, according to J. Avenarius in his *Liedercatechismus*, Leipzig, 1714. It was included in the *Stettinisches Vollständiges Gesang Buch*, Alten-Stettin, 1671, but without the author's name, and with his name in the Naumburg *Gesang Buch*, 1715.

It is based on 1 John 2:15-17. Its theme is "Renunciation of the World."

The translation is by August Crull, altered.

[*Handbook to The Lutheran Hymnal*]

What wondrous love ◇ 306

Whate'er my God ordains is right* ◇ 519

(See: What God ordains is always good)

When afflictions sore oppress you ◇ 256

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THE hymn is based upon the Gospel lesson for the second Sunday in Lent, Matthew 15:21-28. It was first printed in the hymn book published by Olearius, 1671, under the title *Geistliche Singekunst*. The hymn has been translated into English by Frances E. Cox, 1841. H. A. Brorson rendered the Danish translation found in *Troens rare Klenodie*, 1739. [*Dahle, Library of Christians Hymns*]

When all the world was cursed ◇ 107

Es war die ganze Welt
Von Mosis Fluch erschreckt,
Bis Sankt Johannes hat
Den Finger ausgestreckt
Auf Jesum, welchen er
Zum Heiland aller Welt
Als sein Vorläufer hat
Gezeigt und vorgestellt,

Vor dem er ungeboren
Mit Freuden aufgesprungen,
Zu dem er sich bekannt
Mit unberedter Zungen
In seiner Mutter Leib
Und mit Elias' Geist
Bei Gross' und Kleinen ihn
Gepredigt und geweist;

Sieh, das ist Gottes Lamm,
Das unsre Sünde trägt,
Das sich der ganzen Welt
Zum Opfer niederleget;
Sieh, das ist Gottes Lamm,
Bei dem man aller Sünd'
Vergebung, Friede, Ruh'
Und alle Gnade find't!

Wohl dem, der dieses Lamm,
Das uns Johannes weiset,
Im Glauben fest ergreift
Und in dem Leben preiset!
Wer dieser Tauf' gedenkt
Und wahre Busse übt.
Der wird von ihm auch sein
Begnadet und geliebt.

So gib, du grosser Gott,
Dass wir Johannis Lehre
Von Herzen nehmen an,

Dasa sich in uns bekehre,
Was bös und sündlich ist,
Bia wir nach dieser Zeit
Mit Freuden gehen ein
Zu deiner Herzlichkeit!

This hymn for St. John the Baptist's Day was written by Johann G. Olearius and first published in four stanzas, according to *Fischer*, in his *Geistliche Singelust*, Arnstadt, 1697. *Julian*, however, states that it appeared in Olearius's *Jesus! Poetische Erstlinge*, etc., 1664, in five stanzas.

The translation by Paul E. Kretzmann was prepared for *The Lutheran Hymnal* in 1940. [*Handbook to The Lutheran Hymnal*]

When Christmas morn is dawning ◊ 146

When earth with all its joys defeats me ◊ 479

When I survey the wondrous cross ◊ 308

UNDER the title: *Crucifixion to the world, by the Cross of Christ*, this hymn first appeared in *Watts' Hymns and Spiritual Songs*, 1707, and again in 1709. It contained five stanzas. In various later editions the fourth stanza is commonly omitted. The hymn is based upon Galatians 6:14: "But far be it from me to glory, save in the cross of our Lord Jesus Christ, through which the world has been crucified unto me, and I unto the world"; and Philippians 3:7: "Howbeit what things were gain to me, these have I counted loss for Christ."—This is the most popular of all of Watts' hymns. According to the hymnologist *Julian*, it is one of the four hymns of highest rank in the English language. The other three mentioned are "Awake, my soul, and with the sun," Th. Ken (L. H. 539); "Hark, the herald angels sing," C. Wesley (L. H. 198); and "Rock of Ages," A. M. Toplady (L. H. 27). A doxology has been added to this hymn, but it has not been generally used. A number of attempts have been made to "improve" this hymn also, but without much success. It has been translated into many languages, among others also into Latin, of which may be mentioned R. Gingham's in "Quando admirandam Crucem," in his *Hymno. Christ. Latina*, 1871. [*Dahle, Library of Christians Hymns*]

When in our music God is glorified ◊ 380

When in the hour of utmost need ◊ 257

Wenn wir in höchsten Nöten sein

Und wissen nicht, wo aus noch ein,
Und finden weder Hilf' noch Rat,
Ob wir gleich sorgen früh und spat:

So ist dies unser Trost allein,
Dass wir zusammen insgemein
Dich rufen an, o treuer Gott,
Um Rettung aus der Angst und Not.

Und heben unare Aug'n und Herz
Zu dir in wahrer Reu' und Schmerz
Und suchen der Sünd' Vergebung
Und aller Strafen Linderung,

Die du verheissest gnädiglich
Allen, die darum bitten dich
Im Namen dein's Sohns Jesu Christ,
Der unser Heil und Fürsprech ist.

Drum kommen wir, o Herre Gott,
Und klagen dir all unsre Not,
Weil wir jetzt stehn verlassen gar
In grosser Trübsal und Gefahr.

Sieh nicht an unsre Sünde gross,
Sprich uns derselb'n aus Gnaden los,
Steh uns in unserm Elend bei,
Mach uns von allen Plagen frei,

Auf dass von Herzen können wir
Nachmals mit Freuden danken dir,
Gehorsam sein nach deinem Wort,
Dich allzeit preisen hier und dort!

This hymn by Paul Eber is one of the great hymns of the Reformation Age. It is based on the Latin hymn by Joachim Camerarius, his former teacher at Nürnberg:

In tenebris nostrae et densa caligine mentis,
Cum nihil est toto pectore consilii,
Turbati erigimus, Deus, ad Te lumina cordis
Nostra, tuamque fides solius erat opem.

Tu rege consiliis actus, Pater optime, nostros,
Nostrum opus ut laudi serviat omne Tuae.

Eber's hymn is based on the beautiful words of King Jehoshaphath, 2 Chron. 20:12. The exact time and circumstances of its origin are uncertain. *Koch* relates that "on Ascension Day, 1547, after the battle of Mühlberg, the Wittenbergers, having received a message from the captive Elector to deliver their city to the Emperor Charles V, assembled for prayer in church; and quotes a portion of the prayer by Bugenhagen which greatly resembles Eber's hymn. But that the hymn was written then we have no proof." Sixt, the biographer of Paul Eber, relates that three musicians in Neustadt-Brandenburg on March 30, 1552, who fell from the church tower were unharmed. They had just finished playing this *chorale*.

However, the earliest positive date that we have for the text is that it was published in a broadsheet at Nürnberg in 1560.

