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HYMNS

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for the study and renewal of worship

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Preface

You are holding an unusual hymnal! The texts here are not grouped by theme, season of the year, or order of worship. Rather, they are presented in chronological order by *text*, beginning with a sampling of Old Testament psalms and continuing right up to songs written in the past few years. Paging through this book, then, is like taking a 3000 year journey through the songs of God's people.

This volume is part of a series of song collections co-published by the Calvin Institute of Christian Worship and Faith Alive Christian Resources. It is our hope that this particular collection will be useful in the Christian community in at least the following ways:

- as an ecumenical source to access the rich heritage of Christian hymns for congregations who wish to supplement their own tradition of hymnody.
- as a compact collection of great hymns to sing during their personal, family, or small group devotions.
- as a supplement to the academic study of church history, historical and systematic theology, pastoral ministry, and hymnology.
- as a vehicle for the Christian Reformed Church in North America and the Reformed Church in America to dialogue about which hymns should be part of their forthcoming bi-denominational hymnal. This anthology may also be a useful resource for other hymnal committees when they consider which classic hymns bind Christians together across denominational lines.

This collection was formulated by examining various lists of “core” hymnody. Such lists are based, in part, on descriptive statistical tabulations of which hymns appear most often in recent North American and British English-language hymnals for Roman Catholics and Protestants. The lists are also based on prescriptive suggestions from hymnologists and theologians about which are the “great” hymns of the Christian tradition, even if they're not always the most popular ones.

This anthology includes a rich variety of hymn tunes: those that are based on plainchant, folk melodies, historic psalm tunes, and musical settings uniquely composed for a specific text, as well as hymn tunes drawn from a large variety of classic and contemporary hymnals published for Protestant and Roman Catholic use.

One of the most fascinating aspects of hymnody is how a specific text and its tune are “wed,” as in many cases a hymn text may appear in different hymnals with a variety of tunes. Yet it is also the case that certain texts are inseparably paired with certain tunes, such as happened to a number of hymns first published in important British collections such as *Hymns Ancient and Modern* or the *English Hymnal*. Virtually every Christian sings “Holy, Holy,

Holy, Lord God Almighty” to the NICAEA tune, but there is less consensus on which tune belongs to “When I Survey the Wondrous Cross.” This collection offers the union of texts and tunes that are most common in North America for most hymns, but there may be some surprises or novel matches.

Finding Your Way

The Order

As previously mentioned, this hymnal is organized in chronological order, beginning with settings of a few Old Testament psalm texts and New Testament canticles, so as not to divorce them completely from the heritage of hymnody. Then follows early and medieval Christian hymnody, hymns from the Protestant Reformation, from the great hymn authors of the eighteenth and nineteenth centuries in England, and from mostly nineteenth-century sources in the United States. The collection ends with two groups of English-language hymns from the twentieth century; the most contemporary text in this hymnal dates from 2006. Words or music credits followed by P.D. are in the public domain.

It was our thought that printing these hymns in chronological sequence would help identify the historical development of Christian hymnody over some three thousand years. An index in the back of this collection provides ready access to its contents in alphabetical order.

Song Titles

For those not well-versed in hymnological details, we offer the following explanations. Hymn-text titles are usually drawn from the opening line of text, or sometimes from a key phrase in a refrain. In the latter case we provide both titles on the page and in the index. As is customary, the author or source of each text is identified, as is the composer, arranger, or source for the tune in each case. Our additional notes give extra details for each hymn, offering a glimpse of its historical or performance context. Full commentary on the textual and musical history of each hymn can be found in a variety of hymnal handbooks or companions and increasingly on www.hymnary.org.

The Meter

What is less well-known is that hymn texts, like traditional poetry, have historically been written in meter—that is, with fixed patterns of phrase lengths and accents. Thus each hymn has a mathematical identifier. For example, “88 88” means each stanza of that hymn has four lines and each line contains eight syllables. “8787 D” means there are alternating lines of eight and seven syllables in an eight-line or double stanza.

What these mathematical descriptors do not tell, however, is the accent pattern. Many hymn texts have a metrical pattern that is either trochaic (a series of strong/weak accents) or iambic (a series of weak/strong accents). There are other more complicated patterns, and sometimes a hymn is inconsistent in its phrase lengths or accents. Thus a text that has 86 86 phrase lengths could be sung to various tunes that correspond to this 86 86 structure;

however, the accent pattern of the text must always correspond to the accent pattern of the music. A metrical index is provided in the back of this hymnal.

