



25 MORE

H Y M N S



F O R F A M I L Y W O R S H I P



Building Faith and Family™

www.BuildingFaithFamilies.org

Dedicated to Sandi Beth, Isaac, Ethan, Joseph, and John for their help, patience, support, and understanding in the journey to incorporate family devotions into the fabric of our home.

Special thanks to the following people for their diligent work in making this project a reality:

To Anna Demme, Tim Ehrhart, Olivia Daugherty, and Bobby Fisco for creating the scores.

*To Kendra Sandford, Dave Murray, Elisabeth Adams, and Miriam Homer
for their contributions to the histories.*

To Craig Sandford, Ruth Greene, and Courtney Brooke for playing the piano so well.

To Isaac Demme for his insights and expertise in bringing this project to fruition on many levels.

Copyright © 2025 by Steven P. Demme

All Scripture quotations are from The Holy Bible, English Standard Version® (ESV®), copyright ©2001 by Crossway, a publishing ministry of Good News Publishers. Used by permission. All rights reserved.

All rights reserved. This book may not be reproduced, stored in a retrieval system, or transmitted in any form by any means—electronic, mechanical, photocopying, recording, or otherwise. In other words, thou shalt not steal.

**Photocopying of individual song sheets for
personal in-home use *is encouraged.***

Printed in the United States of America.

Revision code 0125

For information regarding CPSIA on this printed material call: 1-888-854-6284
and provide reference #0125-01202025

TABLE OF CONTENTS

.

101	All Creatures Of Our God and King
102	All Glory, Laud, and Honor
103	Awake My Soul in Joyful Lays
104	Come Every One Who Is Thirsty
105	Glorious Things of Thee Are Spoken
106	God of Our Fathers
107	Guide Me, O Thou Great Jehovah
108	Hail to the Lord's Anointed
109	Hallelujah, What a Savior
110	Have Thine Own Way, Lord
111	I Belong to the King
112	I Have Found a Friend in Jesus
113	I Need Thee Every Hour
114	May Jesus Christ Be Praised
115	My Faith Looks Up to Thee
116	O Love That Will Not Let Me Go
117	Praise Him! Praise Him!
118	Praise the Savior
119	Sabbath Worship
120	Standing On the Promises
121	Stand Up, Stand Up for Jesus
122	Sweet Hour of Prayer
123	The Lord is King
124	The Lord's My Shepherd
125	There's a Wideness in God's Mercy

101. All Creatures of Our God and King

Words by Francis of Assisi (c. 1181–1226), Paraphrased by William H. Draper (1855–1933), Music arranged by Ralph Vaughan Williams (1872–1958)

Born Giovanni di Bernadone and given the nickname ‘Francesco’ by his father, the writer of this song became known as Francis of Assisi. Raised in a wealthy family in late twelfth-century Italy, Francis was a charming, spoiled and wayward young man, leaving school at age 14. He loved the music of troubadours, the singer-songwriters of his day. Skilled in archery and riding, he preferred becoming a knight to joining his father’s business as a cloth merchant. At 21, his dream came true: He joined the cavalry in a local conflict. Most of the soldiers from Assisi were killed, but because his clothing and armor signaled his family’s wealth, Francis was imprisoned for ransom, remaining in a dungeon for nearly a year.

Over the next few years, he began to show signs of spiritual hunger. Rashly, he sold some of his father’s cloth and gave away the gold to rebuild a church, prompting a legal battle with his father that ended in his utter poverty. But early in 1208, Francis heard the story in Matthew where Jesus called His disciples to go and tell others that the kingdom of God is at hand. This was his new dream.

Over the next year, eleven others joined Francis in his preaching and poverty, a group soon recognized by the pope as the Franciscan Order. Francis pressed on with his preaching, sailing toward Jerusalem in 1212 (an attempt foiled by shipwreck) and Morocco (foiled by sickness). In 1219, he went to Egypt—yes, during the Fifth Crusade against the Muslim rulers of the Holy Land—and shared the gospel with Sultan al-Kamil, nephew of the famous Saladin who defeated the Third Crusade. Whether later reports that the Sultan responded to the gospel are true, the Muslims did allow his followers to stay in the Holy Land—where they still have a presence today.

Between 1224 and 1226, while suffering from trachoma, Francis became aware that he was dying. While living quietly at a little chapel, he took several months to write this song—not in the Latin used in the church, but in Italian. He began, “Most high, omnipotent, good Lord, praise, glory and honor and benediction, all are Thine.” Wanting to praise God *with* all His creatures, especially the sun, he went on to praise God *for* all creation: the moon, stars, wind, air, clouds, and weather, water, fire, and earth, for people—those who forgive and bear suffering—and even for death itself.

Originally called “Canticle of Brother Sun,” this was the first Italian *lauda*, a type of informal sacred song that became popular for the next 200 years. Francis would become known as the first Italian poet, remembered for his love of poverty and of animals, and recognized as a Catholic saint. He encouraged others to give sermons and then glorify God as His minstrels.

In 1226, at age 44, Francis of Assisi died while singing Psalm 141. “O YHWH, I call upon You; hasten to me! Give ear to my voice when I call to you! Let my prayer be counted as incense before you.”

About 700 years later, a British pastor and author named William Draper was preparing for a children’s celebration of Pentecost when he wrote an English version of this song. It is set to a German tune from a 1632 hymnal, arranged by Ralph Vaughn Williams for a 1906 hymnal.

“Praise him, sun and moon, praise him, all you shining stars ... you great sea creatures and all deeps, fire and hail, snow and mist, stormy wind fulfilling his word! Mountains and all hills, fruit trees and all cedars! Beasts and all livestock, creeping things and flying birds! ... Let them praise the name of the YHWH.”
(Psalm 148:3, 7–10, 13)

Find the full scores for 101-125 at buildingfaithfamilies.org/books/hymns-for-family-worship/score

All Creatures of Our God and King

Ralph Vaughan Williams

Chord progressions for the first staff: Eb, Bb, Eb, Bb

Chord progressions for the second staff: Eb, Ab, Eb, Ab, Bb, Eb, Bb

Chord progressions for the third staff: Eb, Bb, Ab, Eb, Ab, Eb

Chord progressions for the fourth staff: Ab, Bb, Eb, Ab, Bb, Ab, Bb7, Eb

All crea-tures of our God and King, lift up your voice and with us sing,
O praise Him! Al-le-lu-ia! Thou broth-er sun with gold-en beam,
Thou sis-ter moon with soft-er gleam! O praise Him! O praise Him!
Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

2. Thou rushing wind that art so strong
Ye clouds that sail in Heaven along,
O praise Him! Alleluia!
Thou rising moon, in praise rejoice,
Ye lights of evening, find a voice!
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

3. And all ye men of tender heart,
Forgiving others, take your part,
O sing ye! Alleluia!
Ye who long pain and sorrow bear,
Praise God and on Him cast your care!
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

4. Let all things their Creator bless,
And worship Him in humbleness,
O praise Him! Alleluia!
Praise, praise the Father, praise the Son,
And praise the Spirit, Three in One!
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

102. All Glory, Laud, and Honor

Words by Theodulf, Bishop of Orléans (c. 760–821), Translated by John Mason Neale (1818–1866), Music by Melchior Teschner (1584–1635)

Born in eighth-century Spain, Theodulf probably descended from a Germanic group called the Visigoths, whose kingdom fell to the Muslim invasion of Spain in 711, about 50 years before his birth. Like a number of Visigothic Christians, Theodulf fled northwards. In about 790, he was welcomed to the court of Charlemagne, king of the Franks and Lombards (now France and Italy). As a self-described “exile from immeasurable calamities,” he became a warm advocate of the same kind of hospitality he had received.

Well-educated in classical writers such as Augustine and Ovid, Theodulf became one of the best poets of his era and 80 of his hymns and poems are still known today. In addition, he helped update the Latin Vulgate translation of the Bible, and wrote on court matters, becoming deeply involved in politics. In 798, Theodulf was made bishop of Orléans, a role he took seriously, writing directions for reform among the clergy under his charge. Having obeyed the king’s command to set up schools at monasteries and cathedrals, he also directed priests to provide free schools for the poor in towns and villages. He soon became the king’s trusted theological advisor, writing on controversies like the use of icons, the source of the Holy Spirit, and the proper view of baptism.

In 800, Charlemagne was crowned the first emperor of the Holy Roman Empire, which included most of west and central Europe. Just 14 years later, however, the emperor’s son Louis succeeded to the throne, and he would soon accuse Theodulf of being involved in a rebellion. As a result, Theodulf lost his position as bishop and was imprisoned in the monastery of St. Aubin Angers. While there, he was once again “an exile.” Writing to a friend, he lamented that he was unable to read, to teach, or to fulfill his “duty of praise to the Lord, the father of all, the king of heaven and earth.” And yet that praise burst out of his heart anyway, and he wrote this majestic song not long before his death in 821.

More than a thousand years after Theodulf wrote these lyrics in Latin, John Mason Neale translated them into English. Having briefly served as an Anglican pastor until his health failed, John had to find a new way to support his five children. He originally began writing and translating for extra income while recovering from tuberculosis, but would come to be recognized as the most important nineteenth-century Anglican hymn writer, translating or writing over 400 songs. A British graduate of Cambridge who was gifted in the classics, he especially appreciated hymns translated from Greek and Latin because they provided insight into the early and medieval church.

Theodulf wrote “All Glory, Laud and Honor” as a processional hymn for Palm Sunday. At that time, and throughout the medieval period, Christians would reenact Jesus’ triumphal entry every year.

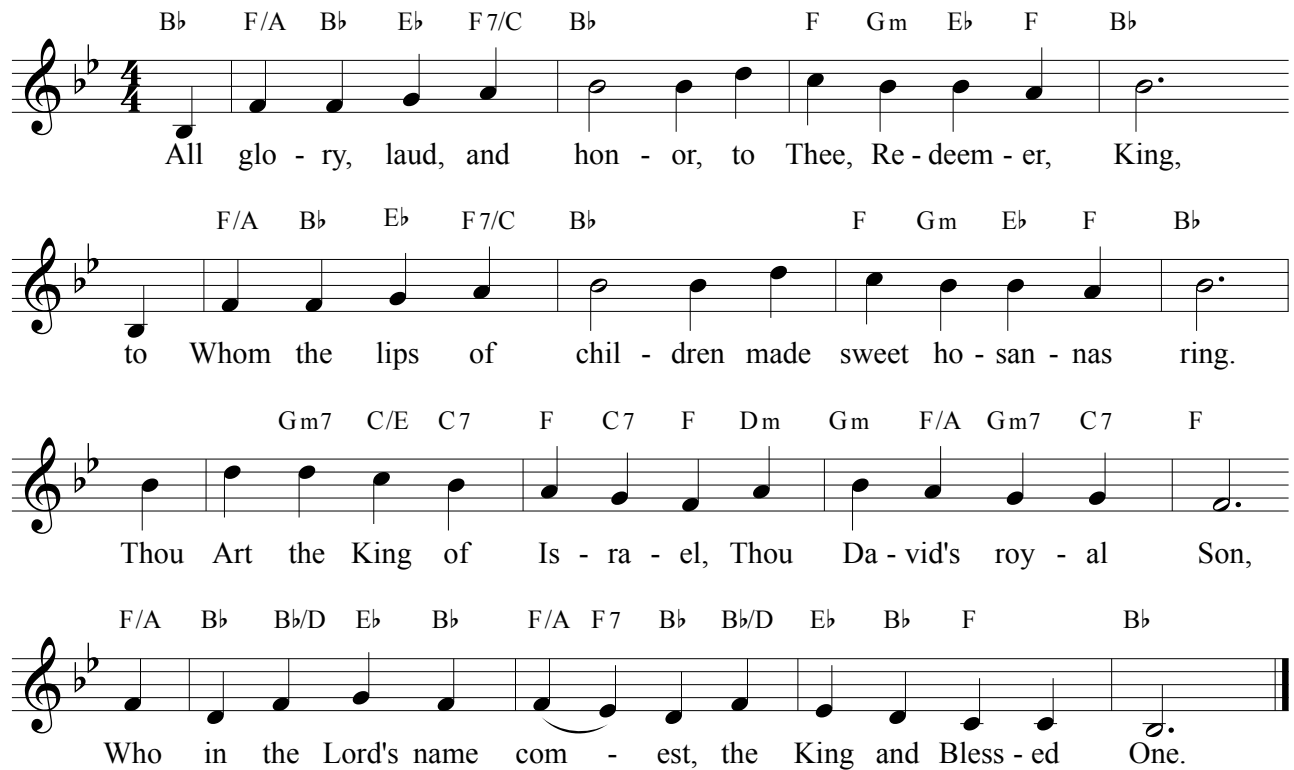
In the longer version of this hymn, Theodulf put himself and his contemporaries into the story, longing to be the donkey Jesus rode or to cast himself down, like the disciples’ garments, to cover the street. The palm branches made him think of pure hearts, good works, the Holy Spirit, the law, and Jesus’ victory. In the crowds were the nobles of heaven and common folk, priests, citizens, and soldiers, both men and women—and many towns and churches of his day, including Angers, city of his imprisonment. Best of all, Theodulf spoke of Jesus’ triumphal entry, of His suffering, forgiveness, and reign—and His role as redeemer, conqueror, and king.

“The next day the large crowd that had come to the feast heard that Jesus was coming to Jerusalem. So they took branches of palm trees and went out to meet him, crying out, ‘Hosanna! Blessed is he who comes in the name of the Lord, even the King of Israel!’” (John 12:12–13)

Find the full scores for 101-125 at buildingfaithfamilies.org/books/hymns-for-family-worship/score

All Glory, Laud, and Honor

Melchoir Teschner



B \flat F/A B \flat E \flat F7/C B \flat F Gm E \flat F B \flat

All glo - ry, laud, and hon - or, to Thee, Re - deem - er, King,

F/A B \flat E \flat F7/C B \flat F Gm E \flat F B \flat

to Whom the lips of chil - dren made sweet ho - san - nas ring.

Gm7 C/E C7 F C7 F Dm Gm F/A Gm7 C7 F

Thou Art the King of Is - ra - el, Thou Da - vid's roy - al Son,

F/A B \flat B \flat /D E \flat B \flat F/A F7 B \flat B \flat /D E \flat B \flat F B \flat

Who in the Lord's name com - est, the King and Bless - ed One.

2. The company of angels is praising Thee on high;
And we with all creation in chorus make reply.
The people of the Hebrews with palms before Thee went;
Our praise and prayer and anthems before Thee we present.

3. To You before Your passion they sang their hymns of praise;
To You, now high exalted, our melody we raise.
As You received their praises, accept the prayers we bring,
For You delight in goodness, O good and gracious King!

103. Awake, My Soul, in Joyful Lays

Words by Samuel Medley (1738–1799); Music attributed to William Caldwell (1801–1857)

A high-spirited young British man who loved to learn, Samuel Medley received a fine classical education from his grandfather, William Tonge. Not surprisingly, he felt cramped by his apprenticeship to a London lamp-oil seller, normally a long-term commitment. In 1755, as the Seven Years' War arose, he was quick to take advantage of a loophole allowing him to serve in the navy. Aboard ship he lived a wild and godless life. After about three years stationed in the Mediterranean, he was badly wounded in his calf during the Battle of Lagos and Samuel faced the possibility of amputation. The doctor would return in the morning with the verdict.

Remembering his father and grandfather's lives of prayer, Samuel cried out to God for much of the night. The next morning, his leg was so improved that the doctor called it little short of miraculous. As Samuel regained courage, however, he also regained his dislike of serious subjects. Though released from the Navy to recuperate at his grandfather's home, he was still determined to continue a naval career.