The translation is an altered form of that by Catherine Winkworth in her *Lyra Germanica*, second series, 1858. [*Handbook to The Lutheran Hymnal*]

THIS artless and simple, yet stirring hymn of repentance is possibly Eber's best production and one of the most treasured hymns of the Reformation Era. It was no doubt produced under the pressure of difficult and trying circumstances in which the Evangelical Church was cast about the time of Luther's death. This hymn has often served a blessed mission both privately and publicly. This was especially the case during the Thirty Years' War. When the city of Pegau in Saxony had bravely held out for a long time against the Swedish army and it seemed that the city was threatened with total destruction, then, "in the hour of utmost need" salvation came through Eber's hymn. The brave pastor, Samuel Lange, went out in full clerical garb, leading twelve white-clad boys through the ranks of the enemy to the general's tent, where they knelt and sang this hymn: "Wenn wir in höchsten Nöthen sein," followed by a fervent plea for the city. The general, the famous Lennart Torstensen, could not resist. Deeply moved he embraced the pastor in whom he recognized a dear comrade from his student days. The city was spared and the inhabitants were given provision. (See also notes in Vol. I, No. 31.)

In *Martin Moller's Meditationes sanctorum Patrum*, 1584, this hymn is called "a beautiful prayer by the old Dr. Paul Eber, which he composed upon the words of King Jehoshaphat, 2 Chronicles 20:12: 'Neither know we what to do: but our eyes are upon thee'." Koch states that Paul Eber wrote this hymn in 1547, when Emperor Charles V, following the battle of Mühlberg, marched upon Wittenberg. But the oldest source of this hymn is, according to Wackernagel, a new *Betbüchlein*, Dresden, 1566, though he also states in his *Bibliographie* that the hymn was published in a pamphlet, about 1560 in Nürnberg. It has also been advanced that this hymn has for its reference source, besides the above mentioned Bible passage, a Latin song written by Eber's teacher, Joachim Camerarius, a professor in Leipzig. Winterfeld says: "We have here a hymn

born out of a soul who in the midst of struggle and anguish is fully conscious of the fact that 'our faith is the victory which overcometh the world.' On this account this hymn has been so precious to our pious forebears; many thousand souls who long since have gone to rest were upheld by this hymn in times of distress." Our English version was rendered by Miss Winkworth for her *Lyra Germanica*, second series, 1858. It was also printed in her *Chorale Book for England*, 1863. It was rendered into Danish for Hans Thomissøn's hymn book of 1569, by an unknown translator. [Dahle, *Library of Christians Hymns*]

When Israel through the desert passed ◇ 231

When morning gilds the skies ◇ 85

When my last hour is close at hand ◇ 481

Wenn mein Stündlein vorhanden ist
Und soll hinfahr'n mein' Strasse,
So g'leit' du mich, Herr Jesu Christ,
Mit Hilf' mich nicht verlasse!
Mein' Seel' an meinem letzten End'
Befehl' ich dir in deine Händ',
Du woll'st sie mir bewahren!

Mein' Sünd' mich werden kränken sehr,
Mein G'wissen wird mich nagen,
Denn ihr'r sind viel wie Sand am Meer;
Doch will ich nicht verzagen.
Gedenken will ich an dein'n Tod,
Herr Jesu, und dein' Wunden rot,
Die werden mich erhalten.

Ich bin ein Glied an deinem Leib,
Des tröst' ich mich von Herzen.
Von dir ich ungeschieden bleib'
In Todesnot und Schmerzen.
Wenn ich gleich sterb', so sterb' ich dir,
Ein ew'ges Leben hast du mir
Mit deinem Tod erworben.

Weil du vom Tod erstanden bist,

Werd' ich im Grab nicht bleiben;
Mein höchster Trost dein' Auffahrt ist,
Todsforcht kann sie vertreiben;
Denn wo du bist, da komm' ich hin,
Dass ich stets bei dir leb' und bin,
Drum fahr' ich hin mit Freuden.

So fahr' ich hin zu Jesu Christ,
Mein' Arm tu' ich ausstrecken;
So schlaf' ich ein und ruhe fein,
Kein Mensch kann mich aufwecken
Denn Jesus Christus, Gottes Sohn,
Der wird die Himmelstür aufthun,
Mich führ'n zum ew'gen Leben.

Originally this hymn by Nikolaus Herman, which many consider his masterpiece, was in four stanzas and appeared in his *Historien von der Sindtflut*, etc., Wittenberg, 1562. It was entitled "A spiritual song in which supplication is made for a happy final hour, on the saying of Augustine:

Turbabor, sed non perturbabor,
Quia vulnerum Christi recordabor."

Later, by combining this hymn with another by the same author and adding two stanzas by an unknown author, it was expanded to eleven stanzas. One of the added stanzas became Stanza 5 when this hymn was taken up in the Leipzig *Gesang-Buch*, 1582. In this form the hymn has since generally been used.

The translation is an altered form of Catherine Winkworth's in her *Christian Singers of Germany*, 1869. This text was a revision of her version in her *Chorale Book for England*, 1863. [*Handbook to The Lutheran Hymnal*]

Ein Geistliches Lied, darin man bitt umb ein seliges Stündlein, aus dem Spruch Augustini: Turbabor, sed non perturbabor, quia vulnerum Christi recordabor.

The hymn was published in Wittenberg in 1562. Kristof Schlepner, bishop in Baireuth, delivered ten sermons, in 1619, on this hymn, which he calls "The Holy Spirit's battledrum, under the sound of which so many Christians have died with great courage." This hymn has given evidence of having a wonderful power to comfort the hearts, which have fought against the fear of death or against death itself. Bible references: 1st stanza, Job 14:5, 2 Timothy 4:6, Psalm 31:6; 2nd stanza, Psalm 38: 2-4; 3rd stanza, 1 Corinthians 15:20, Ephesians 4:8, John 17:24.

The English translation is by R. Massie, 1857, somewhat altered here. The Danish translation is by Hans Thomissøn, in his Danish hymn book, 1569. It has been revised by Landstad. [Dahle, *Library of Christians Hymns*]

When o'er my sins I sorrow ◇ 276

Wenn meine Sünd' mich kränken,
O mein Herr Jesu Christ,
So lass mich wohl bedenken,
Wie du gestorben bist
Und alle meine Schuldenlast
Am Stamm des heil'gen Kreuzes
Auf dich genommen hast!

O Wunder ohne Massen,
Wenn man's betrachtet recht:
Es hat sich martern lassen
Der Herr für seinen Knecht;
Es hat sich selbst der wahre Gott
Für mich verlornen Menschen
Gegeben in den Tod.

Was kann mir denn nun schaden
Der Sünden grosse Zahl?
Ich bin bei Gott in Gnaden,
Die Schuld ist allzumal
Bezahlt durch Christi teures Blut,
Dass ich nicht mehr darf fürchten
Der Hölle Qual und Glut.