Hymn texts almost always exhibit rhyme; this enables and promotes memorization. Rhyming patterns such as abab, abcb, and aabb are commonly found. One reason “great” hymns attain their classic status and merit continuing inclusion in modern hymnals is their incorporation of direct biblical phrases and/or allusions to biblical text into the language of the hymn. This collection of hymns is accompanied by an online biblical index and a topical index available at www.hymnary.org.

Tune Names

Hymn tunes are named, and by convention their names are spelled in uppercase letters. For example, “ST. ANNE” is the name of the tune associated with the text “O God, Our Help in Ages Past.” Hymn tune names often bear some historical significance, but are sometimes assigned quite arbitrarily or mysteriously, it seems, by either the composer or a hymnal editor. There is a hymn tune index in the back of this collection, and there is a chronological index of hymn tunes online.

Song Notes

Song notes for each hymn are found at the end of the song and are included to suggest something of their literary, theological, musical, and pastoral importance. There are even a few hymns in this collection that merit inclusion for their historical significance or popularity, but which fail the test of “greatness” in the judgment of the compilers and deserve critical commentary.

Acknowledgements

We want to express our debt to C. Michael Hawn and Peter W. Cutts, who independently formulated lists of “core” Christian hymnody for the journal *The Hymn* and the revision of Erik Routley’s *An English-Speaking Hymnal Guide*, respectively. Their tabulations were supplemented and updated by student staff at the Calvin Institute of Christian Worship, and then reviewed by a group of hymnologists during a seminar at Calvin College on the “Teaching of Hymnology.”

We extend our profound gratitude to three staff members of the Calvin Institute of Christian Worship for joining us in various meetings to establish the final contents of this volume: Emily Brink, Bethany Vrieland, and John Witvliet. We also thank Cindy DeBoer for copyright work.

We are grateful to Faith Alive Christian Resources staff members Diane Dykgraaf, Rachel Katje, Lynn Setsma, Sandy Swartzentruber, and Kyle Thompson for their editorial, administrative, and copyright support.

Bert Polman, editor
Calvin Institute of Christian Worship

Joyce Berger, series editor
Faith Alive Christian Resources

21 O Splendor of God's Glory Bright

1 O splen - dor of God's glo - ry bright, from light e -
 2 Come, ver - y Sun of heav - en's love, in last - ing
 3 Con - firm our will to do the right, and keep our
 4 All praise to God the Fa - ther be, all praise, e -

ter - nal bring - ing light; O Light of light, the
 ra - diance from a - bove, and pour the Ho - ly
 hearts from en - vy's blight; let faith her ea - ger
 ter - nal Son, to thee, whom with the Spir - it

foun - tain spring, O Day, all days il - lu - min - ing.
 Spir - it's ray on all we think or do to - day.
 fires re - new, and hate the false, and love the true.
 we a - dore for - ev - er and for - ev - er - more.

Words: Ambrose of Milan (4th c.); tr. composite, P.D.
 Music: Trier manuscript (15th c.); adapt. Michael Praetorius (1609), P.D.

88 88
 PUER NOBIS

Wrapped in imagery of light and the Trinity, this is a famous morning hymn, penned in Latin by Ambrose, the bishop of Milan, who was a strong proponent of congregational song. The German melody was used by Praetorius in his *Musae Sioniae* (1609) for a Christmas carol that in English became "Unto Us a Boy Is Born;" a slightly different harmonization is used for "That Easter Day with Joy Was Bright" (25).

74 When I Survey the Wondrous Cross

1 When I sur - vey the won - drous cross on which the
 2 For - bid it, Lord, that I should boast save in the
 3 See, from his head, his hands, his feet, sor - row and
 4 Were the whole realm of na - ture mine, that were a

Prince of glo - ry died, my rich - est gain I
 death of Christ, my God! All the vain things that
 love flow min - gled down. Did e'er such love and
 pres - ent far too small. Love so a - maz - ing,

count but loss, and pour con - tempt on all my pride.
 charm me most, I sac - ri - fice them through his blood.
 sor - row meet, or thorns com - pose so rich a crown?
 so di - vine, de - mands my soul, my life, my all.

Words: Isaac Watts (1707), P.D.
 Music: Lowell Mason (1824), P.D.

88 88
 HAMBURG

Watts' text is a memorably concise sung sermon on the meaning of Christ's atonement, originally published among a group of hymns for the Lord's Supper in his *Hymns and Spiritual Songs* (1707). Many hymnals offer Mason's meditative chant-derived tune for this text; other hymnals provide ROCKINGHAM as a more dramatic tune for these powerful words.