One Sunday evening, Samuel asked a servant if his grandfather was going out. "No, he's looking for a sermon to read to you," was the reply. "Read a sermon to me?" Samuel exclaimed. "He had better be anywhere else!"

As his grandfather read aloud a sermon by Isaac Watts, Samuel began to realize that the quoted passage "I am YHWH; I have called you in righteousness; I will take you by the hand and keep you; I will give you as a covenant for the people, a light for the nations, to open the eyes that are blind, to bring out the prisoners from the dungeon, from the prison those who sit in darkness." (Isaiah 42:6–7) described him. He was one of the blind. He dwelt in a prison house. As soon as he was alone, Samuel fell on his knees and asked God for mercy. After talking with his grandfather's pastor and hearing George Whitfield preach the gospel, he came to faith.

After serving briefly as a schoolmaster, Samuel became a Baptist pastor in 1766, eventually moving to Liverpool, where many sailors attended services, a ministry that fit him well. He began writing hymns to close out his sermons. At that time, it was common to "line out" songs: a leader would sing a line, and the congregation would echo it. Not satisfied with this approach, Samuel printed his songs in leaflets, so everyone could read the words and sing together. Over time, he wrote about 200 songs. Originally titled "Loving kindness of God," this hymn perfectly describes Samuel's story:

He saw me ruined in the fall, Yet not withstanding all;

He saved me from my lost estate, His loving kindness O how great!

Samuel experienced depression, especially as his health worsened. He knew the value of calling his own heart to praise, and quoted Psalm 42 aloud: "Why are you cast down, O my soul, and why are you in turmoil within me? Hope in God; for I shall again praise him." Of his own condition, he said, "I am now a poor shattered bark about to gain the blissful harbour, and oh! how sweet will be the port after the storm. But a point or two, and I shall be at my Heavenly Father's house."

The music for this song has been attributed to William Caldwell. Born in Tennessee, and later a Texan, William taught vocal music and published *Union Harmony* (1837), a book that included unwritten tunes sung in Methodist, Baptist and Presbyterian churches; those he harmonized he included under his own name.

"I will mention the lovingkindnesses of YHWH, and the praises of YHWH, according to all that YHWH hath bestowed on us, and the great goodness toward the house of Israel, which He has bestowed on them according to His mercies, and according to the multitude of His lovingkindnesses." (Isaiah 63:7)

Awake, My Soul, in Joyful Lays

William Caldwell

D/F# G D G

A - wake, my soul, in joy - ful lays, and sing Thy great Re -

G/D D7 G G/B G D7/A

deem - er's praise; He just - ly claims a song from me, His

G/B G G/D D7 G D

lov - ing kind - ness, oh, how free! Lov - ing kind - ness,

D7 G/B G G/D D7 G

lov - ing kind - ness, His lov - ing kind - ness, oh, how free!

2. He saw me ruined by the fall, yet loved me, notwithstanding all;
He saved me from my lost estate: His loving-kindness, oh, how great!
Loving-kindness, loving-kindness, His loving-kindness, oh, how great!
3. Tho' numerous hosts of mighty foes, tho' earth and hell my way oppose,
He safely leads my soul along: His loving-kindness, oh, how strong!
Loving-kindness, loving-kindness, His loving-kindness, oh, how strong!
4. When trouble, like a gloomy cloud, has gathered thick and thundered loud,
He near my soul has always stood: His loving-kindness, oh, how good!
Loving-kindness, loving-kindness, His loving-kindness, oh, how good!
5. Soon I shall pass the gloomy vale, soon all my mortal pow'rs must fail;
Oh, may my last expiring breath, His loving-kindness sing in death.
Loving-kindness, loving-kindness, His loving-kindness sing in death.
6. Then let me mount and soar away, to the bright world of endless day;
And sing with raptures and surprise, His loving-kindness in the skies.
Loving-kindness, loving-kindness, His loving-kindness in the skies.

104. Come, Every One Who is Thirsty

Words and music by Lucy Rider Meyer (1849–1922)

Raised on a farm in Vermont and taught the Bible from an early age, Lucy Rider Meyer came to Jesus at age 14. By her 21st birthday, she'd already spent a year each teaching high school, living with a French-speaking family in Canada, and teaching freedmen, ages 4 to 60, in North Carolina. At a time when higher education was just opening up to women, she spent two years at Oberlin College, where she took a special interest in theology and chemistry. Then she enrolled in the Woman's Medical School in Philadelphia, preparing to join her fiancé as a medical missionary in India. But when he became sick and died, her future looked bleak.

Returning to Vermont, Lucy cared for her aging parents and served as a school principal for a year. Talks about her travels led to teaching Sunday school, and then to writing lessons, articles, and songs for Sunday school publications. Studying chemistry at the Massachusetts Institute of Technology led to writing *The Fairy Land of Chemistry* for children – which for many years provided money she could give away. After investing in a few months of teacher's training, she spent a year as a college chemistry professor.

In 1879 Lucy traveled to the World's Sunday School Convention in London, meeting William Booth and D.L. Moody. For the next four years, she traveled as field secretary of the Illinois State Sunday School Association, working to improve Sunday school instruction. As she met women who wanted to serve the Lord, she would ask, "What are you prepared to do?" and often they would reply, "Nothing." In addition, she found both Sunday school teachers and college graduates who were ignorant of the Bible. Becoming convinced that women needed specific training for Christian service, she kept promoting the idea, and was disappointed when neither Moody nor the Methodists were ready to open such a school. However, she gained boarding school experience during a happy winter teaching Bible and music at Moody's girls' school in Northfield, Massachusetts.

Then in 1885, Lucy married Josiah Myer, a Methodist pastor and businessman, whose practical knowledge perfectly complemented her visionary nature. Later that same year, they opened the Chicago Training School for City, Home, and Foreign Missions for young women. Though board members were skeptical, Lucy said a \$25,000 building could be built "out of nickels" – ie small donations – and it was. Choosing to forgo her first year of salary, Lucy and her husband began with four students, retiring 32 years later after 5,000 had graduated. Their students were involved in starting other 40 institutions. In 1886, Moody Bible Institute would also open in Chicago, thanks in large part to Lucy's influence.

Lucy was a busy woman. While helping run the school, she also raised a son, finished her medical degree, cared for the poor, and in 1887, founded the Methodist Deaconess Home, followed by the Methodist Deaconess Association. Like St. Francis of Assisi, the women she trained – and the many influenced by them – become part of a "Do-Without Band," looking around for opportunities to do without "for Jesus' sake," in order to save money for ministry. After Lucy's death, her husband wrote: "Her career of many-sided service, lived with an almost reckless lavishness of self-forgetful activity was saturated through and through with the constraining love of Jesus Christ her Lord."

In addition to all these adventures, Lucy wrote nearly 50 gospel songs. This one, based on Isaiah 44:3, was published in 1885 – the year of her marriage and founding of their school. At a time of her own financial uncertainty, this song reminded others of God's lavish care.

"I will pour water on the thirsty land, and streams on the dry ground; I will pour My Spirit upon your offspring, and My blessing on your descendants." (Isaiah 44:3)

Come, Every One Who is Thirsty

Lucy J. Rider Meyer

The musical score is written in G major, 6/8 time, and consists of five staves. The lyrics are written below the notes. The first staff has chords G, C, G, and G/B. The second staff has chords D, G, C, and G. The third staff has chords G7, C, G/D, D, and G, followed by a double bar line and the word 'Refrain'. The fourth staff has chords G/D, D7, and G. The fifth staff has chords C, G7, C, G/D, D7, and G.

Come, ev - ery one who is thirst - y in spir - it; Come, ev - ery one who is
wear - y and sad. Come to the foun - tain, there's full - ness in Je - sus,
All that you're long - ing for; come and be glad! "I will pour wa - ter on
him that is thirst - y; I will pour floods up - on the dry ground. O - pen your
hearts for the Gift I am bring - ing; While ye are seek - ing Me, I will be found."

2. Child of the world, are you tired of your bondage?
Weary of earth-joys, so false, so untrue?
Thirsting for God and His fullness of blessing?
List' to the promise, a message for you:
I will pour water on him that is thirsty;
I will pour floods up on the dry ground.
Open your hearts for the Gift I am bringing;
While ye are seeking Me, I will be found.

3. Child of the Kingdom, be filled with the Spirit!
Nothing but fullness thy longing can meet.
'Tis the enduement for life and for service.
Thine is the promise, so certain, so sweet!
I will pour floods up on the dry ground.
Open your hearts for the Gift I am bringing;
While ye are seeking Me, I will be found.

105. Glorious Things of Thee Are Spoken

Words by John Newton (1725–1807), Music by Joseph Haydn (1732–1809)

John Newton was the writer of “Amazing Grace,” a wild young man who began his seafaring life at 11 years old, was forced to join the navy, and got caught up in the slave trade. At 17, John met a family friend named Mary Catlett. For the next seven years, he thought of her constantly, prompting him to visit her when he should have been at work, angering both his father and his captain. Finally, as John was coming to better understand his new faith in Jesus, his father approved their marriage. Together, John and Mary adopted two orphaned nieces and served in pastorates at Olney and in London. While at Olney, John cared for the many poverty-stricken farmers and lace-makers resident there, and started a Sunday school.

Thanks to Marylynn Rouse, who recently transcribed his diary, we can link many of John Newton’s songs and sermons. He wrote this hymn for Easter 1775. After preaching about Jesus’ resurrection in the morning and afternoon services, this brand-new hymn was his subject at the informal service that evening. Its title comes straight from Psalm 87:3, “Glorious things are spoken of thee, O city of God.”

Its lyrics are based on Isaiah 33:20–21, “Behold Zion, the city of our appointed feasts! Your eyes will see Jerusalem, an untroubled habitation, an immovable tent, whose stakes will never be plucked up, nor will any of its cords be broken. But there YHWH in majesty will be for us a place of broad rivers and streams, where no galley with oars can go, nor majestic ship can pass.”

For the next three weeks, John preached on the same theme of God’s covenant love, this time centered around 2 Samuel 23:5: “He has made with me an everlasting covenant, ordered in all things and secure.” On April 23, John wrote, “A fullness of grace, a supply for every want, is treasured up in this blessed covenant, and in a way wonderfully suited for the encouragement and consolation of unworthy sinners.”

He continued on April 30, “We can promise or perform nothing. Therefore it is called a covenant of grace... This covenant of grace was established with and in our Lord Jesus Christ...making atonement for transgression with his own blood.”

Many are the afflictions of the righteous, but they have a sure refuge and strong consolations provided in the covenant of grace. This secures them so that their enemies have no reason to rejoice over them. When they seem to fall they shall rise again. This is a balance to all their sufferings. (Psalm 34:19; Micah 7:8)

Believers – rejoice in this Covenant. Walk about this Sion, consider her foundations and all the towers thereof and mark well the bulwark. See how it is fixed upon an immovable rock, guarded by almighty power, encompassed with infinite love, and enriched with all desirable blessings, and then with a holy indifference to all the trials of the present hour, rejoice and say, “Although my house be not so with God, yet he has made with me an everlasting covenant, ordered and sure...”

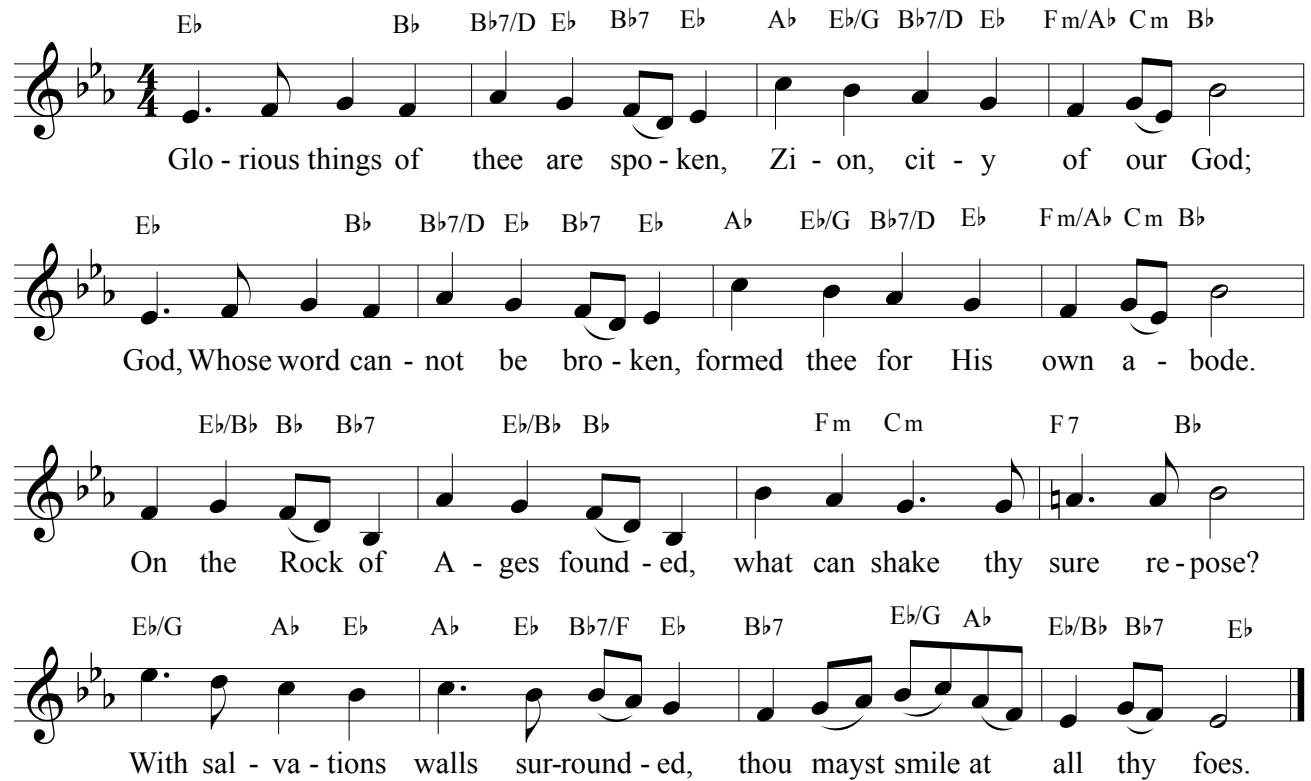
On May 7, he concluded: [The covenant] is not a new and hasty contrivance, but was established in the counsels of God from before the foundation of the world (Titus 1:2). Christ as the head of the covenant was set up from everlasting (Proverbs 8:23).

To everlasting. It is unchangeable. It is inexhaustible. It has been the refuge of the people of God in all ages. It is so to us, and thousands yet unborn shall rejoice in it.

It is not the weaker for all the assaults that have been made against it, it is not the poorer for all the supplies that have been derived from it, but like its great Author is the same yesterday, today and forever. It will be still the same to eternity.

Glorious Things of Thee Are Spoken

Franz Joseph Haydn



E♭ B♭ B♭7/D E♭ B♭7 E♭ A♭ E♭/G B♭7/D E♭ Fm/A♭ Cm B♭

Glo - rious things of thee are spo - ken, Zi - on, cit - y of our God;

E♭ B♭ B♭7/D E♭ B♭7 E♭ A♭ E♭/G B♭7/D E♭ Fm/A♭ Cm B♭

God, Whose word can - not be bro - ken, formed thee for His own a - bode.

E♭/B♭ B♭ B♭7 E♭/B♭ B♭ Fm Cm F7 B♭

On the Rock of A - ges found - ed, what can shake thy sure re - pose?