Drum sag' ich dir von Herzen
Jetzt und mein Leben lang
Für deine Pein und Schmerzen,
O Jesu, Lob und Dank,
Für deine Not und Angstgeschrei,
Für dein unschuldig Sterben.
Für deine Lieb' und Treu'.

Justus Gesenius first published this warm and deeply moving hymn for Lent in the *Hannover Gesang Buch*, 1646, in eight stanzas.

The translation of Stanza 1 is by Catherine Winkworth in her *Chorale Book for England*, 1863; of Stanzas 2 to 4, composite from the *Evangelical Lutheran Hymn-Book*, 1912. The omitted stanzas, 5 to 8, read in translation:

5. Then let Thy woes, Thy patience,
My heart with strength inspire
To vanquish all temptations,
And spurn all low desire;
This thought I fain would cherish most—
What pain my soul's redemption
To Thee, O Savior, cost!

6. Whate'er may be the burden,
The cross here on me laid;
Be shame or want my guerdon,
I'll bear it with Thine aid;
Give patience, give me strength to take
Thee for my bright example,
And all the world forsake.

7. And let me do to others
As Thou hast done to me,
Love all men as my brothers,
And serve them willingly,
With ready heart, nor seek my own,
But as Thou, Lord, hast helped us,
From purest love alone.

8. And let Thy cross upbear me
With strength when I depart;
Tell me that naught can tear me
From my Redeemer's heart,
But since my trust is in Thy grace
Thou wilt accept me yonder,
Where I shall see Thy face. [*Handbook to The Lutheran Hymnal*]

THE author's finest hymn, as regards depth, warmth, and finish. It was published in the *Hannover Gesangbuch*, 1646, and included in *J. Crüger's Praxis Pietatis Melica*, 1656, and in many later collections. The English translation is taken from *The Church Psalter and Hymn Book* edited by the Rev. William Mercer, M. A., 1857 (earlier edition, 1854-56). Translated into Danish by I.; Rostgaard, 1742.

Justus Gesenius, D. D., son of Joachim Gesenius, pastor at Esbeck, near Lauenstein, Hannover, was born at Esbeck, July 6, 1601. He studied at the universities of Helmstedt and Jena, receiving the degree of master of arts at the latter institution, 1628. In 1629 he became pastor of the church of St. Magnus, Brunswick; in 1636 court chaplain and preacher at the cathedral in Hildesheim; and in 1642 chief court preacher, “consistorialrath,” and general superintendent of Hannover. He died at Hannover September 18, 1673.

Gesenius was an accomplished and influential theologian, a famous preacher, and distinguished himself by his efforts to further the catechetical instruction of children in his district. Together with D. Denicke he edited *The Hannoverian Hymn Books* of 1646-1660.—Johann Gerhard, the noted theologian, used the fifth*** stanza of this hymn every day as a means of reminding himself of the suffering and death of Jesus. [Dahle, *Library of Christians Hymns*]

When our heads are bowed with woe ◇ 274

THIS hymn appeared in Bishop R. Heber's *Posthumous Hymns*, 1827, designated for the 16th Sunday after Trinity and based upon the Gospel Lesson for this Sunday. H. L. Bennet says: “This hymn has no peer in its presentation of Christ's human sympathy.” It is one of the most popular of Milman's hymns. In *Bickersteth's Christian Psalmody* this hymn begins with the fifth stanza, “When the heart is sad within,” and the stanzas are given in a different order. In the original the refrain is as follows: “Gracious Son of Mary, hear.” In later versions this is changed to: “Gracious Son of David, hear (or, Jesus, Son of David, hear)”; “Jesus, loving Savior, hear”; “Jesus, Man of Sorrows, hear”; and other forms. It has been rendered into Latin by C. B. Pearson: “Tristes, orbos lacrymantes.” [Dahle, *Library of Christians Hymns*]

When sinners see their lost condition ◇ 111

Naar Synderen ret ser sin Vaade,
I Sjælen dybt besværet gaar,
Og Jesus kommer med sin Naade
Og lægger den paa Hjertets Saar,
Da slukkes Sorgen salig ud,
Da blir der Glæde stor I Gud.

Naar Jesus kommer ind i Huset
Og hams den søde Hilsens Fred
Har alle Hjerter gjennemsuset,
Og sænket sig i Sjælen ned,
Da blir der stille, lyst og mildt,
Da enes atter, hvad er skilt.

Naar Jesus kommer ind i Landet
Og fanger Folket med sin Magt,
Og alle Hjerter have sandet
Hans Ord, og gjort med ham sin Pagt,
Da blir der lysteligt at bo
I Herrens Fred og stille Ro.

Naar Jesus kommer—kjært at sigen,
Der blir et ganske andet Liv,
Et sandt og elskeligt Guds Rige
Hos Smaa og Store, Mand og Viv,
Og Kjærlighed og Himlens Haab
Alt ved Guds Aand og Ord og Daab.

Da stilles Jammeren og Nøden,
Da brydes alle Satans Baand,
Da blir der trostefuldt i Døden,
Thi Sjælen er i Jesu Haand;
Naar vi skal vandre Dødens Dal,
Hans Kjæp og Stav os troste skal.

O maatte han nu snart faa træde
Derind, hvor han er ubekjendt,
Og bringe Liv og Lys og Glæde,
At Hedenskab kan vorde endt,
Og læget alle Hjertesaar
I Kristnes Hus og Henings Gaard!

\\

This is an abridged form of the hymn by Magnus B. Landstad, first published in nine stanzas, in his *Salmer og Sange til Brug med Missions-möder og Missionsfeste*, 1863. John Dahle writes: “The religious fervor and depth of feeling characterizing this hymn make it one of the best Landstad hymns.” The omitted stanzas, seven to nine, read in translation:

7. Behold, He at the door is knocking!
Hark how He pleads our souls to win!
Who hears His voice—the door unlocking—
To sup with him He enters in!
How blest the day, my soul, how blest,
When Jesus comes to be thy Guest!

8. Behold, He at the door is calling;
Oh, heed, my soul, what He doth say!
Deny Him not—O thought appalling—
And turn Him not from thee away.
My soul gives answer deep within:
Thou Blessed of the Lord, come in.

9. Come Thou who spreadest joy and gladness,
Forever bide with me and mine
And bring to those who sit in sadness
And gloom of death Thy light divine.
A voice comes from my soul within:
Thou Blessed of the Lord, come in!

Like Montgomery's hymn "Hail to the Lord's Anointed," this hymn is also suitable for mission services.

