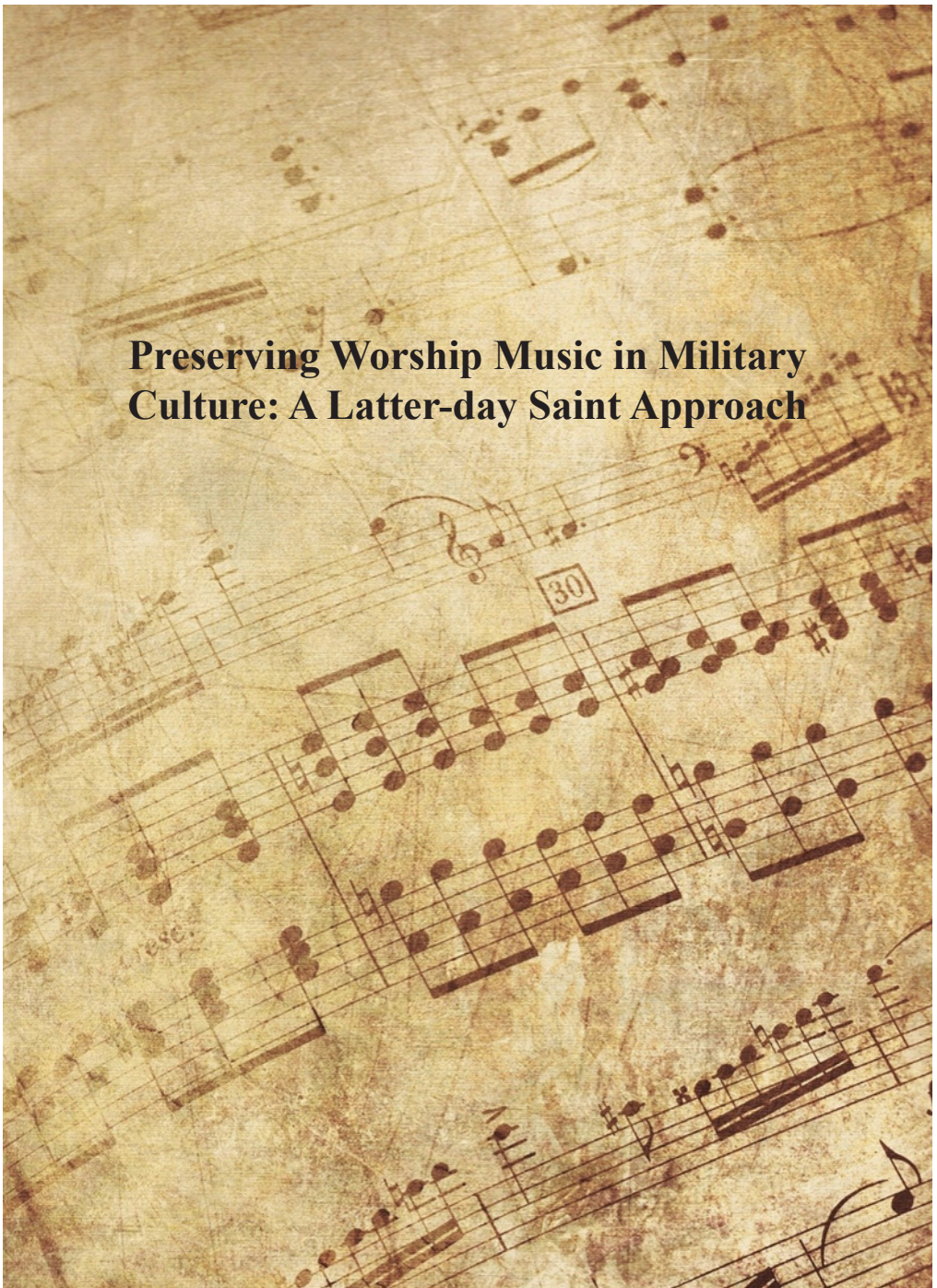




Preserving Worship Music in Military Culture: A Latter-day Saint Approach





**This book is dedicated to my spouse
Jerilyn and our three children: Gabriella,
Owen, and William**

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CONTENTS

Purpose.....	1
Introduction.....	1
Selection of Hymns.....	8
Come, Thou Almighty King.....	11
Come, Thou Fount of Every Blessing.....	15
Jesus, the Very Thought of Thee.....	19
Come, Ye Thankful People, Come.....	23
What a Friend We Have in Jesus.....	27
When Peace Like a River.....	31
A Mighty Fortress Is Our God.....	35
Rock of Ages, Cleft for Me.....	39
My Faith Looks Up to Thee.....	43
My Country, 'Tis of Thee.....	47
Amazing Grace! How Sweet the Sound.....	53
I Need Thee Every Hour.....	57
Stand Up, Stand Up for Jesus.....	61
Nearer, My God, to Thee.....	65
Blest Be the Tie That Binds.....	69
Bibliography.....	72





PURPOSE

The purpose of this booklet is to help preserve worship music in military culture and provide an additional resource to assist chaplains and service members to connect with the beauty, power, and love embedded in the hymns. It includes an introduction, a selection of fifteen hymns extracted from the *Book of Worship for United States Forces*,¹ their lyrics and scores, scriptural references, and origin stories.

Worship music has been employed and referenced throughout Holy Scripture and research in the neurosciences now confirm its effectiveness and value to the human body. The environment in which chaplains perform their labors is as diverse as music is varied. Music “may merely entertain,” explained Wilson-Dickson, “but it can also excite, persuade, move and cure.”² Its application in worship helps bridge the gap between the experiences of Christians today and those from the past. Paul’s letter to the Philippians explained that Christians need not worry, “but in everything by prayer and supplication with thanksgiving let your requests be made known unto God” (Philippians 4:6). Applying this admonition with the Latter-day Saint idea that the “song of the righteous is a prayer unto [God]” (Doctrine and Covenants 25:12), Paul’s promised blessing, recorded in the following verse, can be pursued through the singing of the hymns—“And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus” (Philippians 4:7).

INTRODUCTION