E♭/G A♭ E♭ A♭ E♭ B♭7/F E♭ B♭7 E♭/G A♭ E♭/B♭ B♭7 E♭

With sal - va - tions walls sur-round - ed, thou mayst smile at all thy foes.

2. See the streams of living waters, springing from eternal love,
Well supply Thy sons and daughters, and all fear of want remove;
Who can faint while such a river ever flows their thirst t'assuage?
Grace, which like the Lord, the giver, never fails from age to age.
3. Round each habitation hov'ring, see the cloud and fire appear
For a glory and a cov'ring, showing that our Lord is near;
Thus deriving from their banner light by night and shade by day,
Safe they feed upon the manna which He gives them when they pray.
4. Blest inhabitants of Zion, washed in the Redeemer's blood!
Jesus, Whom our souls rely on, makes us kings and priests to God;
Us by His great love He raises rulers over self to reign,
And as priests, His solemn praises we for thankful offering bring.
5. Savior, since of Zion's city I, thro grace, a member am,
Let the world deride or pity, I will glory in Your name;
Fading are the world's vain pleasures, all their boasted pomp and show;
Solid joys and lasting treasure none but Zion's children know

106. God of Our Fathers

Words by Daniel Crane Roberts (1841–1907), Music by George William Warren (1828–1922)

This song is connected to the hundredth anniversaries of three documents: the Declaration of Independence, the US Constitution, and the first official hymnal of the Episcopal church in the newly formed United States.

Born in New York, Daniel Crane Roberts served as a private in the 84th Ohio Volunteers during the Civil War. In 1866, he was ordained in the Episcopal church, pastoring in Vermont, Massachusetts and New Hampshire. He described himself as “a country parson,” but at various times, he also served as president of the New Hampshire State Historical Society, the Vermont State Normal School, and chaplain of the New Hampshire National Guard.

In 1876, Daniel wrote “God of Our Fathers,” a hymn-prayer for the hundredth anniversary of the Declaration of Independence. His congregation in Brandon, Vermont sang it to a tune in their hymnal known as “Russian Hymn.” (Written for Tsar Nicholas I of Russia after he grew tired of “God Save the Tsar” being sung to the melody of Britain’s national anthem, it’s also quoted near the end of Tchaikovsky’s 1812 Overture.)

In 1886, the Protestant Episcopal church began the long process of updating their hymnal, which would turn 100 in three more years. Daniel sent his song anonymously to the committee, who printed it in their preliminary report, where it was seen by George William Warren. The organist at St. Thomas’s Church in New York City, George was a self-taught musician who served as a church organist and choir master from age 18. He was also a music professor at Columbia University.

We might never have heard this hymn if George hadn’t written a majestic new tune, which begins with trumpet fanfares, and featured it at the hundredth anniversary of the US Constitution in 1892. That same year, “God of Our Fathers” appeared in the updated *Protestant Episcopal Hymnal*. In 1901, Daniel Crane wrote in a letter that his “little hymn . . . had a very flattering official recognition.” A decade later, it had become very popular as well – and it’s still a frequent part of patriotic celebrations in the US.

It’s not just a song for Americans. “God of our fathers” is a phrase that appears repeatedly in the Bible in the context of national remembrance and action. In Deuteronomy 26:7, God uses it to recount the Exodus: “Then we cried to YHWH, the God of our fathers, and YHWH heard our voice and saw our affliction, our toil, and our oppression.”

King David rejoiced over his people’s contributions to build the Temple, saying: “O YHWH, the God of Abraham, Isaac, and Israel, our fathers, keep forever such purposes and thoughts in the hearts of your people, and direct their hearts toward you.” (1 Chronicles 29:18)

King Asa’s subjects repented, “They entered into a covenant to seek YHWH, the God of their fathers, with all their heart and with all their soul.” (2 Chronicles 15:12)

King Jehoshaphat faced an enemy invasion with this prayer: “O YHWH, God of our fathers, are you not God in heaven? You rule over all the kingdoms of the nations. In your hand are power and might, so that none is able to withstand you.” (2 Chronicles 20:6)

While exiled in Persia, Ezra rejoiced over permission granted to rebuild Jerusalem: “Blessed be YHWH, the God of our fathers, Who put such a thing as this into the heart of the king.” (Ezra 7:27)

In a call to repent, Peter told his countrymen that “The God of Abraham, the God of Isaac, and the God of Jacob, the God of our fathers, glorified his servant Jesus,” and raised Him from the dead. (Acts 3:13, 5:30)

As we sing this song, let’s make it a prayer for our own nation.

God of Our Fathers

George W. Warren

D Bm A D G D/A A A7 D
God of our fa - thers, whose al - might - y hand

Bm F#m B7 A/E E E7 A
Leads forth in beau - ty all the star - ry band

F Fmaj7 D#dim Am/E E E7 A
Of shin - ing worlds in splen - dor through the skies,

D/F# A G D D#dim7 Em D/F# A A7 D
Our grate - ful songs be - fore Thy throne a - rise.

2. Thy love divine hath led us in the past,
In this free land by Thee our lot is cast,
Be Thou our Ruler, Guardian, Guide and Stay,
Thy Word our law, Thy paths our chosen way.
3. From war's alarms, from deadly pestilence,
Be Thy strong arm our ever sure defense;
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace.
4. Refresh Thy people on their toilsome way,
Lead us from night to never ending day;
Fill all our lives with love and grace divine,
And glory, laud, and praise be ever Thine.

107. Guide Me, O Thou Great Jehovah

Words by William Williams (1717–1791), Paraphrase by Peter Williams (1723–1796), Music by John Hughes (1873–1932)

The son of a well-to-do farmer, William Williams began studying to become a doctor, just as a revival began in his native Wales. On the way home from the academy one day in 1738, Williams passed a young Anglican teacher named Howell Harris who stood preaching in the churchyard. Immediately convicted, Williams embraced the gospel.

At George Whitfield's encouragement, Williams would become an open-air preacher. He also joined Harris and his friend Daniel Rowlands in leading the Calvinistic Methodist movement in Wales. At that time, Methodism was not a denomination or theology, but a way of life, and those who responded joined the Anglican church, but also met in local fellowship societies. By 1750, there were 450 of these societies throughout Wales. Williams helped oversee them, traveling an average of 2,000 miles a year at a time when roads were poor, and railroads had not yet been built.

Harris noticed how effective Charles Wesley's hymns were among English Methodists, and at a staff meeting suggested that each man write a hymn to show the others. The results were clear: God had gifted Williams to write hymns. His first collection was printed that year, and received with delight, especially by the many illiterate in Wales who learned scripture through his songs.

In 1750, Harris became involved in doctrinal error and indiscretion, creating a split between him and Rowlands and despite Williams's best efforts to intervene, the revival cooled and their courage waned, until one day they met, intending to offer one final prayer and be done. Instead, wrote Williams, "God himself entered our midst and the light of day from on high dawned upon us." Their least hopeful member was stirred to pray, and "laid hold powerfully on heaven as one who would never let go."

In that meeting revival was rekindled. "I have observed and seen in the mountains of Wales the most glorious work that ever I saw," wrote Williams' biographer. "The gospel has run over the mountains between Breconshire and Monmouthshire as the fire in the thatch."

In 1762 Williams wrote the original Welsh version of this song, entitled "A Prayer for Strength to go through the Wilderness of the World." The author of about 900 hymns in Welsh and English, William Williams is his homeland's most famous hymn writer and its first romantic poet, influencing Welsh literature into the 20th century. He had many names: "Pantycelyn" (for his home farm), "the sweet songster," and "Watts of Wales." He advised fellow hymnists to seek a personal experience of God's grace, diligently study poems and poetic portions of the Bible, and only compose with the Holy Spirit's help.

In 1771, Peter Williams published an English version of this hymn. It's not a direct translation, but was inspired by three of the original six verses. Important in the Welsh revival as a traveling preacher and writer of the first Welsh Bible commentary and Bible concordance, Peter came to faith through George Whitefield's preaching.

In 1905, fellow Welshman John Hughes wrote this tune for a hymn festival, updating it two years later for the dedication of a new organ. From age 12, he worked in coal mining, then became a clerk at the Great Western Railway. A Baptist deacon and song-leader, he wrote music as a hobby.

This particular combination of words and music wasn't printed together until 1920, but it quickly became popular among English speakers, even played at royal weddings and funerals. It has also become an unofficial Welsh national anthem, frequently sung at rugby games. Sometimes known as "Bread of Heaven," this hymn powerfully reminds us that at our lowest point, it's Jesus who sustains us.

"I am the living bread that came down from heaven." (John 6:51)

Guide Me, O Thou Great Jehovah

John Hughes

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff. Above the notes are guitar chords: G, C, G/B, G, G/D, D, G, C/E, Am7, G/D, D7, G. The lyrics are: "Guide me, O Thou great Je - ho - vah pil - grim through this bar - ren land." The second staff continues the melody with chords: C, G/B, G, G/D, D, G, C/E, G/B, C, G/D, D, G/B. The lyrics are: "I am weak, but Thou art might - y; hold me with Thy pow'r - ful hand." The third staff has chords: D7, G/B, D7, D, G, D7, G, G/B, D7/A, G, D7/F#, D, D7. The lyrics are: "Bread of heav - en, bread of heav - en, feed me till I want no more;" The fourth staff has chords: G, D7, G, C, G/D, D7, G. The lyrics are: "feed me till I want no more."

2. Open now the crystal fountain whence the healing stream doth flow;
Let the fiery, cloudy pillar lead me all my journey through.
Strong deliv'rer, strong deliv'rer, be Thou still my strength and shield,
Be Thou still my strength and shield.
3. Lord, I trust Thy mighty power, wondrous are Thy works of old;
Thou deliver'st Thine from thralldom, who for naught themselves had sold:
Thou didst conquer - Thou didst conquer,
Sin, and satan and the grave, sin, and satan and the grave.
4. When I tread the verge of Jordan, bid my anxious fears subside;
Death of death and hell's destruction, land me safe on Canaan's side.
Songs of praises, songs of praises I will ever give to Thee,
I will ever give to Thee.

108. Hail to the Lord's Anointed

Words by James Montgomery (1771–1854), Music by Johann Crüger (1598–1662)

Born in Scotland of Irish Moravian parents, James Montgomery was educated at the Fulneck Moravian school in England, where he was taught science, German, French, Latin, and Greek in hopes that he would go into ministry. When he was about 10, a teacher took a few boys out to the fields to read them a poem – and James was smitten. In the next three years, he wrote a whole journal-full of poems, many of them hymns. But he soon turned to other poetry.

When James was 12, his parents went abroad as Moravian missionaries to Barbados and Tobago. Eventually his teachers despaired of making him a scholar, and decided to try him at business instead. So at age 15, he worked in a shop, delighted to find he had time to write. After being apprenticed to a baker, James ran away to London, where he was unable to publish his poetry. Eventually he would buy and edit a newspaper for 31 years. Even while briefly imprisoned in York Castle for his political views, he wrote poetry – which appeared in his first book at age 26.

When James was about 36 he returned to his first love. “When I was a boy,” he explained, “I wrote a great many hymns; indeed, the first-fruits of my mind were all consecrated to Him who never despises the day of small things, even in the poorest of his creatures. But as I grew up, and my heart degenerated, I directed my talents, such as they were, to other services . . . Many conspiring and adverse circumstances that have confounded, afflicted, and discouraged my mind, have also compelled me to forbear from composing hymns of prayer and praise, because I found that I could not enter into the spirit of such divine themes with that humble boldness, that earnest expectation and ardent feeling of love to God and truth which were wont to inspire me when I was an uncorrupted boy, full of tenderness and zeal and simplicity.”

But the hymn historian John Julian wrote, “With the faith of a strong man he united the beauty and simplicity of a child. Richly poetic without exuberance, dogmatic without uncharitableness, tender without sentimentality, elaborate without diffusiveness, richly musical without apparent effort, he has bequeathed to the Church of Christ wealth which could only have come from a true genius and a sanctified heart.”

Among the “adverse circumstances” James experienced were the periods of depression he suffered throughout his life. Yet he would publish eleven books of poetry and more than 400 hymns and psalms in verse. In the established church at that time, hymn-singing was still seen as too innovative. But Thomas Cotterill, one of the earliest adopters of hymns in the Church of England, had published *A Selection of Psalms and Hymns for Public and Private Use adapted to the Festivals of the Church of England*, and James Montgomery helped him with later editions of this book, which would prove very influential for future hymnals.

James paraphrased Psalm 72 for a Moravian Christmas celebration in 1821, calling the hymn “Hail to the Lord's Anointed.” The Methodist Bible commentator Adam Clarke was present when James shared it at a missionary meeting in Liverpool, and included the hymn in his *Commentary on the Bible*, which he published in 1831. Originally 8 verses long, this hymn now appears in nearly 600 American hymnbooks.

The music for this hymn was written by Johann Crüger. Born Jan Krygař in Brandenburg, he was a Serbian-German teacher, song-leader, organist, and the composer of about 80 melodies, editing and contributing to some of the chief German hymn books in the 1600s.

“Blessed be YHWH, the God of Israel, Who alone does wondrous things. Blessed be His glorious name forever; may the whole earth be filled with His glory! Amen and Amen!” (Psalm 72:18–19)

Hail to the Lord's Anointed

W. H. Monk

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. Above each staff are the corresponding chords: E, A, E, A/C#, F#m, D/F#, E, A, D, A/C#, D, E, A for the first staff; A/E, A, E, A/C#, F#m, D/F#, E, A, D, F#m, A/E, E, A for the second; E/G, A, D, E, F#m, E/G#, A, E/G#, A, D, E for the third; and A, E, A/C#, F#m, D/F#, E, A, D, F#m, A/E, E, A for the fourth. The lyrics are: Hail to the Lord's Anointed, great David's greater Son! Hail, in the time appointed, His reign on earth begun! He comes to break oppression, to set the captive free; to take away transgression, and rule in equity.

2. O'er every foe victorious He on His throne shall rest,
From age to age more glorious, all-blessing and all-blest.
The tide of time shall never His covenant remove;
His Name shall stand forever, His changeless Name of Love.
3. He comes with comfort speedy to those who suffer wrong,
To help the poor and needy and bid the weak be strong.
To give them songs for sighing, their darkness turn to light,
Whose souls, condemned and dying, are precious in His sight.
4. With offerings of devotion, ships from the Isles shall meet,
To pour the wealth of oceans in tribute at His feet.
For He shall have dominion o'er river, sea, and shore,
Far as the eagle's pinion or dove's light wing can soar.
5. Kings shall fall down before Him, and gold and incense bring;
All nations shall adore Him, His praise all people sing;
To Him shall prayer unceasing and daily vows ascend;
His kingdom still increasing, a kingdom without end.

109. Hallelujah, What a Savior

Words and music by Philip Paul Bliss (1838–1876)

Philip Bliss is the author of “Dare to be a Daniel” and “Jesus Loves Even Me.” In early 1873, Philip lived in Chicago, where he was a successful songwriter, song leader, teacher, and host of music conventions. D. L. Moody had first embraced the value of song leaders in evangelism. Moody invited him to join the team for an upcoming evangelistic trip to Britain, a role Ira Sankey would fill when Philip declined.

That November, Philip was deeply grieved by news of his friend Horatio Spafford’s loss of four daughters in a shipwreck, a loss prompting Spafford’s poem, “It is Well with My Soul.” Late that winter, Philip received a letter in which Moody encouraged him to become a fulltime musical evangelist. After prayer, Philip decided to make a test trip. Meeting his friend, Major Daniel Whittle about 50 miles away in Waukegan, he sang at a service where the presence of the Holy Spirit was evident, bringing many to salvation. The next day as Philip Bliss and Daniel Whittle prayed together, both friends committed their lives to fulltime evangelism. It was March 1874.