The translation is by Oluf H. Smeby, 1909, as altered in *The Lutheran Hymnary*, 1913. [*Handbook to The Lutheran Hymnal*]

THIS hymn was first printed in 1863, in *Salmer og Sange til Brug ved Missionsmøder og Missionfeste*, compiled by M. B. Landstad. Its Biblical basis follows: Stanza 2, John 20:19-26; 5, Psalm 23:4; 7, Rev. 3:20; 8, Gen. 24:31; 9, Is. 9:2. The religious fervor and depth of feeling characterizing this hymn make it one of the best hymns from this composer. [Dahle, *Library of Christians Hymns*]

Where wilt Thou go since night draws near ◊ 578

Wo willst du hin, weil's Abend ist,
O liebster Pilgrim Jesu Christ?
Komm, lass mich so glücklich sein
Und kehr' in meinem Herzen ein!

Lass dich erbitten, liebster Freund,
Dieweil es ist so gut gemeint!
Du weisst, dass du zu aller Frist
Ein herzenslieber Gast mir bist.

Es hat der Tag sich sehr geneigt,
Die Nacht sich schon von ferne zeigt;
Drum wollest du, o wahres Licht,
Mieh Armen ja verlassen nicht!

Erleuchte mich, dass ich die Bahn
Zum Himmel sicher finden kann,
Damit die dunkle Sündenmacht
Mich nicht verführt noch irremacht!

Vor allem aus der letzten Not
Hilt mir durch einen sanften Tod!
Herr Jesu, bleib, ich halt' dich fest;
Ich weiss, dass du mich nicht verlässt.

This hymn by an unknown author is from the *Plönisches Gesangbuch*, 1674. It is a recast of Johann Scheffler's (Angelus Silesius's) hymn beginning with the same line, published in his *Heilige Seelen-Lust*, etc., Breslau, 1657.

The translation is an altered form of that by August Crull in the *Evangelical Lutheran Hymn-Book*, St. Louis, 1912. [*Handbook to The Lutheran Hymnal*]

While shepherds watched their flocks by night ◇ 147

FOR unto you is born this day in the city of David a Savior, which is Christ, the Lord" (Luke 2:11).

A Supplement to the New Version of the Psalms, 1700 (1702), contained this hymn in a setting almost identical with that found in our Lutheran Hymnary. This was one of the few hymns which were sung at the services during that period. It is found in almost all hymn books in the English speaking countries. It has been translated into many languages. There are several Latin versions. [Dahle, *Library of Christians Hymns*]

While yet the morn is breaking ◇ 86

Dank sei Gott in der Höhe
In dieser Morgenstund',
Durch den ich wied'r aufstehe
Vom Schlaf frisch und gesund!
Mich hatte fest gebunden
Mit Finsternis die Nacht,
Ich hab' sie überwunden
Durch Gott, der mich bewacht.

Wied'rum tu' ich dich bitten,
O Schutzherr Israel,
Du woll'st treulich behüten
Den Tag mein'n Leib und Seel'.
All' christlich' Obrigkeiten

Unsre Schul' und Gemein'
In diesen bösen Zeiten
Lass dir befohlen sein!

Erhalt uns durch dein' Güte
Bei guter, reiner Lehr',
Vor Ketzerei behüte.
Streit' für dein Wort und Ehr',
Dass wir dich allzusammen
Loben in *einem* Geist,
Sprechen: Des Herren Namen
Sei gross und hoch gepreist!

Dem Leibe gib daneben
Nahrung und guten Fried',
Ein g'sund und mässig Leben,
Dazu ein froh Gemüt.
Dass wir in allen Ständen
Tugend und Ehrbarkeit
Lieben und Fleiss drauf wenden
Als rechte Christenleut'.

Gib mildiglich dein'n Segen,
Dass wir nach dein'm Geheiss
Wandeln auf guten Wegen,
Tun unser Amt mit Fleiss
Dass ein jeder sein Netze
Auswerf' und auf dein Wort
Sein'n Trost mit Petro setze,
So geht die Arbeit fort.

Wir sind die zarten Reben,
Der Weinstock selbst bist du,
Daran wir wachs'n und leben
Und bringen Frucht dazu.
Hilf, dass wir an dir bleiben
Und wachsen immer mehr,
Dein guter Geist uns treibe
Zu Werken deiner Ehr'!

This hymn, originally in seven stanzas, by Johannes Mühlmann was published in the *Geistliche Psalmen*, etc., Nürnberg, 1618, five years after his death. The translation contains Stanzas 1, 2, 5, and 6, slightly altered, by Catherine Winkworth, *Chorale Book for England*, 1863, and Stanzas 3 and 4, composite. The omitted Stanza 6 has been translated thus:

With craftiness unceasing
Strives Satan to restrain
What in Thy sight is pleasing
And for Thy Church is gain;
Yet vain is his endeavor,
For Thou, O Christ, our Lord,
Dost rule all things forever
By Thine almighty Word. [*Handbook to The Lutheran Hymnal*]

Who knows when death may overtake me? ◇ 483

Wer weiss, wie nahe mir mein Ende!
Hin geht die Zeit, her kommt der Tod.
Ach, wie geschwinde und behende
Kann kommen meine Todesnot!
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Es kann vor Nacht leicht anders werden,
Als es am frühen Morgen war;
Denn weil ich leb' auf dieser Erden,
Leb' ich in steter Todsgefahr.
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Herr, lehr mich stets mein End' bedenken
Und, wenn ich einstens sterben muss,
Die Seel' in Jesu Wunden senken
Und ja nicht sparen meine Buss'!
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Lass mich beizeit mein Haus bestellen,
Dass ich bereit sei für und für
Und sage frisch in allen Fällen:
Herr, wie du willst, so schick's mit mir!

Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Mach mir stets zuckersüss den Himmel
Und gallenbitter diese Welt;
Gib, dass mir in dem Weltgetümmel
Die Ewigkeit sei vorgestellt!
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Ach Vater, deck all meine Sünde
Mit dem Verdienste Christi zu,
Darein ich mich fest gläubig winde
Das gibt mir recht erwünschte Ruh'.
Mein Gott, ich bitt, durch Christi Blut:
Mach's nur mit meinem Ende gut!

Nichts ist, was mich von Jesu scheidet,
Nichts, es sei Leben oder Tod.
Ich leg' die Hand in seine Seite
Und sage: Mein Herr und mein Gott!
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Ich habe Jesum angezogen
Schon längst in meiner heil'gen Tauf';
Du bist mir auch daher gewogen,
Hast mich zum Kind genommen auf.
Mein Gott, ich bitt, durch Christi Blut:
Mach's nur mit meinem Ende gut!