“Sacred song,” wrote Reverend David R. Breed, “seems to be the instinctive utterance of the human soul. Poetry and music are as old as the race, and they have been employed from the first in the service of religion.”³ In this service, the application of worship music has

1. Armed Forces Chaplains Board, *Book of Worship for United States Forces* (Washington DC: US Government Printing Office, 1974).

2. Andrew Wilson-Dickson, *The Story of Christian Music*, 11.

3. David R. Breed, *The History and Use of Hymns and Hymn-Tunes* (New York: Fleming H. Revell Company, 1903), 11.





been applied almost universally, though diverse and varied in application. American poet H. W. Longfellow explained that “music is the universal language of mankind.”⁴ Yet, British composer Andrew Wilson-Dickson, referencing the dissensions and strife among Christians, explained that this “romantic notion” of a “universal language accepted and understood by all [was] far too simple.”⁵ Therefore, a more careful understanding of this “romantic notion” would emphasize music’s universality—that it can be found and applied among every society—but demands respect for the many variations in its application. Indeed, this was the conclusion of a study conducted by researchers at Harvard University: “Music is in fact universal: It exists in every society (both with and without words), varies more within than between societies, regularly supports certain types of behavior, and has acoustic features that are systematically related to the goals and responses of singers and listeners...It is produced worldwide in diverse behavioral contexts that vary in formality, arousal, and religiosity.”⁶

Researchers have further observed, that “music and medicine have been closely associated for centuries...[But] the traditional close association between music and medical practice was largely forgotten in the technological explosion of the 20th century.”⁷ One explanation for this is the “present rationalism of western culture [where] music is thought of as one of ‘the arts’ and thus relegated to areas of life regarded (like religion) as decorative, perhaps enhancing, but ines-

4. Henry W. Longfellow, *Outre-mer: A Pilgrimage Beyond the Sea* (London: G. Routledge and Company, 1857), 146, accessed September 5, 2020, https://books.google.com/books?id=LwkMAAAAYAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

5. Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel an Authoritative Illustrated Guide to All the Major Traditions of Music for Worship* (Batavia, IL: Lion Publishing, 1992), 11.