This move was a financial sacrifice for Philip and his wife Lucy, who were looking forward to living comfortably on the earnings from his compositions, but as they made the transition, Philip focused on Hebrew 12:2, which begins, “Looking unto Jesus.” Cheerfully saying these words aloud, he encouraged himself and Whittle. The two became an effective team, traveling in Illinois, Wisconsin, Pennsylvania, Kentucky, Minnesota, Mississippi, Alabama, and Georgia. Their work led to new songbooks, some in collaboration with Ira Sankey, which raised money for evangelism.

In November 1875, D. L. Moody hosted a meeting of more than 1,000 pastors in Chicago. There Philip introduced a new hymn for which he had written the music: “It is Well with My Soul.” Next he preached to over 800 inmates at the Michigan State prison. This song, “Hallelujah, What a Savior,” helped many repent and came to faith.

Philip and Lucy and their two sons had just spent Christmas with family in Pennsylvania when Whittle sent a last-minute request to come sing at the New Year’s meeting in Chicago. Leaving their sons with Philip’s mother, the Blisses set out. Missing their original train connection on December 29, they found themselves on the Pacific Express in a heavy snowstorm. A fellow passenger remembered Philip sitting with his wife that evening, an open Bible on his knee, writing a song. But as they crossed Ashtabula Bridge in Ohio, the flood-weakened bridge collapsed. Among the many killed were Philip Bliss, then 38, and Lucy, 35. Lucy’s sister Clara took in their sons, Philip Paul, Jr. (age 4) and George (age 2). Moved by the tragedy, the singer James McGranahan took Philip’s place with Whittle.

Daniel Whittle remembered Philip as a large and cheerful man with a good sense of humor, impulsive, and easily moved. “He never felt that the songs originated with him,” Whittle said. “They seemed to him to come through him from God.” He added, “The last year of [Philip’s] life, nearly all the songs he wrote contained the three themes of Gospel testimony, Christ died for our sins, He lives for our justification, He is coming again in a glory which we are to share.” It wasn’t planned this way. “He simply wrote of what filled his own heart and had come to his own soul.”

Among those last songs was this one, which Philip Bliss wrote in 1875. Ira Sankey sang it often during D. L. Moody’s evangelistic meetings in Paris, and it’s the last song he and Philip sang together. Its opening words are based on Isaiah 53:3–5 “He was despised and rejected by men, a man of sorrows and acquainted with grief . . . Surely he has borne our griefs . . . he was pierced for our transgressions.”

Hallelujah, What a Savior

Phillip P. Bliss

B \flat Gm D D7 E \flat A dim7/E \flat B \flat /D B \flat

Man of Sor - rows! what a name for the Son of

F/C C7 F B \flat E \flat /B \flat B \flat

God, Who came Ru - ined sin - ners

B \flat /D F B \flat F7 Gm E \flat B \flat

to re - claim Hal - le - lu - jah, what a Sav - ior!

2. Bearing shame and scoffing rude, in my place condemned He stood,
Sealed my pardon with His blood: Hallelujah, what a Savior!
3. Guilty, helpless, lost were we; blameless Lamb of God was He,
Sacrificed to set us free: Hallelujah, what a Savior!
4. He was lifted up to die; "It is finished" was His cry;
Now in heaven exalted high: Hallelujah, what a Savior!
5. When He comes, our glorious King, all His ransomed home to bring,
Then anew this song we'll sing: Hallelujah, what a Savior!

110. Have Thine Own Way, Lord

Words by Adelaide Addison Pollard (1862–1934), Music by George C. Stebbins (1846–1945)

Born in Bloomfield, Iowa, Adelaide was the daughter of James Pollard, a state senator, and Rebecca Smith, a phonics teacher, poet and novelist. James and Rebecca named their daughter Sarah Addison Pollard, but she was nicknamed “Addie” until age 17, when she began to call herself “Adelaide.”

Educated in public speaking and physical fitness and skilled in phonics, she taught at private girls schools in Chicago in the 1880s. But her health was frail. After suffering a diabetic coma, she became interested in the faith healer John Alexander Dowie. She also began street evangelism.

In her early thirties, Adelaide had a nervous breakdown. While recovering over the next year, she read up on church history and became interested in becoming a missionary to Africa. Moving to Maine, she joined a team of door-to-door evangelists and began to travel – first in the American northeast, and then in England and Scotland. Together, these evangelists trusted God to help them find those whose hearts were open to hear the gospel, and places to stay each night.

It was now 1902. Six years had passed since she began to dream about Africa, and Adelaide’s longing would not leave her. Discouraged, she attended a prayer meeting, where she overheard an elderly lady exclaim, “It’s all right, Lord! It doesn’t matter what you bring into our lives; just have your own way with us!” Turning to Jeremiah 18:6, Adelaide pondered God’s illustration of the potter and the clay. “Perhaps my questioning of God’s will shows a flaw in my life,” she thought, “so God has decided to break me, as the potter broke the defective vessel, and then to mold my life again in His own pattern.”

She sat down and wrote these lyrics as her personal testimony. They are richly Bible-informed, taking thoughts from Psalm 51:7, Matthew 28:18, Galatians 2:20, Isaiah 64:8, and Psalm 139:23–24.

Adelaide returned to the US in 1903, and by the fall of 1908, had become a teacher at the Christian and Missionary Alliance Training Institute (later Nyack College) in New York. A young freshman named Daisy Billings had just arrived at the dorm, when Adelaide came quietly out of her room and shared this “poem of dedication” for the school year. Daisy never forgot it. Later she would leave her own ministry as a deaconess to whole-heartedly support her frail, missions-minded husband, Oswald Smith, whom Billy Graham would call “the man who had more impact on my life than any other.”

In 1920, Adelaide’s dream came true at last. She spent the latter half of the year as a missionary in Capetown and Durban, South Africa. Diverted to Britain by World War I, she later returned to the States. Despite her frail health, she was an itinerant speaker into her seventies. Finally, she suffered an attack of appendicitis while sitting in Penn Station in New York City, and was called up to heaven shortly afterwards.

Adelaide wrote about 100 hymns. You can often find them published almost anonymously, under the initials “A.A.P.” Among them is the hymn “O Israel, Return!” based on Hosea 14.

In 1907, George C. Stebbins wrote the music for this song and published it in the *Northfield Hymnal*. It was quickly picked up by two Ira Sankey songbooks as well. George was a singer, composer, songbook compiler, and song leader. He often led music while traveling with D. L. Moody and at Moody’s summer Bible conferences in Northfield, Massachusetts. He composed hundreds of tunes, the last when he was 98 years old.

“‘O house of Israel, can I not do with you as this potter has done?’ declares YHWH. ‘Behold, like the clay in the potter’s hand, so are you in My hand, O house of Israel.’” (Jeremiah 18:6)

Have Thine Own Way, Lord

George C. Stebbins

The musical score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The lyrics are: 'Have Thine own way, Lord! Have Thine own way! Thou art the Pot - ter; I am the clay. Mold me and make me af - ter Thy will, While I am wait - ing, yield - ed and still.' Chord symbols are placed above the notes: Eb, Ab/Eb, Eb, Bb7, Gm/Bb, Bb7, Eb, Ab/Eb, Eb, Eb7, Ab, Eb/Bb, Bb7, Eb.

2. Have Thine own way, Lord! Have Thine own way!
Search me and try me, Master, today!
Whiter than snow, Lord, wash me just now,
As in Thy presence humbly I bow.
3. Have Thine own way, Lord! Have Thine own way!
Wounded and weary, help me, I pray!
Power, all power, surely is Thine!
Touch me and heal me, Savior divine.
4. Have Thine own way, Lord! Have Thine own way!
Hold o'er my being absolute sway!
Fill with Thy Spirit till all shall see
Christ only, always, living in me.

111. I Belong to the King

Words by Ida Lilliard Reed (1865–1951), Music by J. Lincoln Hall (1866–1930)

Born and raised in the mountains of West Virginia, Ida Reed loved to read and dreamed of going away to school. At 15, she survived a diphtheria epidemic, though with permanent damage to her health. From 17 to 19, she worked as a schoolteacher, saving enough to study at a normal institute (a short-term course for teacher training). But her struggling family needed to borrow the money, then Ida survived a second life-threatening illness.

Attempting to study just eight miles away in Philippi, she again fell ill. This time two doctors and her teacher agreed: she would never be able to go away to school. She was 20. Alone on the train home, Ida cried out to God, crushed, helpless, but “willing to do or bear anything He willed, if only He would stand by and help me.” Then “Oh, how He came to me in all the fullness of His love and peace!” she wrote. “There, in that hour, He promised me, surely and definitely, a greater blessing than that which I had lost—a fuller life of more blessed service than I had planned for myself. And more, He called me to the work that I have since done for Him. I can as easily doubt the fact that I exist as to doubt the truth of these things.”

A few weeks later, Ida’s brother asked, “Why don’t you write something for *The West Virginia Protestant*?” She wrote a poem, and it was accepted. A few months later, a Sunday school paper asked Ida to become a contributor. The leaflets they sent as payment enabled her to set up a Sunday school, and writing for her students prepared her to write more widely. In time, she began writing for music publishers.

At 22, Ida was finally able to spend three months at a normal institute in Ohio. At 27, she lost her father to tuberculosis. Becoming the breadwinner for her invalid mother and two sisters, she carried out the heavy physical labor necessary to run their small family farm. Sitting wearily at her organ one day after work, Ida read the latest installment in *The Christian Herald* serial story about a rural girl, a “Princess in Calico.” In it, a new friend asked if this rural girl was a Christian, saying, “Does she belong to the King?” Struck by this phrase, Ida began improvising on the organ, and the lyrics for “I Belong to the King.”

After her mother’s death, Ida moved to Philippi. Eventually she became bed-ridden, but out of that very quiet life she wrote about 2,000 hymns, which she called her “heart-cries to God.”

One day, Ida wrote a letter to Beatrice Plumb, author of a *Christian Herald* article entitled “Hymns We Love to Sing.” Over several years of letters, as friendship grew between the two women, Beatrice couldn’t help noticing that Ida was now forgotten and poverty-stricken. Unable to help herself Beatrice shared Ida’s need in *The Christian Herald*. Soon, “in appreciation for her substantial contribution to religious music,” the American Society of Composers, Authors and Publishers began sending weekly support. And an outpouring of gifts and friendship came from Christians far and near. Ida was reminded that God “never forsaketh His own.”

J. Lincoln Hall was the child of musicians. From age 19 to 29, he served as the choir master of more than 100 singers. The director of music at numerous camp meetings, including Ocean Grove, he was also a singer, organist, teacher, and the composer of an oratorio, and various cantatas and gospel songs, sometimes under the pen name Maurice C. Clifton.

“The Spirit himself bears witness with our spirit that we are children of God, and if children, then heirs— heirs of God and fellow heirs with Christ, provided we suffer with Him in order that we may also be glorified with Him.” (Romans 8:16–17)

I Belong to the King

Isa Reed Smith

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and hymn-like, with lyrics written below the notes. Chord symbols are placed above the staff to indicate accompaniment. The lyrics are: "I be - long to the King, I'm a child of His Love, I shall dwell in his pal - ace so fair; For He tells of its bliss in yon heav - en a - bove, And His chil - dren its splen - dors shall share. I be - long to the King, I'm a child of His Love, And He nev - er for - sak - eth His own; He will call me some - day to His pal - ace a - bove, I shall dwell by His glo - ri - fied throne."

2. I belong to the King, and He loves me I know,
For His mercy and kindness, so free
Are unceasingly mine wheresoever I go,
And my refuge unfailing is He.
I belong to the King, I'm a child of His love,
And He never forsaketh His own;
He will call me someday to His palace above,
I shall dwell by His glorified throne.

3. I belong to the King, and His promise is sure,
That we all shall be gathered at last
In His kingdom above, by life's waters so pure,
When this life with its trials is past.
I belong to the King, I'm a child of His love,
And He never forsaketh His own;
He will call me someday to His palace above,
I shall dwell by His glorified throne.

112. I've Found a Friend in Jesus

Words by Charles William Fry (1837–1882); Music by William Shakespeare Hayes (1837–1907)

The son of a British bricklayer, Charles William Fry came to faith at a prayer meeting when he was 17. He too became a bricklayer and builder – and a preacher and musician, leading a choir and orchestra at his Wesleyan Methodist church. He also played multiple instruments, including the cornet. Together with his sons Fred, Bert, and Ernest, he formed the Fry Family Band. Fred – a future song-writer – became their harmonium-player at just 8 years old.

In 1878, members of the Salvation Army – then known as the Christian Mission – were stationed in the Fry's quiet hometown of Salisbury, England. One day as Charles passed through the open-air market, he saw that James Dowdler, known as “the Hallelujah Fiddler,” was playing to a rough crowd who had begun pushing him around. Instinctively, Charles stood next to James as a bodyguard, willing to identify with a group that many hated.

Charles took his three sons, now teenagers, to the next Salvation Army meeting with their weapons, consisting of two cornets, an alto, and a euphonium (which is similar to a tuba). They played at the same time as they discouraged trouble makers. When William Booth, the leader of the Salvation Army, observed that their music attracted a crowd for the preaching, he encouraged the formation of other brass bands.

Until 1885, instrumental solos weren't allowed, in case they would distract from the gospel, so originally the Fry family's main job was to accompany Salvation Army singers, whether inside, outside, or while marching. Their first commanding officer, Capt. Marianne Falconbridge, was not pleased with the idea: “Mr. Booth!” she exclaimed. “A brass band! I don't think I should like it in connection with religious services!” But she came to value their help. Within a year, there were 400 Salvation Army bands. Their presence and the fact that they played popular tunes drew people to join in numbers they hadn't during the Salvation Army's previous 14 years.

This song is set to one of those popular tunes. In 1868, Kentucky-born William Shakespeare Hays began his three-decade career as a reporter and columnist at the *Louisville Courier Journal*. He was also a prolific songwriter, creating 350 pieces, some religious and some secular. He published this tune with “The Little Old Cabin in the Lane” in 1871.

In June 1881, Charles Fry heard the tune, now ten years old, at a London music hall. Jotting down the melody (and altering it in the process), he added words within just a few days. That December, the new song was published in the Salvation Army paper, *The War Cry*, with the title “I've Found a Friend in Jesus.” It has since been translated into other languages, including Swedish and German, and is also known by the title “The Lily of the Valley.”

In 1882, just four years after he helped the Hallelujah Fiddler, Charles fell sick and died in Scotland, bringing an end to the Fry Family Band. He was 45 years old. A century later, a plaque in his honor was placed in Salisbury Cathedral.

Charles Fry's lyrics are based on these Bible passages from Revelation and the Song of Solomon:

“I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters. As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.” (Song of Solomon 2:1–3)

“I Jesus have sent mine angel to testify unto you these things in the churches. I am the root and the offspring of David, and the bright and morning star.” (Revelation 22:16)

I Have Found a Friend in Jesus

Charles W. Fry

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The lyrics are written below the notes. Chord symbols (F, Bb, C, F7) are placed above the staff lines to indicate the accompaniment. The lyrics are: I have found a friend in Je - sus He's ev - 'ry thing to me, He's the fair - est of ten thou - sand to my soul; The Lil - y of the Val - ley in Him a - lone I see All I need to cleanse and make me ful - ly whole. In sor - row He's my com - fort, in trou - ble He's my stay, He tells me ev - 'ry care on Him to roll; He's the Lil - y of the Val - ley, the Bright and Mor - ning Star, He's the great - est of ten thou - sand to my soul.