Ich habe Jesu Fleisch gegessen,
Ich hab' sein Blut getrunken hier;
Nun kann er meiner nicht vergessen,
Ich bleib' in ihm und er in mir.
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

So komm' mein End' heut' oder morgen,
Ich weiss, dass mir's mit Jesu glückt;
Ich bin und bleib' in seinen Sorgen,

Mit Jesu Blut schön ausgeschmückt.
Mein Gott, ich bitt' durch Christi Blut:
Mach's nur mit meinem Ende gut!

Ich leb' indes in Gott vergnüget
Und sterb' ohn alle Kummernis;
Mir g'nüget, wie es mein Gott füget,
Ich glaub' und bin es ganz gewiss;
Durch deine Gnad' und Christi Blut
Machst du's mit meinem Ende gut!

This hymn, originally in twelve stanzas, is from the pen of Ämilie Juliane, countess of Schwarzburg-Rudolstadt, although George Michael Pfefferkorn claimed it as his own. The hymn appeared in print in the Appendix of the *Rudolstadt Gesang Buch*, 1688, but it was written in 1686. The church library in Gera has the hymn in the handwriting of the countess, dated "Neuhaus, d. 17. Sept. 1686."

The composite translation was prepared for *The Lutheran Hymnal*. The omitted seventh stanza in Miss Winkworth's translation reads:

His sorrows and His cross, I know,
Make death-beds soft and light the grave,
They comfort in the hour of woe.
They give me all I fain would have.
My God, for Jesus' sake I pray
Thy peace may bless my dying day.

[*Handbook to The Lutheran Hymnal*]

THIS hymn appeared first in a supplement to the *Rudolstadt Gesangbuch*, 1688, and, like the other hymns of this collection, without the author's name. It entered into many hymn books, in most cases with no mention of the author; but in a few instances the name of Emilie Juliane is given. In the meantime a pastor, later superintendent, G. M. Pfefferkorn, claimed to be its author. There is no evidence to support his claim, but still the question provoked considerable controversy at the time. The issue, however, was settled when the hymn was found in Emilie Juliane's handwriting, dated Neuhaus, September 17, 1686, and a letter written by herself to Countess Magdalena Sophia von Schönburg-Hartenstein. In this letter she expressly declared that she composed this hymn (which was also attested to by her husband and many others). She is also mentioned as the authoress of this hymn in a work of 1707; further it has been proved that she herself sent it to the *Rudolstadt Gesangbuch* in 1688; and finally, in her favor may be mentioned the fact that this hymn resembles in spirit and in setting the poetic productions of Emilie Juliane.

The hymn has won great favor both in Lutheran and other lands. Many interesting incidents are connected with the story of this hymn. Schubert relates that a young man who frequently visited at his sister's house was crushed to death while working in a sand pit. Previous to this it had been noticed that he had fallen into a meditative and serious mood of mind. He had often mentioned death and eternity and salvation in heaven where we shall forever praise God. Upon the day of his death he arose early, and having said his morning prayer he sang the hymn, "Who knows how near my life's expended." In his case the words of the second stanza of the original were fulfilled:

*The world that smiled when morn was come
May change for me ere close of eve;
So long as earth is still my home
In peril of my death I live.*

(*Ev. Luth. Hymn-Book*, No. 544.)

This young man had properly prepared himself at the right time and in the right manner. (Following Skaar.)

Dr. J. U. Frommann, deacon of Tübingen, repeatedly employed this hymn at his services preceding his sudden death at a vesper service, November, 1715. When the noted preacher, J. A. Bengel, had partaken of Holy Communion together with his wife and children, the tenth and eleventh stanzas (Landst. 8, 9) of this hymn were sung at his request just before he expired.

... The hymn was rendered into Danish in 1693 by Frederik Rostgaard (1671-1745), while he resided at Oxford. Rostgaard served as superior secretary of the Danish Chancery, later as superior magistrate. In Landstad's hymn book the following numbers were translated by Rostgaard: 71, 207, 285, 333, 339, 459, 527, and 565. [Dahle, *Library of Christians Hymns*]

Who trusts in God, a strong abode ♦ 261

Wer Gott vertraut, hat wohl gebaut
Im Himmel und auf Erden.
Wer sich verlässt auf Jesum Christ,
Dem muss der Himmel werden.
Darum auf dich all' Hoffnung ich
Ganz fest und steif tu' setzen.
Herr Jesu Christ, mein Trost du bist
In Todesnot und Schmerzen.

Und wenn's gleich wär' dem Teufel sehr
Und aller Welt zuwider,
Dennoch so bist du, Jesu Christ,
Der sie all' schlägt danieder;
Und wenn ich dich nur hab' um mich
Mit deinem Geist und Gnaden,
So kann fürwahr mir ganz und gar

Wed'r Tod noch Teufel schaden.

Dein tröst' ich mich ganz sicherlich,
Denn du kannst mir wohl geben,
Was mir ist not du treuer Gott ,
In dies'm und jenem Leben.
Gib wahre Reu', mein Herz erneu',
Errette Leib und Seele!
Ach höre, Herr, dies mein Begehr,
Lass meine Bitt' nicht fehlen!

This hymn was originally in one stanza. It is based on Ps. 73:25, 26. Joachim Magdeburg published it in his *Christliche und tröstliche Tischgesenge*, etc., Erfurt, 1572, where it is a hymn for Saturday evening. Stanzas 2 and 3 are first found in *Harmonia Cantionum Ecclesiasticarum*, Leipzig, 1597.

The free translation is by Benjamin H. Kennedy in his *Hymnologia Christiana*, etc., 1863. [*Handbook to The Lutheran Hymnal*]

WHOM have I in heaven but Thee? And there is none upon earth that I desire besides Thee. My flesh and my heart faileth; but God is the strength of my heart and my portion for ever" (Psalm 73:25-26). The first stanza of the hymn was printed in *Magdeburg's Christliche und Tröstliche Tischgesänge, mit vier Stimmen*, Erfurt, 1572. (A hymn for Saturday evening.) It is generally accepted that Magdeburg wrote this stanza. The two remaining stanzas were first published in *Harmonia Cantionum Ecclesiasticarum*, Leipzig, 1597. The hymn is found in A. Hauge's *Hymn Book*: "Hvo pea Gud tror, hen sikker bor," translated by B. C. Aegidius (Gjødesen) 1673-1733, pastor of Varnæs, near Aabenraa, who published a hymn book in 1717. ... The English translation is by B. H. Kennedy, 1863 (see No. 217). [*Dahle, Library of Christians Hymns*]

Whoever would be saved ◇ 39

Why should cross and trial grieve me? ◇ 377

Warum sollt' ich mich denn grämen?
Hab' ich doch Christum noch,
Wer will mir den nehmen?
Wer will mir den Himmel rauben,
Den mir schon Gottes Sohn
Beigelegt im Glauben?