6. Samuel A. Mehr et al., “Universality and Diversity in Human Song,” *Science* 366, no. 6468 (November 22, 2019): 970–988, accessed September 5, 2020, https://science.sciencemag.org/content/sci/366/6468/eaax0868.full.pdf?casa_token=d-dab5D0AtGgAAAAA:rxflCDMqlrhZb82rwayaE97n5oZlZJHrrNT8jTbfLnc-5E6S9NiXGJFIQKTPu9hjt_SjlEETUR_zKnZI.

7. Susan Munro and B. Mount, “Music Therapy in Palliative Care,” *Canadian Medical Association Journal* 119, no. 9 (November 1978): 1029.





sential.”⁸ The effects of this “relegation” has impacted even the use of worship music in military culture. In contrast, Wilson-Dickson explained:

In many non-Western societies, a different perspective puts an innate sense of supernatural at the centre of life, together with its expression in music, dance, painting and sculpture. Eastern cultures, largely untouched by Western Christianity, have always thought this way...To such peoples, music is known to have a unique control over the senses, and full advantage is taken of the fact.⁹

This booklet is an attempt to preserve the rich history of worship music in military culture by providing a resource for chaplains and to help them exploit worship music’s power to “control the senses” and to take “full advantage” of its beauties.

This is not a novel idea, and in fact, other chaplains have rediscovered the beauty and power of music. After multiple deployments, Army National Guard Chaplain Jan Koczera, reported being burned out with “deep emotional and spiritual wounds.”¹⁰ Healing came in the form of harp music. When he first heard it played, he said “it sounded beautiful, and I knew right away that I had to take it up for myself.”¹¹ Chaplain Koczera said, “it seems to me that in making the body-soul connection, one of our failings both as people and as Presbyterians is that we get overly intellectual...The harp has helped me to reestablish that connection in my ministry.”¹²

In that ministry, Chaplain Koczera has helped ameliorate the effects of crisis and calamity among countless service members who face the stressors of war, turmoil, moral injury, and crises of faith. These experiences leave service members and their families with such feelings of envy, rage, anger, fear, despair, distress, irritation, nervous-

8. Andrew Wilson-Dickson, *The Story of Christian Music*, 9.

9. Andrew Wilson-Dickson, *The Story of Christian Music*, 9–10.

10. Emily Enders Odom, “Healing Music: A Chaplain Discovers Spiritual Benefits in the Ancient Art of Harp Playing,” *Presbyterians Today* (December 2009): 18.

11. Emily Enders Odom, “Healing Music,” 18.

12. Emily Enders Odom, “Healing Music,” 19.





ness, decreased confidence, suspicion, anxiety, depression, distraction, and loneliness—as if separated from God and others.¹³ Nevertheless, with the “resurgence in interest and research to evaluate the physiologic and psychological effects of music,” as well as the advances in the neurosciences, much is being learned.¹⁴

One study found that “music listening activates a multitude of brain structures involved in cognitive, sensorimotor, and emotional processing.”¹⁵ Another study found that “carefully selected music can reduce stress, enhance a sense of comfort and relaxation, offer distraction from pain, and enhance clinical performance.”¹⁶ The researchers of the same study further explained that the *type* of music is just as important that there *is* music:

With regard to direct physiologic effects, in animals, music changes neuronal activity with entrainment to musical rhythms in the lateral temporal lobe and in cortical areas devoted to movement. Steady rhythms entrain respiratory patterns. Listening to classical music increases heart rate variability, a measure of cardiac autonomic balance (in which increased levels reflect less stress and greater resilience), whereas listening to noise or rock music decreases heart rate variability (reflecting greater stress). In students engaged in stressful tasks, lower salivary cortisol levels are noted in those listening to music compared with control subjects, whose cortisol levels increased.¹⁷

It would be careless not to point out, as Chaplain Koczera stated, that these “curative properties are also known in Holy Scripture.”¹⁸

One particularly significant passage includes the account

13. Lynn K. Hall, *Counseling Military Families: What Mental Health Professionals Need to Know* (New York, NY: Routledge, 2008), 153-189.

14. Susan Munro and B. Mount, “Music Therapy,” 1029.

15. Stefan Koelsch, “A Neuroscientific Perspective on Music Therapy,” *Annals of the New York Academy of Sciences* 1169 (August 2009): 374.

16. Kathi J. Kemper and Suzanne C. Danhauer, “Music as Therapy,” *South Med Journal* 98, no. 3 (2005): 286.

17. Kemper and Danhauer, “Music as Therapy,” 283.

18. Emily Enders Odom, “Healing Music,” 19.





where David is called to play the harp for King Saul (see 1 Samuel 16:14–23).¹⁹ When Saul was first made King, God blessed him with “prudence, courage, alacrity, and other gifts wherewith [God] qualified him for his public employment,” as highlighted in Rev. Joseph Benson’s Commentary.²⁰ When the Spirit of the LORD departed from Saul, he was left feeling troubled, which Rev. Benson clarified: “Stirred up in him unruly passions, such as envy, rage, fear, or despair. Hence he grew fretful, peevish, and discontented, timorous, suspicious, frequently startling and trembling, as the Hebrew word here used seems to import.”²¹ When David played the harp, “Saul was refreshed, and was well” (1 Samuel 16:23).

When music is employed in worship, a conduit to God’s light and love is turned on from this side of heaven. This phenomenon is, perhaps, more effective with music than even the most inspirational sermons. Consider the observation written by R. S. K. Seeley in the forward of Kathleen Blanchard’s *Stories of Bountiful Hymns*. He explained, “many a person who has forgotten all the sermons he ever heard and who has become a stranger to all forms of organized religion has found comfort and solace, in a crisis or calamity, in a verse of a hymn remembered and loved from early childhood.”²² Thus, worship music has the power to connect chaplains, service members, and others with God’s light and love.

Carl F. Price, author and founder of the Hymn Society of America (now the Hymn Society in the United States and Canada) ruminated on this idea—that hymns have the ability to connect people with each other’s experiences. He concluded:

Every real hymn has its story, if only we could discover it. The background of the author’s life, his spiritual experiences, his

19. Unless otherwise indicated, quotations and references from the New or Old Testament will be the King James Version.

20. Joseph Benson, *Commentary of the Old and New Testaments* (New York, NY: T. Carlton and J. Porter, 1857), 1 Samuel 16:14, accessed September 6, 2020, https://biblehub.com/commentaries/benson/1_samuel/16.htm.

21. Joseph Benson, *Commentary*, 1 Samuel 16:14.

22. R. S. K. Seeley, foreword, in Blanchard, Kathleen, *Stories of Beautiful Hymns* (Grand Rapids, MI: Zondervan Publishing House, 1942), 7.





conflicts, his sufferings, his victories, sometimes a startling incident, sometimes a season of exaltation—these things are woven into the thought and feeling of a great hymn. And perhaps, in some measure, the fact that these hymns have been wrought out of actual human experience gives to them the great power which they undoubtedly exert upon the hearts of men. Certainly, to know what conditions produced a given hymn often adds to our appreciation of its meaning and our responsiveness to its message.²³

Therefore, in order to enhance this great power, a major function of this booklet is to capture, as much as possible, the stories and traditions associated with a selection of hymns from the *Book of Worship for United States Forces*.