2. He all my grief has taken and all my sorrows borne,
In temptation He's my strong and mighty tow'r;
I have all for Him forsaken and all my idols torn
From my heart, and now He keeps me by His pow'r.
Though all the world forsake me and satan tempt me sore,
Through Jesus I shall safely reach the goal;
He's the Lily of the valley, the Bright and Morning Star,
He's the fairest of ten thousand to my soul.

3. He will never ever leave me nor yet forsake me here,
While I live by faith and do His blessed will;
A wall of fire about me, I've nothing now to fear,
With His manna He my hungry soul shall fill.
Then sweeping up to glory I'll see His blessed face,
Where rivers of delight shall ever roll;
He's the Lily of the valley, the Bright and Morning Star,
He's the fairest of ten thousand to my soul.

113. I Need Thee Every Hour

Words by Annie S. Hawks (1826–1918), Music and chorus by Robert Lowry (1826–1899)

At age 14, Annie Sherwood Hawks was a regular poetry contributor to several newspapers. She went on to write 400 hymns, many of them designed for Sunday school classes. Here's how she described the writing of this song:

One day as a young wife and mother of 37 years of age, I was busy with my regular household chores. Suddenly, I became so filled with the sense of nearness to my Master that, wondering how one could live without Him, either in joy or pain, these words, 'I Need Thee Every Hour,' were ushered into my mind, the thoughts of which took full possession of me.

Annie wrote the lyrics beside an open window at her home in Brooklyn, and gave them to her pastor, Robert Lowry, who wrote the tune and chorus. First sung by 3,000 at the National Baptist Sunday School Convention, in Cincinnati, Ohio, the song was later spread even further by Ira Sankey, who led music in D.L. Moody's evangelistic campaigns. In 1893, it prompted D.W. Whittle to write "Moment by Moment," when a British pastor commented that he needed Jesus more often than every hour.

Sixteen years after she wrote the song, Annie's husband died, giving her a deeper experience of her dependence on God. She said, "For me the hymn was prophetic rather than expressive of my own experiences at the time it was written, and I did not fully understand at first why it so touched the great throbbing heart of humanity," but "when the shadow of great loss fell over my way... I understood something of the comfort in the words I had been permitted to write and give out to others."

Robert Lowry, who came to Christ at age 17, was a professor of literature, one of the founders of Sixth Avenue Baptist Church in New York City, and an editor of Sunday school music. He wrote about 500 gospel tunes and helped edit 23 songbooks, many with Ira Sankey.

Robert was a good speaker, administrator, and Bible student, with a love for painting word pictures, and a wonderful sense of humor. Though Robert himself said that he would rather preach a sermon than write a hymn, Ira Sankey commented that "Dr. Lowry will continue to preach the gospel in his hymns long after his sermons have been forgotten."

In 1880, Robert gained a new perspective on his hymn-writing when he attended the 100-year anniversary of the establishment of the first Sunday school, by Robert Raikes in England. Robert Lowry wanted to see some of the world's most famous Sunday-school workers, who had come from Europe, Asia and America, so he slipped into a back seat, alone, to listen to the lectures. He wrote:

I was preparing to leave, when the chairman of the meeting announced that the author of "Shall We Gather at the River?" was present, and I was requested by name to come forward. Men applauded and women waved their handkerchiefs as I went to the platform. It was a tribute to the hymn; but I felt, when it was over, that, after all, I had perhaps done some little good in the world, and I felt more than ever content to die when God called.

Like many of his hymns, Robert had written "Shall We Gather at the River?" during a time of physical weakness. While overcome with intense heat one day, he realized that there were more hymns about the river of death than the "pure water of life, clear as crystal, proceeding out of the throne of God and the Lamb." Like Annie Hawks, Robert experienced the words of Jesus: "Without Me you can do nothing," and those of Paul: "I can do all things through Him who strengthens me." (John 15:5, Philippians 4:13)

I Need Thee Every Hour

Robert Lowry

A^b B^bm/D^b A^b E^b A^b A^b7 D^b A^b
I need Thee ev - ery hour, most gra - cious Lord;

E^b A^b/E^b E^b A^b F^m/A^b E^b/B^b B^b7 E^b
No ten - der voice like Thine can peace af - ford.

A^b D^b/A^b A^b A^b/E^b E^b E^b7 F^m/E^b A^b/E^b E^b7 A^b
I need Thee, oh, I need Thee; Ev - ery hour I need Thee;

A^b/C D^b A^b A^b/C B^bm7/D^b A^b/E^b E^b7 A^b
Oh, bless me now, my Sav - ior, I come to Thee.

2. I need Thee every hour, stay Thou nearby;
Temptations lose their pow'r when Thou art nigh.
I need Thee, oh, I need Thee; every hour I need Thee;
Oh, bless me now, my Savior, I come to Thee.
3. I need Thee every hour, in joy or pain;
Come quickly and abide, or life is vain.
I need Thee, oh, I need Thee; every hour I need Thee;
Oh, bless me now, my Savior, I come to Thee.
4. I need Thee every hour; teach me Thy will;
And Thy rich promises in me fulfill.
I need Thee, oh, I need Thee; every hour I need Thee;
Oh, bless me now, my Savior, I come to Thee.
5. I need Thee every hour, most Holy One;
Oh, make me Thine indeed, Thou blessed Son.
I need Thee, oh, I need Thee; every hour I need Thee;
Oh, bless me now, my Savior, I come to Thee.

114. May Jesus Christ Be Praised

Words by unknown; Translated by Edward Caswall (1814–1878); Music by Joseph Barnby (1838–1896)

These anonymous lyrics from the Franconia region of Germany, published as a Catholic hymn in 1828 and as a (slightly different) folksong in 1855, came to us through a British cleric named Edward Caswall. An Anglican and later a Catholic, he was part of the Oxford Movement that aimed, among other things, to enrich Anglicans with traditions from the more ancient church. Edward contributed by translating about 200 hymns from German and Latin, making him (along with Frederick William Faber) one of the two most important Catholic hymn writers/translators in the 19th century. Beginning in 1854, Edward published this song three different times, each time adding more verses, until he had repeated “May Jesus Christ be praised” 28 times in all.

Joseph Barnby, our composer, was a British musical prodigy. A chorister at York Minster from age 7, he was choir master there at 15. His career as an organist began at age 12; he would eventually serve 5 different churches in this way. After studying at the Royal Academy of Music, he led congregational worship at Eton College, later serving as principal of the Guildhall School of Music. Well known as a choral conductor, including at the Royal Albert Hall Choral Society, he also wrote 246 hymn tunes, including the music for “Now the Day is Over” and “For All the Saints.” In 1892, Queen Victoria knighted Joseph for his contribution to music.

“I will bless the Lord at all times,” writes King David. “His praise shall continually be in my mouth.” (Psalm 34:1) Elsewhere in the book of Psalms, we read: “I will sing of your strength; I will sing aloud of your steadfast love in the morning.” (Psalm 59:16)

“O YHWH, I call upon you; hasten to me! Give ear to my voice when I call to you! Let my prayer be counted as incense before you, and the lifting up of my hands as the evening sacrifice!” (Psalm 141:1–2)

“Seven times a day I praise You, because of Your righteous ordinances.” (Psalms 119:164)

Daniel was known to seek God three times daily, “When Daniel knew that the document was signed, he entered his house (now in his roof chamber he had windows open toward Jerusalem); and he continued kneeling on his knees three times a day, praying and giving thanks before his God, as he had been doing previously.” (Daniel 6:10)

This hymn issues a call to worship at all times: as the thin edge of dawn paints the sky gold, while working, or as the sun sets. Have you ever noticed a section of morning and evening songs in a hymn book? In “Hymns Ancient and Modern” the first nine hymns are entitled Morning and the next ten hymns, Evening. They’re a reminder of customs reaching back to the Old Testament, with its twice-daily sacrifices. The Bible, and later Jewish and Christian customs have included two, three, five or even seven times of daily prayer, but since the fourth century, key times of public Christian worship have been dawn and dusk. Set aside for praise and intercession, they’re sometimes called lauds (from the word “*laude*,” meaning “praise,” in Psalms 148–150) and vespers or matins and evensong. In addition to passages from the psalms, these services often include a canticle: any song from the Bible that’s not a psalm. Among them are songs by Moses, Hannah, Habakkuk, Isaiah, Jonah, Daniel’s three friends, Zachariah, Mary, and Simeon. In a verse we did not include, the hymn-writer invites us to sing our own praise-songs: “Be this, while life is mine, my canticle divine: May Jesus Christ be praised!”

“From the rising of the sun to the place where it sets, the name of YHWH is to be praised.” (Psalm 113:3)

May Jesus Christ Be Praised

Joseph Barnby

C C/G F Dm7 G7 Am G7/B Am G Am7
When morn - ing gilds the sky, our hearts a - wak - ing
D7 G C D7 G
cry: May Je - sus Christ be praised!
G7 C/E Bdim/F F/C G7 Em G7 C/E C Bm D7 G7 Em
In all our work and prayer We ask his lov - ing care:
G7 C C7 F/A G7 C
May Je - sus Christ be praised!

2. To God, the Word on high, the hosts of angels cry:
May Jesus Christ be praised!
Let mortals too upraise their voices in hymns of praise:
May Jesus Christ be praised!
3. Let earth's wide cicle round in joyful notes resound:
May Jesus Christ be praised!
Let air and sea and sky from depth to height reply:
May Jesus Christ be praised!
4. Be this, when day is past, of all our thoughts the last:
May Jesus Christ be praised!
The night becomes as day when from the heart we say:
May Jesus Christ be praised!
5. Then let us join to sing to Christ, our loving King:
May Jesus Christ be praised!
Be this the eternal song through all the ages long:
May Jesus Christ be praised!

115. My Faith Looks Up to Thee

Words by Ray Palmer (1808–1887); Music by Lowell Mason (1792–1872)

Born in the tiny state of Rhode Island, Ray Palmer studied at home until age 13, and then at Phillips Andover Academy before graduating in 1830 from Yale College. After serving as a school teacher in New York and New Haven while studying theology, he became a Congregational minister in Maine and New York, finally serving as secretary of the American Congregational Union in New York City. Ray published many books of poems and hymns, some he wrote, and some he translated, including “Jesus, Thou Joy of Loving Hearts.” Popular in the US and Britain, he was among the most well-known American hymnists of his day.

Like Ray Palmer, Lowell Mason was also very well-known during his lifetime. Born near Boston, he studied in singing schools, becoming the choir director at his church at age 16, and a local band leader at 18. Not originally intending to pursue music for a living, he worked in a dry goods store while studying harmony and composition. Next, he worked at a bank while serving his church as organist, choir leader, and Sunday school superintendent.

In 1827, Lowell moved to Boston to serve as music director for three Congregational churches there. In 1833, he and George James Webb founded the Boston Academy of Music. In 1837, he began experimenting with teaching music as an academic subject—a first for American schools.

Becoming the superintendent of music for Boston schools, he also taught music pedagogy at normal institutes and musical conventions, training many of the next generation of Christian composers in America. Almost yearly for three decades, he published music books for churches and schools, writing hundreds of these tunes himself, some anonymously.

One day, probably in 1832, Lowell Mason happened to bump into Ray Palmer on the streets of Boston. With his mind on an upcoming hymn book, Lowell asked: Do you have any songs to include? Reaching into his pocket, Ray pulled out the tiny leather-bound notebook in which he’d been carrying this poem. Together, the two men stepped into a nearby store, where Ray made a copy, which Lowell put casually into his own pocket. But when they met few days later, after Lowell had a chance to study and then write music for these words, he exclaimed, “Mr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of ‘My Faith Looks up to Thee.’”

The hymn – Ray’s first – was published in 1832. More than 30 years later, he learned that during the American Civil War “on the evening preceding a terrible battle, six or eight Christian young men ... met together in one of their tents for prayer.” Aware that they were unlikely to survive, and wanting to leave a testimony behind, one of them suggested: Let’s write down our feelings while face-to-face with death, and all of us can sign it. All agreed. On their sheet of paper, they copied the words of this hymn, and each signed his name, “so that father, mother, sister or brother might know in what spirit they laid down their lives.”

Like the young soldiers, Ray himself had simply been writing his own feelings. In the winter of 1830, a new college graduate, he was teaching French and German at a New York City girls school, hoping to save money to continue preparing for the ministry. One evening, as he had often done from his youth, he wrote a devotional poem to express his heart. He was moved to tears as he wrote the last line: “a ransomed soul” – a soul deeply conscious of his own need and the riches of Jesus’ grace.

“Looking to Jesus, the founder and perfecter of our faith, Who for the joy that was set before him endured the cross, despising the shame, and is seated at the right hand of the throne of God.” (Hebrews 12:2)

“Behold the Lamb of God! Who takes away the sin of the world.” (John 1:29)

My Faith Looks Up to Thee

Lowell Mason

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). The lyrics are: "My faith looks up to Thee, Thou Lamb of". The second staff continues with notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The lyrics are: "Cal - va - ry, Sav - ior di - vine!". The third staff continues with notes: G5 (quarter), A5 (quarter), Bb5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter). The lyrics are: "Now hear me while I pray, take all my guilt a - way,". The fourth staff continues with notes: G6 (quarter), A6 (quarter), Bb6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter). The lyrics are: "O let me from this day be whol - ly Thine!".

Chords: Eb, Bb/F, Eb, Bb, Bb7, Bb7/D, Eb, Bb, Eb, Bb/D, F7, Bb, Eb, Ab/Eb, Eb, Ab/Eb, Eb, Eb/G, Db/F, Eb, Ab/Eb, Eb, Cm, Gm, Ab, Eb, Ab/Eb, Eb, Eb/G, Absus, Bb, Eb.

2. May Thy rich grace impart
Strength to my fainting heart, my zeal inspire!
As Thou hast died for me, O may my love to Thee,
Pure warm, and changeless be, a living fire!
3. While life's dark maze I tread,
And griefs around me spread, be Thou my Guide;
Bid darkness turn to day, wipe sorrow's tears away,
Nor let me ever stray from Thee aside.
4. When ends life's transient dream,
When death's cold sullen stream over me roll;
Blest Savior, then in love, fear and distrust remove;
O bear me safe above, a ransomed soul!

116. O Love That Will Not Let Me Go

Words by George Matheson (1842–1906), Music by Albert Lister Peace (1844–1912)

George Matheson was Scottish, the son of a merchant and one of 5 children. From 18 months to 18 years old, his eyesight deteriorated until he was legally blind. In school, he would sit by the window, use large print books and strong glasses. At the University of Glasgow, where he began studying at 15, he dictated essays to his sister Jane. Later with the help of private secretaries, he read very widely on topics including science, history, languages, philosophy, and faith. He wrote articles, devotionals, and poetry, and was also a gifted speaker.

A cheerful man who described his life as happy, George allowed his blindness to shape his faith. He was ordained at 26, serving a congregation of 2,000 for 18 years. Jane learned Hebrew, Greek, and Latin to help, and sometimes accompanied him on pastoral visits. Their sister Margaret helped as well.

In 1882, George was home alone on Margaret's wedding day. Unknown to anyone else, he was experiencing "the most severe mental suffering" from what he called a "real calamity." Some have guessed it was the loss of his sister's company, others that he too had hoped to marry but was rejected. George wrote, "The hymn was the fruit of that suffering. It was the quickest composition I ever achieved. It was done in three minutes. It seemed to me at the time as if someone was dictating the thought to me, and also giving the expression." "O Love that Will Not Let Me Go" was published that same year in *Life and Work* magazine.