Schickt er mir ein Kreuz zu tragen,

Dringt herein Angst und Pein,
Sollt' ich drum verzagen?
Der es schickt, der wird es wenden!
Er weiss wohl, wie er soll
All mein Unglück enden.

Gott hat mich bei guten Tagen
Oft ergötzt: sollt' ich jetzt
Nicht auch etwas tragen?
Fromm ist Gott und schärft mit Massen
Sein Gericht, kann mich nicht
Ganz und gar verlassen.

Unverzagt und ohne Grauen
Soll ein Christ, wo er ist,
Stets sich lassen schauen.
Wollt' ihn auch der Tod aufreiben,
Soll der Mut dennoch gut
Und fein stille bleiben.

Kann uns doch kein Tod nicht töten,
Sondern reisst unsern Geist
Aus viel tausend Nöten,
Schleusst das Tor der bittern Leiden
Und macht Bahn, da man kann
Gehn zu Himmelsfreuden.

Was sind dieses Lebens Güter?
Eine Hand voller Sand,
Kummer der Gemüter.
Dort, dort sind die edlen Gaben,
Da mein Hirt, Christus, wird
Mich ohn' Ende laben.

Herr, mein Hirt, Brunn aller Freuden,
Du bist mein, ich bin dein,
Niemand kann uns scheiden:
Ich bin dein, weil du dein Leben
Und dein Blut mir zugut
In den Tod gegeben.

Du bist mein, weil ich dich fasse
Und dich nicht, o mein Licht,
Aus dem Herzen lasse.
Lass mich, lass mich hingelangen,
Da du mich und ich dich
Leiblich werd' umfassen!

This cento is composed of Stanzas 1, 4, 5, 7, 8, 10, 11, and 12 of Paul Gerhardt's longer hymn, based on Ps. 73:23, which was first published in the Berlin *Gesangbuch*, 1653, edited by Crüger and Runge. It is an unusually fine hymn of comfort. We are told that the Lutheran Salzburger, some of whom later settled in the Colony of Georgia, 1734, sang this hymn as they marched through Swabia after their expulsion from their native land by the Roman Catholic authorities. On his death-bed Paul Gerhardt himself spoke the fifth stanza as his dying prayer, and the Paul Gerhardt Memorial Chapel in the cemetery of Gräfenhainichen bears the inscription from the first line of that stanza, in German:

Kann uns doch kein Tod nicht taten.

The composite translation is based on that by John Kelly in his Paul Gerhardt's *Spiritual Songs*, 1867. [*Handbook to The Lutheran Hymnal*]

BASED upon Psalm 73:23: "Nevertheless I am continually with Thee: Thou hast holden me by my right hand."

This hymn was first published in *Crüger-Runge's Gesangbuch*, 1653, later in *Crüger's Praxis Pietatis Melica*, 1656, and other editions. This is one of Gerhardt's most beautiful hymns. During the Salzburg emigration through Schwaben, this hymn was a source of great comfort to the people in their privations. Friederich Wilhelm of Prussia, during his last moments, in May, 1740, found consolation and encouragement in the words of this hymn. Paul Gerhardt himself recited the words of the fourth stanza of our version, when he lay upon his death bed. The present English translation was rendered by Angelo A. Benson, 1862. It contains stanzas 1, 4, 7, 8, 11, and 12 of the original. A Danish translation, "Hvorfor skulde jeg mig græmme?" found a place in *Evangelisk-Christelig Salmebog* (No. 103). [Dahle, *Library of Christians Hymns*]

Wide open are Thy hands ◇ 265

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WIE LIEBLICH IST DER MAIEN ◇ 464

WIE SCHÖN LEUCHTET ◇ 6, 27, 142, 167, 348

The melody is by Philipp Nicolai for his hymn, “Wie schön leuchtet der Morgenstern” (How lovely shines the Morning Star), 1599. It is supposed to have been adapted from an older one used for “Jauchzet dem Herren alle Land.” It has been called the Queen of Chorales, and it deserves this title. It has a beauty and solemn charm of its own. From generation to generation it has resounded from the belfries of the churches of Germany. ... The present hymn marks the transition in [Nicolai’s] hymn-writing from the objective and proper church poetry to the more subjective and spiritualizing type. [Dahle, *Library of Christians Hymns*]

WIE SOLL ICH DICH EMPFANGEN ◇ 94

The tune, “Wie soll ich dich,” was written for this hymn “O how shall I receive Thee” of Gerhardt’s by John Crüger and appeared with the hymn’s first publication in 1653. [*Handbook to The Lutheran Hymnal*]

Wilt Thou forgive ◇ 498

WINCHESTER NEW ◇ 31, 280

The tune Winchester New is found in the *Musicalisch Hand-Buch*, published in Hamburg, 1690, where it was set to the hymn “Wer nur den lieben Gott lsst walten,” by Georg Neumark. (See Hymn No. 518.) The composer is unknown. The tune is also called Frankfort or Crasselius. [*Handbook to The Lutheran Hymnal*]

WINCHESTER OLD ◇ 147

The melody of this hymn is classed among the oldest of English church tunes. It has been called “Winchester Old” and was printed in 1592 by Thomas Este (Est), a London publisher (1588-1624). He changed his name to Snodham. In 1592 he published a book with the following title: *The Whole Book of Psalms with Their Wonted Tunes as They are Sung in Churches, Composed Into Four Parts*. Este’s Psalter contains 57 melodies. Among the 9 new melodies entered are “Winchester Old” and “Windsor.” [Dahle, *Library of Christians Hymns*]

The tune Winchester Old first appeared in *The Whole Book of Psalms*, Thomas Este, 1592, set to a metrical version of Ps. 84 and ascribed to G. Kirby. [*Handbook to The Lutheran Hymnal*]

WIR DANKEN DIR ◇ 275

The tune “Wir danken dir” is from the Collection *Bergkreyen Wittenberg*, 1562. [*Handbook to The Lutheran Hymnal*]

WIR GLAUBEN ALL (DARMSTADT) ◇ 37

The oldest version of this melody is found in the *Darmstadt Gesangbuch* of 1699. [Dahle, *Library of Christians Hymns*]

The tune “Wir glauben all’ an einen Gott” was originally set to this hymn in the *Kirchengesangbuch*, Darmstadt, 1699. It was recast, however, in Dretzel’s *Choral-Buch*, 1731, and in this form it is most widely used. [*Handbook to The Lutheran Hymnal*]

WIR GLAUBEN ALL (LUTHER) ◇ 38

The melody is not by Luther, as some have thought. It dates from the Middle Ages. It is found in manuscripts from the 15th century with both German and Latin texts. One such copy is kept in the library of Breslau. Johann Walther modified the old melody to suit Luther’s version of the text. It was arranged by Walther for four-part chorus. [Dahle, *Library of Christians Hymns*]

The second tune is based upon the old Latin *Credo* in use at least as early as 1300. It is not certain whether Luther or his friend Johann Walther recast the tune for this hymn. [*Handbook to The Lutheran Hymnal*]

WIR HATTEN GEBAUET ◇ 146

With all my heart I love Thee, Lord* ◇ 406

(See: Lord, Thee I love with all my heart)

With broken heart and contrite sigh ◇ 455

BUT the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote his breast, saying, God, be Thou merciful to me a sinner” (Luke 18:13).