120 The First Noel

1 The first No - el the an-gel did say was to cer-tain poor
 2 They look - ed up and saw a star shin-ing in the
 3 And by the light of that same star three wise men
 4 This star drew near to the north-west, o'er Beth - le -

shep-herds in fields as they lay; in fields where they lay,
 east, be - yond them far, and to the earth it
 came from coun - try far, to seek for a king was
 hem it took its rest; and there it did both

keep-ing their sheep, on a cold win-ter's night that was so deep.
 gave great light, and so it con - tin-ued both day and night.
 their in - tent, and to fol-low the star wher - ev - er it went.
 stop and stay right o - ver the place where Je - sus lay.

Refrain

No - el, No - el, No - el, No - el! Born is the King of Is - ra-el.

5 Then entered in those wise men three,
full reverently upon their knee,
and offered there in his presence
their gold, and myrrh, and frankincense.
Refrain

6 Then let us all with one accord
sing praises to our heavenly Lord,
who has made heaven and earth of naught,
and with his blood our life has bought.
Refrain

202 Joyful, Joyful, We Adore Thee



1 Joy - ful, joy - ful, we a - dore thee, God of glo - ry, Lord of love;
 2 All thy works with joy sur-round thee, earth and heaven re - flect thy rays,
 3 Thou art giv - ing and for - giv - ing, ev - er bless - ing, ev - er blest,
 4 Mor - tals, join the hap - py cho - rus which the morn - ing stars be - gan;



hearts un - fold like flowers be - fore thee, open - ing to the sun a - bove.
 stars and an - gels sing a - round thee, cen - ter of un - bro - ken praise.
 well - spring of the joy of liv - ing, o - cean depth of hap - py rest!
 love di - vine is reign - ing o'er us, join - ing all with - in its span.



Melt the clouds of sin and sad - ness, drive the dark of doubt a - way;
 Field and for - est, vale and moun - tain, flow - ery mead - ow, flash - ing sea,
 Thou our Fa - ther, Christ, our broth - er— all who live in love are thine;
 Ev - er sing - ing, march we on - ward, vic - tors in the midst of strife;



giv - er of im - mor - tal glad - ness, fill us with the light of day!
 chant - ing bird and flow - ing foun - tain call us to re - joice in thee.
 teach us how to love each oth - er, lift us to the joy di - vine.
 joy - ful mu - sic lifts us sun - ward in the tri - umph song of life.



Words: Henry Van Dyke (1911), alt., P.D.

Music: Ludwig van Beethoven (1824); arr. Edward Hodges (1864), P.D.

87 87 D

HYMN TO JOY

Inspired by Beethoven's choral Symphony No. 9 (which uses the "Ode to Joy" text by Schiller) and by the Berkshire mountains in Massachusetts, van Dyke transformed Schiller's humanistic poem into a hymn of joy to God. The original phrase "brother-love binds man to man" in stanza 4 has been much altered in modern hymnals.

256 God, We Sing Your Glorious Praises

1 God, we sing your glor-ious prai - ses as we tell your
 2 We re - mem - ber, God, your cov - enant, which ex - tends from
 3 Fueled by pow - er from your Spir - it, we com - mit our -
 4 Lord, we of - fer you our wor - ship as we cel - e -

awe - some deeds; you have fash - ioned all cre - a - tion, and you
 heaven to earth; how Christ's death and res - ur - rec - tion con - quers
 selves a - new to be faith - ful to your gos - pel in the
 brate your grace which you show - er on your peo - ple gath - ered

meet each crea - ture's needs. We re - joice in how your
 sin, re - news our birth. Thank you for this gos - pel
 dai - ly work we do. We will shout your glor - ious
 here and ev - ery - place. Blessed by wa - ter, Word, and

peo - ple tast - ed your great faith - ful - ness; graced through
 mess - age, which in - spires your church to preach grace to
 prai - ses, tell - ing all who have not heard; grace for
 ta - ble, we, your church, now pledge to share grace through

ev - ery gen - er - a - tion, we your might - y acts pro - fess.
 ev - ery gen - er - a - tion in our deeds and in our speech.
 ev - ery gen - er - a - tion is em - bo - died in your Word.
 ev - ery gen - er - a - tion in our wit - ness, work, and prayer.

Written by an editor of this volume, this text was chosen as the first-place winner in a hymn search for the 150th anniversary of the Christian Reformed Church in 2007, and then united with NETTLETON, a lively melody from Wyeth's camp meeting songbook.

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