Two years later, the committee for the upcoming *Scottish Hymnal* asked their music editor, Albert Peace, to write a tune for this poem. Albert was born in Yorkshire, England. An organist from age 9, he was known for what Whitney Dough calls "his thunderous pedaling." After serving 5 churches in Yorkshire, he became the organist for Glasgow Cathedral in 1879 – just 14 years after the Church of Scotland removed its ban on organ music.

Albert was vacationing on the Isle of Arran when he composed this tune. "After reading the hymn over carefully," he said, "I wrote the music straight off, and may say that the ink of the first note was hardly dry when I had finished the tune."

George Matheson felt this hymn was his best poem. After it was published in 1885, he attributed its success to the composer. That same year, Queen Victoria, who was still mourning the death of her husband more than 20 years previously, invited George to preach near Balmoral Castle, her Scottish vacation home. He spoke on the patience of Job, which she was very grateful to hear about. In 1886, George moved to Edinburgh, where he pastored for 13 years, with the help of his sisters Ellen and Jane. At nearly 50, he had the joy of learning to read Braille, and was finally able to write his own notes.

Perhaps the most unique use of this hymn was in 1904, just two years before George's death. At the Fourth World's Sunday School Convention some 1,800 people from 26 nations sang it together in Jerusalem.

Noice the final lines: "I lay in dust life's glory dead/ And from the ground there blossoms red/ Life that shall endless be." Of these George wrote, "I took red as the symbol of that sacrificial life which blooms by shedding itself."

"Jesus answered them, 'The hour has come for the Son of Man to be glorified. Truly, truly, I say to you, unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit. Whoever loves his life loses it, and whoever hates his life in this world will keep it for eternal life.'" (John 12:23–25)

O Love That Will Not Let Me Go

Joseph Parry

Ab Dm Ab/Eb Eb Eb/D Ab/C Eb/Bb Ab

O Love that wilt not let me go, I rest my wea - ry soul in

Ab/G Eb7/G Ab C/G C Fm

Thee; I give Thee back the life I owe, that

Bb7 Ab/Eb Eb Ab/Eb Eb7 Ab

in thine o - cean depths its flow may rich - er, full - er be.

2. O Light that follows all my way,
I yield my flick'ring torch to Thee;
My heart restores its borrowed ray,
That in Thy sunshine's blaze its day
May brighter, fairer be.
3. O Joy that seekest me through pain,
I cannot close my heart to Thee;
I trace the rainbow through the rain,
And feel the promise is not vain
That morn shall tearless be.
4. O Cross that liftest up my head,
I dare not ask to hide from Thee;
I lay in dust life's glory dead,
And from the ground there blossoms red
Life that shall endless be.

117. Praise Him, Praise Him! Jesus, Our Blessed Redeemer

Words by Fanny Crosby (1820–1915), Music by Chester G. Allen (1838–1878)

The story for “All the Way My Savior Leads Me” tells how William Bradbury, who had just opened a publishing house, asked Fanny Crosby to turn her poetic skills to hymn-writing. It was a fruitful collaboration: over the next four years, he published about 100 of her songs.

In 1866, William went south for three months to recover his health, but it became apparent that he was dying of tuberculosis. Greatly saddened by this news, Fanny exclaimed, “Must I lose a friendship that I have enjoyed so much?”

“No, take up my lifework where I lay it down,” he replied, “and you will not indeed lose a friendship.”

In 1868, William Bradbury died at 54. While attending his funeral, Fanny heard someone say, “Fanny, pick up the work where Mr. Bradbury leaves it; take your harp from the willow, and dry your tears.” Peace filled her heart, and she was able to join the congregation in singing a song she and her friend had written together.

Why the mention of willows and harps? Psalm 137 describes the tears of the Israelites taken captive to Babylon. Homesick, they hung up their harps on nearby willow branches. Meanwhile their captors demanded that they cheer up and sing. While that generation of Israelites knew they might never see their homeland again, Fanny did not mourn as those without hope. She knew that because of Jesus, she would see her friend in heaven. So she wrote this hymn in William Bradbury’s honor, praising the One who “bore our sorrows.”

Chester Allen wrote the tune, called “Joyful Song,” specifically for Fanny’s text. First published in 1869, the song has undergone many changes since, including an added chorus. He was born in New York. Editor of the *New York Musical Gazette*, and composer of gospel hymns, he also taught music in Cleveland, Ohio’s public schools and compiled music books for schools and churches. He taught vocal training and harmony at normal musical institutes in Florida and New York, and for a number of summers also co-managed the vocal training at the 5-week Normal in Binghamton, New York. He was co-editing *The Victory* with William Bradbury when the latter died.

Fanny Crosby published more than 8,000 hymns, and in 1972, nearly 60 years after her death, another 1,000 unpublished hymns were discovered. She certainly fulfilled the words of David, “I will praise the Lord as long as I live; I will sing praises to my God while I have my being.” (Psalm 146:2)

Songs of worship and praise have ever accompanied significant events in the history of the world, from creation to the consummation of the ages. When God laid the foundations of the earth and laid its cornerstone “the morning stars sang together and all the sons of God shouted for joy!” (Job 38:7)

During the miracle of the Incarnation, an angel announced to the shepherds, ‘You will find a baby wrapped in swaddling cloths and lying in a manger.’ And suddenly there was with the angel a multitude of the heavenly host praising God and saying, ‘Glory to God in the highest, and on earth peace among those with whom He is pleased!’ (Luke 2:11–14)

On the eve of His crucifixion, after Jesus had shared communion with His disciples, “When they had sung a hymn, they went out to the Mount of Olives.” (Mark 14:26)

When the wrath of God is finished, a magnificent choir “standing beside the sea of glass with harps of God in their hands. And they sing the song of Moses, the servant of God, and the song of the Lamb, saying, ‘Great and amazing are Your deeds, O Lord God the Almighty! Just and true are Your ways, O King of the nations! Who will not fear, O Lord, and glorify Your Name? For You alone are Holy.’” (Revelation 15:2–4)

Praise Him! Praise Him!

Chester G. Allen

G C G D/F# Em
Praise Him! Praise Him! Je - sus, our bless-ed Re - deem-er! Sing, O earth, His

A7 D G G7 C G
won-der-ful love pro-claim! Hail Him! Hail Him! High-est arch - an - gels in glo - ry,

G7 C G/D D G/D D7 G
Strength and hon - or give to His ho - ly name!

D G/D D D7 G/D D G/D D7 G/D D
Like a shep - herd Je - sus will guard His chil - dren

G D/F# Em Em7 A7 D G
In His arms He car - ries them all day long: Praise Him! Praise Him!

C G G#dim7 Am G/D D G/D D7 G
Tell of His ex - cel-lent great-ness! Praise Him! Praise Him! Ev - er in joy - ful song!

- | | |
|---|---|
| <p>2. Praise Him! Praise Him! Jesus, our blessed redeemer!
For our sins, He suffered, and bled, and died.
He our rock, our hope of eternal salvation,
Hail Him! Hail Him! Jesus, the crucified.
Sound His praises, Jesus who bore our sorrows,
Love unbounded, wonderful, deep, and strong.
Praise Him! Praise Him! Tell of His excellent greatness!
Praise Him! Praise Him! Ever in joyful song!</p> | <p>3. Praise Him! Praise Him! Jesus, our blessed redeemer!
Heav'nly portals loud with hosannas ring!
Jesus, Savior, reigneth forever and ever!
Crown Him! Crown Him! Prophet, and priest and king!
Christ is coming, over the world victorious.
Pow'r and glory unto the Lord belong.
Praise Him! Praise Him! Tell of His excellent greatness!
Praise Him! Praise Him! Ever in joyful song!</p> |
|---|---|

118. Praise the Savior, Ye Who Know Him

Words by Thomas Kelly (1769–1855), Music attributed to German traditional

Born in Ireland, Thomas Kelly was the only son of a prominent judge. After graduating from Trinity College in Dublin, he began studying law in London. His friend Henry Stuart described him at about 20 years old as “living a fashionable life and apparently thoughtless and vain.” But his classmate John Walker caught Thomas in a flippant comment, and remarked that folks often talk about religion without knowing or experiencing it. This pierced Thomas’s heart. “What must I do to be saved?” he thought. While reading a book by a Hebrew scholar, pastor, and evangelist named William Romaine, he felt the weight of eternity and decided to follow Jesus. With his father’s disappointed permission, Thomas left his legal studies to be ordained in the Church of Ireland, along with three classmates.

The four young men began preaching in Dublin, focusing on the doctrine of grace at a time when evangelical views were not popular among the Irish upper class. Before long, the Archbishop of Dublin barred them from preaching in the city. Though rejected by the established church, Thomas kept spreading the gospel, working with like-minded Christians from multiple denominations.

Energetic, well educated, and well respected, Thomas was known for his humility and generosity. He and his wife inherited significant wealth from their families, which they saw as God’s money, using it to build 5 chapels. They also supported many poor families during the 7-year Potato Famine, which killed about a million people in Ireland.

Thomas struggled with a fear of death, something that made him a deeply prayerful man. In his last days, someone said to him, “The Lord is my shepherd,” and he replied, “The Lord is my *everything!*”

Thomas was a theologian, a student of biblical languages, a composer, and a poet. You may know his song, “Look, Ye Saints, the Sight is Glorious!” with a chorus that exclaims, “Crown Him! Crown Him!” He often used unusual rhyme schemes; Randy Petersen says, “His poetry consistently tested the limits of accepted lyrical forms.” One of his country’s best hymnists, Thomas wrote 765 songs, becoming known as the “Isaac Watts of Ireland.”

In 1804, he published *Hymns on Various Passages of Scripture*, for which he would create many new editions over the next 49 years, adding new hymns as he went. This hymn provides strong assurance for the lifelong battle to believe.

I love David. I love His heart for God. I love His devotion to truth. I love Psalm 100 and have found it to be a portal into the presence of God. Sandwiched between the commands to make a joyful triumphant noise, sing, give thanks, and praise God’s name are two significant sections which describe God and reveal Who He is.

This inspired Psalm begins with, “Make a joyful noise unto YHWH, all the earth! Serve YHWH with gladness! Come into His presence with singing!”

This is followed by insight into our God as our Creator and Shepherd. “Know that YHWH, He is God! It is He Who has made us, and we are His; we are His people, and the sheep of His pasture.”

Next we are exhorted to “Enter His gates with thanksgiving, and His courts with praise! Give thanks to Him; bless His name! Finally we see how good and faithful is our God, “For YHWH is good; His steadfast love endures forever, and His faithfulness to all generations.”

Praising God and knowing God are a wonderful blend. The more I know God, the more I love Him. The more I love Him, the greater my desire to praise Him. David knew God intimately and came into His presence with singing, giving thanks, and blessing His name. The title of this hymn is particularly appropriate, to Praise the Savior, Ye who know Him! With the help of God’s Good Spirit, I am and I will.

Praise the Savior

Thomas Kelley

D D7 G D G/B D

Praise the Sav - ior, ye who know Him! Who can

G Am7 A7 D G D7/A G/B

tell how much we owe Him? Glad - ly let us

C Am G/D D7 G

ren - der to Him All we are and have.

2. Jesus is the name that charms us;
He for conflict fits and arms us;
Nothing moves and nothing harms us
While we trust in Him.

3. Trust in Him, ye saints, forever;
He is faithful, changing never;
Neither force nor guile can sever
Those He loves from Him.

4. Keep us, Lord, O keep us cleaving
To Thyself and still believing,
Till the hour of our receiving
Promised joys with Thee.

5. Then we shall be where we would be,
Then we shall be what we should be;
Things that are not now, nor could be,
Soon shall be our own.

119. Sabbath Worship

Words and music by Frank M. Wakeman (1870–1957)

Born in Brooklyn, New York, and raised on Nantucket Island, Frank Wakeman was an outstanding graduate of Parsons Horological Institute in Peoria, Illinois. (The first school of watchmaking in the US, it's now a department of Bradley University). At about the same time, in 1891, his invention of a clock pendulum adjustor was listed in *The Scientific American*.

Over his lifetime, Frank showed immense mechanical skill, becoming an engraver and optician, glass etcher, machinist, metal founder, and fine cabinetmaker, and proficient with skills including concrete work, gold leaf, printing, bookbinding, and more. He designed and built machines to produce household items he invented; he owned and operated his own print shop. Professionals marveled over his innovative ways of taking on tasks they had rejected, like restoring intricately etched mirrors, or casting a set of gears from a mold he made in sand.

But music was his first love. In 1904 at age 33, Frank, a skilled clarinet player, began leading a brass band composed of fellow Christians. He went on to compose 182 marches, and musical settings for twenty-two or more hymns and about twenty of the psalms. As a lyricist, his subjects included God's will and glory, the Holy Land, our future resurrection, the bride of Christ, and the heavenly worship service described in Isaiah 6. During the darkest days of World War II, he wrote and composed a hymn calling others to faith, not in weapons, but in God (Psalm 44:6–7). A friend recalled that "Although he was a connoisseur of classical music, his compositions were exclusively devotional. ... Mr. Wakeman's music was the spontaneous product of his personal call to worship God."

Frank Wakeman's life was not without suffering and challenge: in his early forties, he lost a stillborn daughter and then his wife Mary to tuberculosis. By nature a little stern, and a man of few words, through God's grace he became tender-hearted and glad to help others. At 62, he took on the task of self-publishing a book of hymns largely taken from such classics as Gospel Hymns, Sacred Songs and Solos and Hymns Ancient and Modern. Deciding to do almost all the work in-house, he crafted all the musical notations, which he then arranged on paper and sent to be turned into zinc etchings. As one of his last projects – between the ages of 78 and 81 – he revised the same book, redoing all the images and this time creating the zinc etchings himself. Friends felt that Frank "forgot himself in the joy of working for the Master." He died at 86.

This song was one of Frank's first. One night, probably in 1904, he dreamed of a great symphony playing in heaven. Waking while it was still dark, he wrote down all the music he could remember. Next he wrote the lyrics. Verse 3 of this song foreshadows Revelation 21, where the Bride of the Lamb appears at last – resplendent and glorious – thanks to the humble, quiet work of the Holy Spirit promised by Jesus in John 14. Continuing in the language of the book of Revelation, the remaining lyrics paint the majestic scene in heaven where four mysterious "living creatures," twenty-four elders with golden crowns, millions of angels, and then "every creature in heaven and on earth and under the earth and on the sea" join in worshipping "the Ancient of Days" – God the Father – and "the Lamb that was slain" – God the Son.

"I heard the voice of many angels around the throne and the living creatures and the elders; and the number of them was myriads of myriads, and thousands of thousands, saying with a loud voice, 'Worthy is the Lamb that was slain to receive power and riches and wisdom and might and honor and glory and blessing.' And every created thing in heaven and on earth and under the earth and in the sea, and all that is in them, saying, 'To him who sits on the throne and to the Lamb be blessing and honor and glory and might forever and ever!'" (Revelation 5:11–13)

Sabbath Worship

F. M. Wakeman

C
Great God our King, Thou mighty Je -

G7 F C/E
ho - vah, An - cient of Days, glo - ry,

G7/B C
hon - or, and praise. Be to Thy

G/F C Bdim F/C Bdim
ho - ly Name for - ev - er;

C G7 C
Glad - ly our wor - ship to Thee we raise.

2. Worthy thy Lamb! All blessings, strength, and honor;
Glory and riches and wisdom and power.
Be thine whose blood redeemed Thy people
To reign with Thee forever more.

3. Blest Paraclete, Thou Holy Holy Spirit,
Worthy of honor, our dear truthful Guide,
In us abiding and preparing
Garments of white for the Lamb's pure Bride

4. Great Three in One! To Father, Son, and Spirit,
Sovereign thrice Holy, our worship and laud.
Faith, honor, love, and adoration
Ascend to Thee, our Triune God.