With this text in mind (The Gospel lesson for the Eleventh Sunday after Trinity) Elven wrote this hymn. He says himself that this hymn came to him like an inspiration while he was conducting revival meetings in a Baptist church of Bury St. Edmunds, England, in January, 1852. As far as can be ascertained, this is the only hymn written by Elven. It has been given a place in many hymn books. [Dahle, *Library of Christians Hymns*]

With the Lord begin thy task ◇ 82

Fang dein Werk mit Jesu an,
Jesus hat’s in Händen.
Jesum ruf zum Beistand an,
Jesus wird’s wohl enden.
Steh mit Jesu morgens auf,
Geh mit Jesu schlafen,
Führ mit Jesu deinen Lauf,
Lasse Jesum schaffen!

Morgens soll der Anfang sein,
Jesum anzubeten,
Dass er woll' dein Helfer sein
Stets in deinen Nöten.
Morgens, abends und bei Nacht
Will er stehn zur Seiten,
Wenn des Satans List und Macht
Dich sucht zu bestreiten.

Wenn dein Jesus mit dir ist,
Lass die Feinde wüten!
Er wird dich vor ihrer List
Schützen und behüten.
Setz nur das Vertrauen dein
In sein' Allmachtshände
Und glaub' sicher dass allein
Er dein Unglück wende!

Wenn denn deine Sach' also,
Mit Gott angefangen,
Ei, so hat es keine Not,
Wirst den Zweck erlangen:
Es wird folgen Glück und Heil
Hier in diesem Leben,
Endlich wird dir Gott dein Teil
Auch im Himmel geben.

Nun, Herr Jesu, all mein' Sach'
Sei dir übergeben;
Es nach deinem Willen mach'
Auch im Tod und Leben!
All mein Werk greif' ich jetzt an,
Jesu, in dein'm Namen;
Lass es doch sein wohlgetan!
Ich sprech' darauf: Amen.

The author of this hymn is unknown. It is found in *Morgen- und Abendsegen*, Waldenburg, 1734. It is entitled "Jesus the Most Faithful Companion and Helper in the Land."

Our translation was prepared for *The Lutheran Hymnal* in 1937. [*Handbook to The Lutheran Hymnal*]

With trembling awe the chosen three ◇ 225

THE transfiguration on the mount (Matt. 17:1-9). This hymn has been taken from the Supplement to the Psalms and Hymns, 1867. [Dahle, *Library of Christians Hymns*]

Within the Father's house ◇ 185

THIS Epiphany hymn was first published in The 1 Parish Hymn Book, 1863. [The author is] James Russell Woodford. [Dahle, *Library of Christians Hymns*]

WO GOTT ZUM HAUS ◇ 173, 190, 234

The tune “Wo Gott zum Haus” is from Klug’s *Geistliche Lieder*, Wittenberg, 1535, where it was set to the hymn on Ps. 127, “Wo Gott zum Haus nicht gibt sein’ Gunst,” ascribed to Johann Kohlross. [*Handbook to The Lutheran Hymnal*]

WOLVERHAMPTON ◇ 364

The melody (Wolverhampton) was composed by Richard Redhead (b. 1820, d. 1901). It was first published in his Church Hymn Tunes, 1853. [Dahle, *Library of Christians Hymns*]

WONDROUS LOVE ◇ 306

WOODWORTH ◇ 319

The tune “Woodworth” is undoubtedly the most popular of William B. Bradbury’s tunes. It first appeared in *Psalmistra*, 1849. H. Augustine Smith says that it is one of the tunes “that mark the transition from Lowell Mason’s more churchly tunes to the livelier Gospel songs that followed.” If sung in moderate time, with due regard to the phrasing, the overemphasis of its rhythmic character can be avoided. [*Handbook to The Lutheran Hymnal*]

Ye lands, to the Lord ◇ 56

Al verden nu raabe for Herren med Fryd,
Lovet være Gud!
Træd frem for hans ansigt med sang og jubellyd,
Guds menighed love nu Herren!

Kom, kjend Gud, din herre, du intet selv formaar,
Lovet være Gud!
Han, han har dig gjort til sit folk og fødes faar,

Guds menighed love nu Herren!

Gaar ind ad hams porte med lov og takkesang,
Lovet være Gud!
Velsigner, høilover evindelig hans navn,
Guds menighed love nu Herren!

Guds godhed og miskundhed er ny i evighed,
Lovet være Gud!
Fra slegt og til slegt skal hans sandhed vare ved,
Guds menighed love nu Herren!

This Norwegian hymn by Ulrik V. Koren was first published in 1874 as a metrical version of Ps. 100. The translation is that by Mrs. Harriet Reynolds Spaeth, written in 1898, published in *The Lutheran Hymnary*, 1913, in an altered form. [*Handbook to The Lutheran Hymnal*]

REV. U. V. KOREN was intensely interested in church music. He became the leader in the work of compiling the hymn book for the Norwegian Synod. In this edition the above-mentioned hymn was first published in 1874. This happy version of the 100th Psalm of David, together with his translation of “Dies irae, dies illa” (Hymn bk. of Norw. Synod 54), and his revisions of a number of hymns, show his unusual ability to strike the true spirit of the church hymn. They bear witness of his aesthetic taste and marked sense of rhythm and euphony. His hymn paraphrase was entered into G. Jensen’s “Utkast til ny Salmebog” for the Church of Norway, but later omitted by the committee in charge. For the revised edition of the hymn book for the Norwegian Synod, Dr. Koren rewrote several hymns, making them better suited for church use. He was also very musical and keenly interested in the older rhythmic form of church music. At his suggestion was published the *Rythmisk Koralbog*, which had some influence upon the composition of *The Lutheran Hymnary*. The English translation of Dr. Koren’s hymn is by Mrs. Harriet R. Spaeth, 1898. [Dahle, *Library of Christians Hymns*]

Ye parents, hear what Jesus taught ◇ 186

Höret, ihr Eltern, Christus spricht:
Den Kindlein sollt ihr wehren nicht,
Dass sie sich meinen Armen nahn,
Denn ich will segnend sie empfahn.

Gehorehet ihm und bringt sie her,
Dass man von Jugend auf sie lehr’
In Kirchen und in Schulen wohl,

Wie man Gott gläubig ehren soll!