For over 45 years the *Book of Worship for United States Forces* has been the essential reference for Christian denominations in the military. It is “a unique interfaith publication [and] hymns and worship resources have been carefully selected to provide for the spiritual needs of many diverse groups of worshipers within the military community.”²⁴ Yet, since its publication, the religious and nonreligious diversity within the military has grown exponentially. Indeed, “since the Reformation,” explained Wilson-Dickson, “different elements in society have emphasized particular and limited aspects of the faith, splitting the white light of the gospel into a rainbow of colours. The diversity of hues has since become progressively greater, along with the segmentation of the culture that gives them expression.”²⁵ Perhaps this is why there has not been a revision nor replacement for the *Book of Worship for United States Forces*.

Christianity has been divided in doctrines and forms of worship through its history; nevertheless, the unifying and comforting power of music has been employed as an antidote. Hymns have “a great unifying influence,” wrote Seeley, “they bridge the gap between the

23. Carl F. Price, *One Hundred and One Hymn Stories* (New York, NY: Abingdon Press, 1923), 5.

24. Armed Forces Chaplains Board, *Book of Worship for United States Forces* (Washington DC: US Government Printing Office, 1974), 5.

25. Andrew Wilson-Dickson, *The Story of Christian Music*, 245.





ages and heal the breaches between denominations. For while there are grievous divisions among us, yet we are one in the praise of God and in our personal experience of His love.”²⁶ This unifying power and experience of love was captured in the interdenominational publication of the *Book of Worship for United States Forces* and must be preserved for the benefit of chaplains, service members, and their families.

The approach for this booklet stems from influences gleaned by the author’s membership in The Church of Jesus Christ of Latter-day Saints with its teachings and doctrines. One Latter-day Saint author, Mary D. Poulter, wrote, “Latter-day Saints, as well as other early American Christians, used hymnbooks not only for worship, but also for educational and social purposes...Hymns have always been a source of spiritual nourishment, sustaining religious hopes as well as teaching and reinforcing doctrine.”²⁷ A source for driving such a love for hymns among Latter-day Saints is found in Restoration Scripture. The Lord instructed the Church to “make a selection of sacred hymns...for my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads” (Doctrine and Covenants 25:11–12).

Such a blessing has been received by countless people because sacred lyrics and hymns, as explained by Dr. Stephen Marini, of the Wellesley College, “have been sung, preached, and prayed by millions of Americans..., [and] have been rehearsed in an unending round of living oral tradition.”²⁸ One such long-standing tradition includes the efforts of The Tabernacle Choir at Temple Square and their broadcast of *Music and the Spoken Word*. The Choir “is dedicated to the universal language of music that has the power to bring joy, peace, and healing to its listeners...[which] transcends cultural and generational boundaries and brings together people from around the world through

26. R. S. K. Seeley, in *Stories of Beautiful Hymns*, 7.

27. Mary D. Poulter, “Doctrines of Faith and Hope Found in Emma Smith’s 1835 Hymnbook,” *BYU Studies Quarterly* 37, no. 2 (April 1997): 33–34.

28. Stephen A. Marini, “Hymnody and History: Early American Evangelical Hymns as Sacred Music,” *Music in American Religious Experience*, eds. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow (New York: Oxford University Press, 2006), 123.





stirring music.”²⁹

SELECTED HYMNS

While the *Book of Worship for United States Forces* includes over 600 different hymns, only fifteen of them could be included in this booklet. Efforts were made to carefully select popular hymns; however, the task was inevitably subjective. Nearly half (seven) of those selected are a part of the official hymnal of The Church of Jesus Christ of Latter-day Saint.³⁰ The other eight, while not included in that 1985 hymnal, were nevertheless popular among the Latter-day Saints and other Christians.³¹ The popularity of each of these selected hymns, in part, was evident by the volume of resources available. This ultimately determined which hymns were selected.