120. Standing on the Promises

Words and music by Russell Kelso Carter (1849–1928)

It's difficult to overstate the broad range of Russell Kelso Carter's interests and abilities. Born in Baltimore, Pennsylvania, he was a member of the first graduating class of Pennsylvania Military Academy (now Widener University). Having gained the rank of captain, he was often known as "Captain R. Kelso Carter. As a student, Kelso was a gymnast and a talented baseball pitcher. At 15, well aware that he needed God, he made a profession of faith during a cadet prayer meeting.

Following graduation, he began a 20-year career at the academy, teaching chemistry and natural sciences, and later civil engineering and mathematics. In 1872, he took a three-year sabbatical for his health, moving to California to work on a sheep ranch, which he later saw as good preparation for pastoring. In 1879, his seven-year battle with an irregular heartbeat became acute, and while praying for healing, he consecrated himself "to be, to do, to suffer any thing for Jesus," a decision that brought him great peace.

Kelso was healed from the heart condition, but the question of healing would continue to occupy his mind over the next 49 years, as he suffered bouts of malaria, tuberculosis and what may have been depression. In 1881, Kelso and his wife Josephine became the parents of their only child, John Kelso Carter. In 1887, Kelso was licensed to preach by Methodist Episcopal church, becoming involved with leading camp meetings, especially at Mountain Lake Park in Maryland and Ocean Grove in New Jersey. At various times, he served as an evangelist, song leader and organist.

In the 1890s, Kelso (now in his forties) qualified as a physician, and practiced in Baltimore. He was also a novelist (under the pen name Orr Kenyon), wrote textbooks about science and religion and co-edited three hymn collections: *Songs of Perfect Love* with John R. Sweney in 1886 (which includes this song), *The Silver Trumpet* with Henry Gilmour in 1889, and *Hymns of the Christian Life* with Albert B. Simpson in 1891. Of these hymns, he wrote 52 texts and 68 tunes.

This song was penned while teaching at the Pennsylvania Military Academy, and inspired by the book of 2 Peter 1:3–4, "His divine power has granted to us all things that pertain to life and godliness, through the knowledge of Him who called us to His own glory and excellence, by which He has granted to us His precious and very great promises, so that through them you may become partakers of the divine nature."

A promise is only as good and the person making it. God's word is filled with promises that He has made with His children like Abraham and David. When God uttered them, He then has set Himself to watch and see that they are fulfilled, to the letter. God told Jeremiah, "I am watching over My word to perform it." (Jeremiah 1:12).

Psalm 105:6–11 reflects God's commitment to His Words, "O offspring of Abraham, His servant, children of Jacob, His chosen ones! He is YHWH our God; His judgments are in all the earth. He remembers His covenant forever, the Word that He commanded, for a thousand generations, the covenant that He made with Abraham, His sworn promise to Isaac, which He confirmed to Jacob as a statute, to Israel as an everlasting covenant, saying, "To you I will give the land of Canaan as your portion for an inheritance."

David was augured of an heir on his throne, "My covenant I will not violate, nor will I alter the utterance of My lips. Once I have sworn by My holiness; I will not lie to David. His descendants shall endure forever and his throne as the sun before Me." (Psalm 89:34–36)

This is why Paul can confidently declare, "All the promises of God find their Yes in Him [in Jesus]. That is why it is through Him that we utter our Amen to God for His glory." (2 Corinthians 1:20)

Standing on the Promises

R. Kelso Carter

B \flat E \flat E \flat /B \flat B \flat

Stand - ing on the prom - is - es of Christ my King, through e - ter - nal a - ges let His prais - es ring;

F7 B \flat

glo - ry in the high - est, I will shout and sing, stand - ing on the prom - is - es of God.

Refrain E \flat F B \flat E \flat /B \flat B \flat

Stand - ing, stand - ing, stand - ing on the prom - is - es of God, my Sav - ior;

E \flat F B \flat

stand - ing, stand - ing, I'm stand - ing on the prom - is - es of God.

2. Standing on the promises that cannot fail.
 When the howling storms of doubt and fear assail,
 By the living Word of God I shall prevail,
 Standing on the promises of God.
 Standing, standing, standing on the
 promises of God, my savior;
 Standing, standing, I'm standing on
 the promises of God.

4. Standing on the promises of Christ, the Lord,
 Bound to Him eternally by love's strong cord,
 Overcoming daily with the Spirit's sword,
 Standing on the promises of God.
 Standing, standing, standing on the
 promises of God, my savior;
 Standing, standing, I'm standing on
 the promises of God.

3. Standing on the promises I now can see
 Perfect, present cleansing in the blood for me;
 Standing on the liberty where Christ makes me free,
 Standing on the promises of God.
 Standing, standing, standing on the
 promises of God, my savior;
 Standing, standing, I'm standing on
 the promises of God.

5. Standing on the promises I cannot fall,
 List'ning ev'ry moment to the Spirit's call,
 Resting in my Savior as my all in all,
 Standing on the promises of God.
 Standing, standing, standing on the
 promises of God, my savior;
 Standing, standing, I'm standing on
 the promises of God.

121. Stand Up for Jesus

Words by George Duffield (1818–1888), Music by George James Webb (1803–1887), Inspired by Dudley Tyng (1825–1858)

Born in England to music-loving parents, George James Webb was a church organist until 1830, when he took ship for Boston. On his arrival, he stepped into the Old South Church and asked if he could play the organ, a magnificent instrument imported from London. Before long, he became church organist there. In 1833, he founded the Boston Academy of Music with our friend Lowell Mason. He also tutored the young George Root, who called him “the best vocal teacher in Boston, an elegant organist, an accomplished musician, and a model Christian gentleman.”

George Webb published more than 60 musical compositions. This tune, which he wrote on his way to the US in 1830, was first published in his and Mason’s book *The Odeon: A Collection of Secular Melodies*. It first appeared with these lyrics in 1861.

The lyricist was George Duffield, who served as a Presbyterian pastor in New York, New Jersey, Pennsylvania, Michigan, and Illinois. Regent at the University of Michigan for seven years, and editor of the *Christian Observer*, he also financially supported evangelism.

The story of these lyrics begins in June 1856. Armed Americans had just attempted to forcibly enact pro-slavery laws by invading polling places in Kansas. In Philadelphia, Pennsylvania, where religious influence was mostly pro-slavery, influential friends knew how a young Episcopal pastor named Dudley Tyng planned to preach, and begged him to change his mind. But for his text, Dudley chose 1 Corinthians 12:26: “If one member suffers, all suffer together.” He said:

It is undoubtedly a great evil when the teachers of religion forsake their appropriate themes to mingle in all the heated controversies of the day. Nothing could be more calculated to break down the influence of the ministry, and to rear up insuperable barriers of angry prejudice against the message of mercy which it is its chief business to declare. But may ... not great wrongs go unchallenged of the pulpit till there be supposed nothing in them inconsistent with religion?

As he continued to preach against slavery, Dudley was forced out of the congregation his father had led before him, and into a smaller pastorate.

In September 1857, the Fulton Street Revival began in New York City when a merchant named Jeremiah Lanphier invited businessmen to join him for prayer during lunch break. By the end of March, 10,000 men met every day. The revival spread across the US, with up to one million people coming to faith—about 3 percent of Americans.

When the revival came to Philadelphia, Dudley Tyng preached on March 30 to a rally of 5,000, of whom 1,000 came to faith. Speaking on Exodus 10:11, “Go now, ye that are men, and serve the Lord,” he said, “I would rather this right arm were amputated at the trunk than that I should come short of my duty to you in delivering God’s message.”

On April 13, Dudley was involved in a farming accident that resulted in the amputation of his right arm. His friend George Duffield asked him if he had any message for the men of Philadelphia. “Tell them to stand up for Jesus,” Dudley replied. A week after the accident, he died of complications at the age of 33.

At Dudley Tyng’s memorial service, George preached on Ephesians 6:14: “Stand therefore, having fastened on the belt of truth, and having put on the breastplate of righteousness.” He closed by reading this song.

“For to me to live is Christ, and to die is gain.” (Philippians 1:21)

Stand Up, Stand Up for Jesus

George J. Webb

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines.

Stand up, stand up for Je - sus, ye sol - diers of the cross;
lift high His roy - al ban - ner, it must not suf - fer loss.
From vic - t'ry un - to vic - t'ry His ar - my shall He lead,
Till ev - ery foe is van - quished and Christ is Lord in - deed.

2. Stand up, stand up for Jesus, the trumpet call obey;
Forth to the mighty conflict in this His glorious day.
Ye that are brave now serve Him against unnumbered foes;
Let courage rise with danger and strength to strength oppose.
3. Stand up, stand up for Jesus, stand in His strength alone;
The arm of flesh will fail you, ye dare not trust your own.
Put on the gospel armor, each piece put on with prayer;
Where duty calls or danger, be never wanting there.
4. Stand up, stand up for Jesus, the strife will not be long;
This day the noise of battle, the next, the victor's song.
To him that overcometh a crown of life shall be;
He with the King of glory shall reign eternally.

122. Sweet Hour of Prayer

Words by W.W. Walford (possibly born 1801); Music by William Batchelder Bradbury (1816–1868)

First published in 1845, this song appeared in a book of hymns collected by Primitive Methodist pastor John Stamp and in a note to *The New York Observer*. The note's author was Congregational pastor Thomas Salmon, who had just immigrated with his family to New York in 1842. He wrote:

During my residence at Coleshill, Warwickshire, England, I became acquainted with W. W. Walford, the blind preacher, a man of obscure birth and connections, and no education; but of strong mind, and most retentive memory. In the pulpit he never failed to select a lesson well adapted to his subject, giving chapter and verse with unerring precision; and scarcely ever misplacing a word in his repetition of the Psalms, every part of the New Testament, the prophecies, and some of the histories, so as to have the reputation of "knowing the whole Bible by heart." He actually sat in the chimney corner, employing his mind in composing a sermon or two for Sabbath delivery, and his hands in cutting, shaping and polishing bones for shoe horns, and other little useful implements. At intervals he attempted poetry. On one occasion, paying him a visit, he repeated two or three pieces, which he had composed, and having no friend at home to commit them to paper, he had laid them up in the storehouse within. "How will this do?" said he, as he repeated the following lines, with a complacent smile, touched with some slight lines of fear, lest he should subject himself to criticism. I rapidly copied the lines with my pencil, as he uttered them.

It's not easy to discover more about the author. Some suggest he was the well-known William Walford, a Congregational minister and tutor at Homerton College in Cambridge. Hymnology Archive suggests that William Walford, resident of Solihull, was the minister at Knowle (both 10 miles from Thomas Salmon's church). If so, Walford was 40 years old when this song was published.

The origin of the tune was first published with these lyrics in William Bradbury's 1861 *Golden Chain of Sabbath School Melodies*, slightly adapted from a tune written a year or two before. We know William Bradbury from his work with Fanny Crosby. Karl Kroeger writes that "Some of the most enduringly popular American hymn tunes came from Bradbury's pen. He had a remarkable ability to adapt sentimental Victorian religious poetry to simple, unaffected melodies in such a way as to make them memorable."

What is the "sweet hour of prayer"? In Bible times, two specific hours were set aside for the morning and evening sacrifices. "This is what you shall offer on the altar: two one year old lambs each day, continually. The one lamb you shall offer in the morning and the other lamb you shall offer at twilight." (Exodus 29:38–39)

If a day begins at 6:00 AM the ninth hour would be 3:00 PM. Notice that Jesus' hours on the cross spanned these two times, "about the ninth hour Jesus cried out with a loud voice, saying, 'Eli, Eli, lema sabachthani?' that is, 'My God, my God, why have you forsaken me?'" (Matthew 27:46)

Peter and John went to the temple at this time, "Peter and John were going up to the temple at the hour of prayer, the ninth hour." (Acts 3:1)

Note when an angel appeared to Cornelius, "At Caesarea there was a man named Cornelius, a centurion of what was known as the Italian Cohort, a devout man who feared God with all his household, gave alms generously to the people, and prayed continually to God. About the ninth hour of the day he saw clearly in a vision an angel of God come in and say to him, "Cornelius." (Acts 10:1–3)

"Let my prayer be counted as incense before you, and the lifting up of my hands as the evening sacrifice!" (Psalm 141:2)

Sweet Hour of Prayer

William Bradbury

Sweet hour of prayer, sweet hour of prayer, that calls me from a world of
care, and bids me, at my Fa - ther's throne make all my wants and wish - es
known! In sea - sons of dis - tress and grief, my soul has of - ten found re -
lief, and oft es - caped the tempt - er's snare by thy re - turn, sweet hour of prayer!

2. Sweet hour of prayer, sweet hour of prayer,
The joys I feel, the bliss I share,
Of those whose anxious spirits burn
With strong desires for Thy return!
With such I hasten to the place
Where, God, my Savior shows His face,
And gladly take my station there,
And wait for thee, sweet hour of prayer.

3. Sweet hour of prayer, sweet hour of prayer,
Thy wings shall my petition bear
To Him, whose truth and faithfulness
Engage the waiting soul to bless:
And since He bids me seek His face,
Believe His word, and trust His grace,
I'll cast on Him my every care,
And wait for thee, sweet hour of prayer.

123. The Lord is King, Lift Up Thy Voice!

Words by Josiah Conder (1789–1855); Music by unknown

Born in London, Josiah Conder survived a bout with smallpox that left him blind in one eye. He loved to learn. Sent at age 5 to stay at a boarding school while undergoing treatment for his eye, he asked to study with the older children. Taken from school to work in his father's shop at age 13, he continued studying on his own.

A fan of poets like William Cowper and Sir Walter Scott, Josiah began writing poetry at 17. At 22, he inherited his father's publishing and bookselling business, but soon sold it to focus on writing. At 25, he began a two-decade career as editor of the *Eclectic Review*, hoping to disprove the idea that "devotion is the offspring of ignorance, and that wit, scholarship, and literature are unfriendly to piety."

In 1832, he also began editing a weekly paper, *The Patriot*. At a time when those outside the established church had almost no representation in Parliament or the press, this paper was designed to share and shape the views of Nonconformists and Dissenters. Though he fought the establishment on their behalf, he was known to be "always gentlemanly and courteous." "

Josiah worked hard, with the conviction that he was "serving his own generation by the will of God." (Acts 13:36) He addressed slavery, writing "Wages or the Whip: An Essay on the Comparative Cost and Productiveness of Free and Slave Labour." He wrote books on geography, history, world religions, and Protestant non-conformity, and published at least seven volumes of poetry. In 1836, he edited *The Congregational Hymn Book: A Supplement to Dr. Watts's Psalms and Hymns*, which included 56 of his songs. According to Percy Dearmer, Josiah Conder was "one of the most eminent hymn-writers and editors of the first half of the 19th century."

At 18, Josiah was ambitious to become a famous poet. But by the time he published "The Lord is King" when he was 35, poetry had become "a record of feeling and a source of quiet enjoyment." It first appeared in 1824 as an eight-stanza "sacred poem" in Josiah's book *The Star in the East; with Other Poems*. With it was this Bible verse: "Hallelujah! For the Lord God Omnipotent reigneth." (Revelation 19:6) He republished it in 1836 as a hymn with the subtitle: "Joy in the government of God."

In the history of "The Church's One Foundation," we learned that it is part of the *Lyra Fidelium*, a collection of 12 hymns, one for each of the articles of the Apostles' Creed, paired with tunes from Hymns Ancient and Modern. As I followed this blessed trail, I discovered this hymn, and it stirred me. The tune is called Winchester New. The original version was published in *Musikalisches Handbuch der geistlichen Melodien* in Hamburg, Germany in 1690, perhaps by Margarethe Rebenlein, aka "Georg Wittwe," which means "Georg's widow."