Habt ihr sie lieb mit treuem Sinn,
So führet sie zu Jesu hin.
Wer dies nicht tut, ist ihnen feind,
Wie gross auch seine Liebe scheint.

This is a rather free translation of a cento from Ludwig Helmbold's hymn "Höret, ihr Eltern, Christus spricht" (sometimes given "Ihr Eltern, hört, was Christus spricht"). It first appeared in the author's *Crepundia Sacra*, Mühlhausen, 1596. The cento, translated by William M. Czamanske for *The Lutheran Hymnal*, in 1939, includes Stanzas 1, 4, and 5 of the author's original six stanzas. Aside from its value as a reminder of the parental duty to bring up the children in the nurture of the Lord, the hymn has little to commend itself. [*Handbook to The Lutheran Hymnal*]

Ye sons and daughters of the King ◇ 366

O filii et filiae,
Rex caelestis, Rex gloriae,
Morte revixit hodie.
Alleluia!

Et Maria Magdalene
Et Iacobi et Salome
Venerunt corpus ungerere.
Alleluia!

In albis sedens angelus
Praedixit mulieribus,
"In Galilaea est Dominus."
Alleluia!

Discipulis adstantibus
In medio stetit Christus,
Dicens, "Pax vobis omnibus."
Alleluia!

Postquam audivit Didymus
Quia surrexerat Iesus,
Remansit fide dubius.
Alleluia!

“Vide, Thoma, vide latus,
Vide pedes, vide manus;
Noli esse incredulus.”
Alleluia!

Quando Thomas vidit Christum,
Pedes, latus suum, manus,
Dixit, “Tu es Deus meus.”
Alleluia!

Beati, qui non viderunt
Et firmiter crediderunt;
Vitam aeternam habebunt.
Alleluia!

In hoc festo sanctissimo
Sit laus et iubilatio:
Benedicamus Domino.
Alleluia!

Ex quibus nos humillimas,
Devotas atque debitas
Deo dicamus gratias.
Alleluia!

There is still some uncertainty as to the authorship of this hymn. *Julian* dates it not earlier than the 17th century. The earliest known text is in the *Office de la Semaine Sainte*, Paris, 1674. The historical edition of *Hymns Ancient and Modern* attributes some of the stanzas to Jean Tisserand, a Franciscan friar, who died in Paris 1494 and whose verses were published in a booklet between 1518 and 1536.

The translation is by John M. Neale in his *Medieval Hymns*, 1851. [*Handbook to The Lutheran Hymnal*]

Ye watchers and ye holy ones ◇ 540

John A. L. Riley contributed this hymn to *The English Hymnal*, 1906. The hymn has rapidly become a favorite in the English-speaking world. Perhaps this is due in part to its union with the fine old *chorale* tune “Lasst uns erfreuen.” Like Luther’s “Vater unser,” see Hymn No. 458, this tune is especially fitted for men’s voices. [*Handbook to The Lutheran Hymnal*]

Yea, as I live, Jehovah saith* ◇ 417

(See: So truly as I live, God saith)

YIGDAL (LEONI*) ◇ 69

The tune “Yigdal” or “Leoni” was obtained by Olivers from Meyer Leon, as stated above. It is probably of seventeenth-century origin. It is said that Meyer Leon, a cantor in the Duke’s Place Synagog in London, who had a wide reputation as a singer, was dismissed from the synagog for taking part in a performance of the *Messiah*. [*Handbook to The Lutheran Hymnal*]

Zion mourns in fear and anguish ◇ 550

Zion klagt mit Angst und Schmerzen,
Zion, Gottes werte Stadt,
Die er trägt in seinem Herzen,
Die er sich erwählet hat.
Ach, spricht sie, wie hat mein Gott
Mich verlassen in der Not
Und lässt mich so harte pressen!
Meiner hat er ganz vergessen.

Der Gott, der mir hat versprochen
Seinen Beistand jederzeit,
Der lässt sich vergebens suchen
Jetzt in meiner Traurigkeit.
Ach, will er denn für und für
Grausam zürnen über mir?
Kann und will er sich der Armen
Jetzt nicht wie vorhin erbarmen?

Zion, o du Vielgeliebte!
Sprach zu ihr des Herren Mund,
Zwar du bist Jetzt die Betzübte,
Seel’ und Geist ist dir verwund’t;
Doch stell alles Trauern ein!
Wo mag eine Mutter sein,
Die ihr eigen Kind kann hassen
Und aus ihrer Sorge lassen?

Lass dich nicht den Satan blenden,
Der sonst nichts als schrecken kann!
Siehe, hier in meinen Händen
Hab’ ich dich geschrieben an.

Wie mag es denn anders sein?
Ich muss Ja gedenken dein;

Deine Mauern will ich bauen
Und dich fort und fort anschauen.
Du bist mir stets vor den Augen,
Du liegst mir in meinem Schoss
Wie die Kindlein, die noch saugen,
Meine Treu' zu dir ist gross.
Mich und dich soll keine Zeit,
Keine Not, Gefahr noch Streit,
Ja der Satan selbst nicht scheiden!
Bleib getreu in allen Leiden!

This hymn of Johann Heermann's, based on Is. 49:14-17, first appeared in his *Devoti Musica Cordis*, Breslau, 1636, in six stanzas.

The translation is by Catherine Winkworth in her *Christian Singers of Germany*, 1869, altered. The omitted fourth stanza reads:

And if thou couldst find a mother
Who forgot her infant's claim
Or whose wrath her love could smother,
Yet would I be still the same;
For My truth is pledged to thee,
Zion, thou art dear to Me;
I within My heart have set thee,
And I never can forget thee. [*Handbook to The Lutheran Hymnal*]

Zion, to thy Savior singing ♦ 321

SEQUENTIA in festo corporis Christi. This is one of the four "sequences" which were retained in the revised edition of the *Roman Missale* of 1570. Pope Urban IV, in the year 1264, ordered the general observance of the festival *Festum corporis Domini* (Corpus Christi). The liturgical service used at Corpus Christi feast was prepared by Thomas Aquinas at the appointment of Urban IV. The original sequence contained 9 six-lined stanzas, 2 eight-lined, and 1 ten-lined. It is found in the German, French, and English missals from the 13th and 14th centuries. Portions of the hymn have frequently been used for "processions" and other festal occasions. There are a great number of translations of this hymn, or centos based upon various portions of the hymn; in all, about 32. The English rendering in *The Lutheran Hymnary* is by A. R. Thompson, 1883. This is a very free version of stanzas 1-4, 11 and 12. Landstad's

translation includes all 12 stanzas of the original hymn. [Dahle, *Library of Christians Hymns*]