While this selection is small and represents just one approach, every hymn is valuable. Poulter noted that “hymns have always been a source of spiritual nourishment, sustaining religious hopes as well as teaching and reinforcing doctrine.”³² When today’s personal experiences intersect with the rich history of the past, the effects of spiritual nourishment and religious hopes can be magnified. “Sometimes,” explained scholar Karen Davidson, “the story behind a hymn is dramatic and personal.”³³ This booklet now attempts to exploit and bring

29. The Tabernacle Choir, “About Us,” accessed September 6, 2020, <https://www.thetabernaclechoir.org/about.html>.

30. *Hymns* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1985), accessed March 15, 2021, <https://www.churchofjesuschrist.org/music/library/hymns?lang=eng>. The seven hymns included in this hymnal are: *Jesus, the Very Thought of Thee* (27), *Come, Ye Thankful People, Come* (74), *A Mighty Fortress Is Our God* (114), *Rock of Ages, Cleft for Me* (123), *My Country, 'Tis of Thee* (193), *I Need Thee Every Hour* (424) and *Nearer, My God, to Thee* (470).

31. Those include: *Come, Thou Almighty King* (17), *Come, Thou Fount of Every Blessing* (21), *What a Friend We Have in Jesus* (106), *When Peace like a River* (107), *My Faith Looks Up to Thee* (135), *Amazing Grace! How Sweet the Sound* (375), *Stand Up, Stand Up for Jesus* (433), and *Blest Be the Tie That Binds* (504).

32. Mary D. Poulter, “Doctrines of Faith and Hope Found in Emma Smith’s 1835 Hymnbook,” *BYU Studies Quarterly* 37, no. 2 (April 1997): 33–34.

33. Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City, UT: Deseret Book, 2009), vii.





to light some of these experiences.

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Come, Thou Almighty King

17

Anonymous, c. 1757, cento, alt.

Italian Hymn 6. 6. 4. 6. 6. 6. 4.
Felice de Giardini, 1716-1796

1. Come, thou al - might - y King, Help us thy
2. Come, thou in - car - nate Word, Gird on thy
3. Come, Ho - ly Com - fort - er, Thy sa - cred
4. To thee, great One in Three, The high - est

name to sing, Help us to praise: Fa - ther, all -
might - y sword, Our prayer at - tend: Come, and thy
wit - ness bear In this glad hour: Thou who al -
prais - es be, Hence ev - er - more! Thy sov - ereign

glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign
peo - ple bless, And give thy word suc - cess; Spir - it of
might - y art, Now rule in ev - ery heart, And ne'er from
maj - es - ty May we in glo - ry see, And to e -

o - ver us, An - cient of Days.
ho - li - ness, On us de - scend.
us de - part, Spir - it of power.
ter - ni - ty Love and a - dore. A - men.





Come, Thou Almighty King³⁴

Isaiah 42:1

Zechariah 4:6

Romans 8:15–16

2 Corinthians 13:14

The authorship of this hymn has sometimes been attributed to Charles Wesley because it first appeared on a Methodist tract along with the lyrics, *Jesus, Let Thy Pitying Eye*—which was written by Wesley.³⁵ Though the date of this tract was unknown, Michael Hawn, professor of sacred music at Perkins School of Theology, noted that this hymn was set to the same unusual poetic meter as the British national hymn, *God Save the King*,—which Wesley never used in any of his published hymns.³⁶ American's may recognize the tune of *God Save the King* because it follows the same melody as *My Country, 'Tis of Thee*.

According to Robert Cottrill, this hymn was printed at a time when the “Methodists were enduring great persecution in Britain.”³⁷ The original second stanza addressed Jesus as a military leader, which is omitted from most hymnals today:

Jesus, our Lord, arise,
Scatter our enemies, and make them fall;
Let Thine almighty aid our side defense be made,

34. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 27.

35. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations* (New York, NY: Dover Publication, 1907) 1:251, accessed February 18, 2021, https://archive.org/details/imslp-dictionary-of-hymnology-julian-john/PMLP213617-Julian-DictionaryOfHymnology_A-O/mode/2up.

36. Michael C. Hawn, “History of Hymns: Wesley not author of ‘Come, Thou Almighty King,’” May 21, 2013, accessed February 18, 2021, <https://www.umc-discipleship.org/resources/history-of-hymns-wesley-not-author-of-come-thou-almighty-king>.

37. Robert Cottrill, “Come, Thou Almighty King,” January 9, 2012, accessed February 18, 2021, <https://wordwiseshymns.com/2012/01/09/come-thou-almighty-king/>.





Our souls on Thee be stayed; Lord, hear our call.³⁸

Cottrill also suggested that this hymn might have been “written to remind Christians that they were accountable to a higher power than the king of England.”³⁹ In that same spirit, some have suggested that this hymn was a parody and imitation to the British national anthem.⁴⁰

There is a story that during the American Revolution a group of Hessian troops interrupted worship services for a congregation of patriotic colonists on Long Island. They demanded the congregation to sing *God Save the King*. In response, the “organist started the tune that we call ‘America’; but the people, true to the cause of the American colonies and to their God, sang this hymn: ‘Come, Thou *Almighty* King, Help us *Thy* name to sing.’ And the soldiers withdrew without enforcing their demands.”⁴¹

38. Robert Cottrill, “Come, Thou Almighty King.”

39. Robert Cottrill, “Today in 1788 Charles Wesley Dying,” March 28, 2010, accessed February 18, 2021, <https://wordwisehymns.com/2010/03/28/today-in-1788-charles-wesley-dying/>.

40. Carl F. Price, *One Hundred and One Hymn Stories*, 101 and Tiffany Shomsky, “Come, Thou Almighty King,” Hymnary, accessed February 18, 2021, https://hymnary.org/text/come_thou_almighty_king_help_us_thy.

41. Carl F. Price, *One Hundred and One Hymn Stories*, 101.







Come, Thou Fount of Every Blessing

21

Robert Robinson, 1735–1790, cento

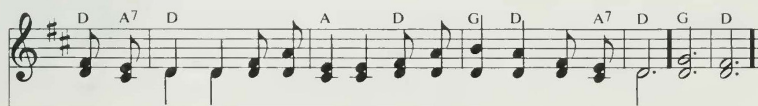
Nettleton 8. 7. 8. 7. D.
American folk melody
Wyeth's 'Repository of Sacred Music,' 1813



1. Come, thou fount of ev - ery bless-ing, Tune my heart to sing thy grace;
Streams of mer - cy, nev - er ceas-ing, Call for songs of loud - est praise.
2. Here I raise my Eb - e - ne - zer; Hith - er by thy help I'm come;
And I hope, by thy good plea-sure, Safe - ly to ar - rive at home.
3. O to grace how great a debt - or Dai - ly I'm con - strained to be!
Let that grace now, like a fet - ter, Bind my wan - dering heart to thee.



Teach me some me - lo - dious son - net, Sung by flam - ing tongues a - bove;
Je - sus sought me when a stran - ger, Wan - dering from the fold of God;
Prone to wan - der, Lord, I feel it; Prone to leave the God I love;



Praise the mount; I'm fixed up - on it, Mount of God's un - chang - ing love!
He, to res - cue me from dan - ger, In - ter - posed with pre - cious blood.
Here's my heart; O take and seal it, Seal it from thy courts a - bove. A - men.