On my journey I learned that tunes, especially this one, can be interchanged with the lyrics of other hymns. For example, you can sing the Doxology to this melody. (Go ahead and try it.) A sampling of these 142 hymns includes "O Spirit of the Living God," "Ride On, Ride On, in Majesty," and "O Happy Day, that Fixed My Choice."

Since you have sung the Doxology, sing the first verse to "O Spirit of the Living God."

O Spirit of the living God, in all the fullness of your grace,

Wherever human feet have trod, descend upon our fallen race.

"On His robe and on His thigh He has a name written, King of kings and Lord of lords." (Revelation 19:16)

The Lord is King

J. Condor

A D A E7 A

The Lord is King! Lift up your voice, O

D/F# A E C#m A B E A/C# E A

earth, and all ye heav'ns, re - joice; from world to world one

G#dim A E A D A/C# F#m Bm7 E A

song shall ring, "The Lord om - ni - po - tent is King!"

2. The Lord is King! Who then shall dare
Resist His will, distrust His care,
Or murmur at His wise decrees,
Or doubt His royal promises?
3. The Lord is King! Child of the dust,
The Judge of all the earth is just;
Holy and true are all His ways;
Let ev'ry creature speak His praise.
4. Alike pervaded by His eye,
All parts of His dominion lie;
This world of ours, and worlds unseen,
And thin the boundary between.
5. He reigns! Ye saints, exalt your strains;
Your God is King, your Father reigns;
Jesus is at the Father's side,
The Man of love, the Crucified.
6. Come, make your wants, your burdens known,
He will present them at the throne;
And angel bands are waiting there
His messages of love to bear.
7. One Lord one empire all secures;
He reigns, and life and death are yours;
Through earth and heav'n one song shall ring,
"The Lord omnipotent is King!"

124. The Lord's My Shepherd

Words attributed to Francis Rous (1580/81–1659), Music by David Grant (1833–1893) and/or Jessie Seymour Irvine (1836–1887)

This is the most famous song from the Scottish Psalter, which was a very influential part of the Reformation in Scotland. Like the English Psalter, it was a collection of psalms turned into poetry, but unlike the English Psalter, it contained texts from the Anglo-Genevan Psalter, plus 46 by Scottish writers. Originally published in 1564 and still in use today, it has undergone many editions, including one commissioned by King James VI of Scotland. In doing so, he mistakenly believed that by commissioning and promoting a new book of Psalms he would be like King David.

Like the Scottish Psalter, this song has a complex history. As Chris Fenner notes, it's challenging "to be faithful to the Scriptures while also making the text sensible and singable in English rhyme." Francis Rous, a Puritan-leaning Member of Parliament, later the administrator of Eton College, published an edited version of the English and Scottish psalters in 1638. To create this text, he wove together versions of Psalm 23 from the Scottish and English psalters, modifying it in 1650 with the help of the Westminster Assembly of Divines, committee members from the Church of Scotland, and yet another psalter by Zachary Boyd.

Over time, strong and simple four-line melodies called "common tunes" came into use for singing the Scottish and English psalters. A common tune was easy to memorize and could be sung with any psalm written in that meter. Historically, Scottish churches sang the psalms to just 12 to 14 of these tunes, echoing a precentor (or song leader) who gave out the text, line by line. Today, however, we don't sing "The Lord's My Shepherd" to a common tune.

Why has such an old song become so well-known outside of Scotland? According to hymn histories, it's because it was freshly paired with a tune that did not appear in non-Scottish hymn books before 1947. But why would a melody written in 1871 suddenly spread? Two reasons in particular: the Glasgow Orpheus Choir, who began singing it on the radio in 1936, and the future Queen Elizabeth II, who included it in her wedding in 1947.

Therein lies a tale. Two days before the wedding, Elizabeth told her mother, "I hope we're going to have the descant," a second and higher melody. Discovering that it had only been published in Scotland, where Elizabeth had heard it from her lady-in-waiting, the organist hastily summoned Lady Margaret Egerton to Westminster Abbey. There she sang the descant while the precentor wrote it down.

First published as a leaflet in 1871 and the following year in *The Northern Psalter and Hymn Tune Book*, this tune (called CRIMOND) has two potential authors. David Grant was a vigorous, cheerful Aberdeen precentor and shopkeeper, who was often at the counter working on music, including arranging hymn tunes for the Northern Psalter. Jessie Seymour Irvine was the daughter of the local minister in Crimond, near Aberdeen, who was said to have written the tune as a teenager while studying to be an organist in Canada.

First, *Northern Psalter's* editor, William Carnie, attributed it to David Grant, his friend. Then someone asked Jessie Irvine's sister Anna, who replied that Jessie wrote the tune and David harmonized it. It was first published with this text in 1950, not long after Queen Elizabeth II's parents used the song for their silver anniversary. In 2022, it was sung at her funeral.

"YHWH is my shepherd, I shall not want. He makes me lie down in green pastures; He leads me beside quiet waters. He restores my soul; He guides me in paths of righteousness for His name's sake. Even though I walk through the valley of the shadow of death, I fear no evil, for You are with me; Your rod and Your staff, they comfort me." (Psalm 23:1–4)

The Lord's My Shepherd

Jesse Seymour Irvine

F C7/G F/A Gm/Bb F/C C
The Lord's my shep - herd I'll not

F C/E C G G7 C F
want. He makes me down to lie in pas - tures

C C7 F/A Gm7 C C7/E F F/A Gm/Bb Gm F/C C F
green; He lead - eth me the qui - et wa - ters by.

2. My soul He doth restore again
And me to walk doth make.
Within the paths of righteousness,
E'en for His own name's sake;
3. Yea, though I walk in death's dark vale,
Yet will I fear no ill;
For Thou art with me, and Thy rod
And staff me comfort still;
4. My table Thou hast furnished
In presence of my foes;
My head Thou dost with oil anoint,
And my cup overflows.
5. Goodness and mercy all my life
Shall surely follow me,
And in God's house forevermore
My dwelling place shall be;

125. There's a Wideness in God's Mercy

Words by Frederick William Faber (1814–1863), Music by Lizzie Shove Tourjée Estabrook (1858–1913)

“There’s a Wideness in God’s Mercy” is a Catholic hymn set to a Methodist tune. Though Frederick Faber’s lyrics have been published with more than 50 tunes, this one is by far the most common, especially in America. It was composed by Lizzie Tourjee Estabrook, who was born in Rhode Island just four years after Frederick published this song.

At 19, Lizzie’s father, Dr. Eben Tourjee, wanted to establish the first European-style music conservatory in the US, but the lead-up to the American Civil War postponed his plans. Not long before Lizzie’s birth, Eben founded a music school in Fall River, Massachusetts, and in 1867, he created the New England Conservatory of Music in Boston. Later he initiated the first National Music Congress of music teachers.

Lizzie Tourjee studied piano at the New England Conservatory, graduating in 1875, two years before she completed high school. When her school in Newton, Massachusetts asked her to set their graduation hymn to music, she was hesitant about taking on this new task, but completed it with her father’s encouragement. This tune was the result. Just as she finished her studies at the brand-new Wellesley College in 1878, it was published in the Hymnal of the Methodist Episcopal Church with Tunes, which her father coedited.

Lizzie married Franklin Estabrook, an industrialist from Boston, becoming a music teacher and organist and the mother of two sons before her early death at 55.

You may remember the Yorkshire-born Frederick William Faber for his song, “Faith of Our Fathers.” As a boy, he impressed a neighbor with his eloquently “pretty tongue.” As a college student, he won a poetry prize. Like Edward Caswall, translator of “May Jesus Christ Be Praised,” Frederick was influenced by the Oxford Movement, which sought to enrich the Anglican church with historic theology and traditions, and which led them both eventually into the Catholic church. Frederick also valued the Protestant tradition of hymn-singing in which he was raised, and was eager to provide something similar for Catholics, writing 150 hymns in all.

He may have written this song as early as 1849, but he published it in 1862 with 14 verses. The original title was “Come to Jesus,” and it began, “Souls of men, why will ye scatter like a crowd of frightened sheep? Foolish hearts, why will you wander from a love so true and deep?” This echoes Isaiah 53:6: “All of us, like sheep, have strayed away.” We have left God’s paths to follow our own. Thankfully we have a faithful, good, seeking shepherd Who knows us, rescues us, and lays His life down for all of His scattered wandering sheep. “The Good Shepherd lays down His life for the sheep.” (John 10:11)

“You were continually straying like sheep, but now you have returned to the Shepherd and Guardian of your souls.” (1 Peter 2:25)

“But you, O Lord, are a God merciful and gracious, slow to anger and abounding in steadfast love and faithfulness.” (Psalm 86:15)

“When the goodness and loving-kindness of God our Savior appeared, He saved us, not because of works done by us in righteousness, but according to His own mercy, by the washing of regeneration (bath of new birth) and renewal of the Holy Spirit, Whom He poured out on us richly through Jesus Christ our Savior.” (Titus 3:4–6)

“For this reason I bow my knees before the Father . . . that Christ may dwell in your hearts through faith—that you, being rooted and grounded in love, may have strength to comprehend with all the saints what is the breadth and length and height and depth, and to know the love of Christ that surpasses knowledge, that you may be filled with all the fullness of God.” (Ephesians 3:14, 17–19)

There's a Wideness in God's Mercy

Frederick William Faber

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The notes are: Bb (quarter), a (quarter), wide (quarter), - ness (quarter), in (quarter), God's (quarter), mer (quarter), - cy, (quarter). The second staff continues with: like (quarter), the (quarter), wide (quarter), - ness (quarter), of (quarter), the (quarter), sea; (quarter). The third staff continues with: There's (quarter), a (quarter), kind (quarter), - ness (quarter), in (quarter), God's (quarter), jus (quarter), - tice, (quarter). The fourth staff concludes with: which (quarter), is (quarter), more (quarter), than (quarter), lib (quarter), - er (quarter), - ty. (quarter). Chord symbols are placed above the notes: Bb, F7/C, F7, F7/A, F7, Bb, Eb, Bb, F7, Gm7, C, C7, F, F7, Bb, F7/A, F7, Bb, Gm, Ebm/Gb, Bb/F, D, Gm, Eb, F, F7, Bb.

2. There's no place where earthly sorrows
Are more felt than up in heaven;
There is no place where earth's failings
Have such kindly judgment given.

3. There is welcome for the sinner,
Grace for you and peace from God;
There is mercy with the Savior;
There is healing in His blood.

4. Was there ever kinder shepherd
Half so gentle, half so sweet,
As the Savior Who would have us
Come and gather round His feet?

5. For the love of God is broader
Than the measure of man's mind;
And the heart of the Eternal
Is most wonderfully kind.

6. There is plentiful redemption
In the blood that has been shed,
There is joy for all the members
In the sorrows of the Head.

7. If our love were but more simple,
We should take Him at His word,
And our lives would be illumined
By the presence of our Lord.



Building Faith and Family™

ABOUT THE AUTHOR

Steve Demme and his wife Sandra have been married since 1979. They have been blessed with four sons, three lovely daughters-in-law, and six special grandchildren. Their fourth son has Down Syndrome and lives with them in Lititz, PA



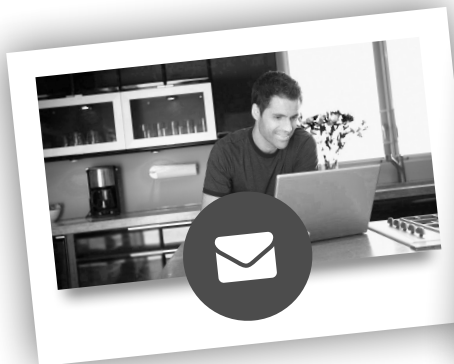
With God's help, Steve has been seeking first the Kingdom since graduating from Grove City College and Gordon-Conwell Theological Seminary. He is the creator of Math-U-See and the founder of Building Faith Families.

Steve is a regular speaker at home education conventions, men's ministry events, special needs conferences, and church retreats. His desire is to teach, validate, and exhort parents and families in following the biblical model for the Christian home.

Scripture declares God created the sacred institution of the family. In His wisdom, He designed marriage to be between one man and one woman. Healthy God-fearing families are the principal building block for church and society.

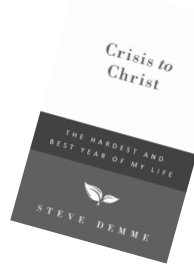
BUILDING FAITH AND FAMILY was created to encourage and strengthen families. In addition to the Stewardship Curriculum, Steve has created the following resources for your family.

- The free **Newsletter**, which is an encouraging biblical exhortation. Sign up at BuildingFaithFamilies.org.
- A **Podcast** available for free download on our website, iTunes, and other platforms, and is released on our Facebook page.
- The **Building Faith and Family website** has many other resources for your edification including video and audio messages. Listen or watch them at BuildingFaithFamilies.org
- Like us on **Facebook** to be notified of new Podcasts and receive the monthly newsletter.



CRISIS TO CHRIST: THE HARDEST AND BEST YEAR OF MY LIFE

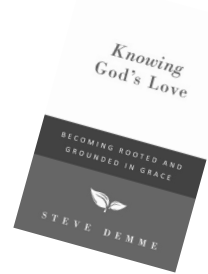
In 2012 I learned that my own wounds were hurting those closest to me. God used this difficult season to change my life and transform my relationship with God and my family.



KNOWING GOD'S LOVE: ROOTED AND GROUNDED IN GRACE

"We love because He first loved us."
(1 John 4:19)

The more love we receive, the more we can give to God and our family.
"As the Father has loved me, so have I loved you." (John 15:9)



LOVED TO LOVE: LOVING OTHERS AS JESUS HAS LOVED US

The Great Commandment is to love God with all our heart, The New Commandment is to "love one another: just as I have loved you." (John 13:34)



SPEAKING THE TRUTH IN LOVE: LESSONS IN FAMILY COMMUNICATION

I have the potential to build up my family. I also have the ability to tear down my family. I am learning to respond thoughtfully instead of reacting emotionally.



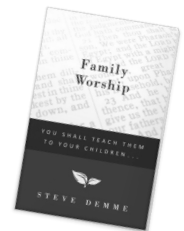
HYMNS FOR FAMILY WORSHIP

This collection of 100 classic hymns will be a rich addition to your family worship. The hymn history adds to the richness of each song as do the four CDs with piano accompaniment.



FAMILY WORSHIP

Full of practical tips for teaching the word of God to children of all ages, Steve also addresses common obstacles to establishing the rhythm of family worship.



HIS STORY, MY STORY

This book contains the personal testimony of Steve and the Gospel of John.



BY EVERY WORD

Anecdotes and exhortations from Steve's experience of reading the Bible annually.



COME INTO HIS PRESENCE

"Enter His gates with thanksgiving, and His courts with praise! Give thanks to Him; bless His name!" (Psalm 100:4)

These precepts are a portal into the presence of God. Discover what David meant when he declared, "Taste and see that Jehovah is good." (Psalm 34:8)



STEWARDSHIP CURRICULUM

"Where your treasure is, there will your heart be also." (Luke 12:34)

This personal finance course from a Biblical perspective focuses on being wise stewards of our "treasure" and being intentional about our "heart" relationship with God.

A Taste of "Treasure Topics"

Taxes, Banking, Wise Shopping, Cost of a Car, Charitable Giving, Starting Own Business

B Sampling of "Heart Studies"

Love of Money, Trusting God, Being Content, Identity in Christ, Guard Your Heart