Come, Thou Fount of Every Blessing⁴²

1 Samuel 7:12

Ephesians 2:7–8

Hawn noted that “all hymns are to some extent autobiographical in that they reveal something of the author’s spiritual experience.”⁴³ He further noted that, the stanza, “Prone to wander, Lord, I feel it; Prone to leave the God I love,” is especially autobiographical of Robert Robinson’s (1735–1790) youth.⁴⁴ Interestingly, regarding the end of Robinson’s life, author W. J. Limmer Sheppard considered the same stanza as “tragically prophetic.”⁴⁵

O to grace how great a debtor
Daily I’m constrained to be!
Let that grace now, like a fetter,
Bind my wandering heart to thee.
Prone to wander, Lord, I feel it;
Prone to leave the God I love;
Here’s my heart; O take and seal it,
Seal it from thy courts above.⁴⁶

Robinson was born in 1735 and at the age of fourteen was sent to London to work for a hairdresser. Before he turned eighteen he “fell among evil companions,”⁴⁷ and according to Blanchard, “had the unenviable reputation of being the reckless leader of a notorious gang of dissolute young men.”⁴⁸ While wandering the streets in London, Robinson and his companions, got an old fortune teller drunk in order to make fun of her predictions. When she told him that “he would live

42. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 31.

43. Michael C. Hawn, “History of Hymns: ‘Come, Thou Fount of Every Blessing,’” June 19, 2013, accessed February 18, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-come-thou-fount-of-every-blessing>.

44. Michael C. Hawn, “History of Hymns: ‘Come, Thou Fount of Every Blessing.’”

45. W. J. Limmer Sheppard, *Great Hymns and Their Stories* (Fort Washington, PA: Christian Literature Crusade, 1962), 159–160.

46. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 31.

47. Carl F. Price, *One Hundred and One Hymn Stories*, 77.

48. Kathleen Blanchard, *Stories of Favorite Hymns* (Grand Rapids, MI: Zondervan Publishing House, 1940), 19.





to see his children and grandchildren, the prophecy sobered him with the thought of the responsibilities of life.”⁴⁹

Sometime after, he wandered into a building full of people and found a bench to rest on. Before falling asleep however, “he heard a loud voice from the pulpit give out the text, ‘O generation of vipers, who has warned you to flee from the wrath to come.’”⁵⁰ Listening to the remainder of George Whitefield’s sermon more than woke his weary body, it aroused in him a desire to change the course of his life. As it were, explained Price, “he came to the ‘Fount of every blessing’ with the prayer, ‘Here’s my heart, O take and seal it.’”⁵¹

A few years later, and under the guidance of Whitefield, Robinson became a preacher and wrote “Come, Thou Fount of Every Blessing.”⁵² In the wake of its growing popularity, it became a sore reminder for Robinson of the feelings he once enjoyed. Towards the end of his life, explained some authors, Robinson became “careless in his conduct,”⁵³ “gave way to frivolous habits,”⁵⁴ and returned to a life of wandering, “Prone to leave the God [he] loved.”⁵⁵

Once, while traveling in a stagecoach, a woman spoke to him about the hymn “and the blessing it had brought to her soul.”⁵⁶ He tried to evade the conversation, but the women persisted. Agitated, and overcome by emotion, he exclaimed, with tears in his eyes: “Madam, I am the poor unhappy man who composed that hymn many years ago; and I would give a thousand worlds, if I had them, to enjoy the feelings

49. Carl F. Price, *One Hundred and One Hymn Stories*, 77.

50. Kathleen Blanchard, *Stories of Favorite Hymns*, 19.

51. Carl F. Price, *One Hundred and One Hymn Stories*, 77.

52. Charles Hutchins, *Annotations of the Hymnal: Notes, Biographical Sketches of Authors, Originals and References* (Hartford, CT: M. H. Mallory and Company, 1872), 140–141, accessed February 20, 2021, <https://archive.org/details/annotation-sofhym00hutc/mode/2up>.

53. Kathleen Blanchard, *Stories of Favorite Hymns*, 20.

54. Carl F. Price, *One Hundred and One Hymn Stories*, 77.

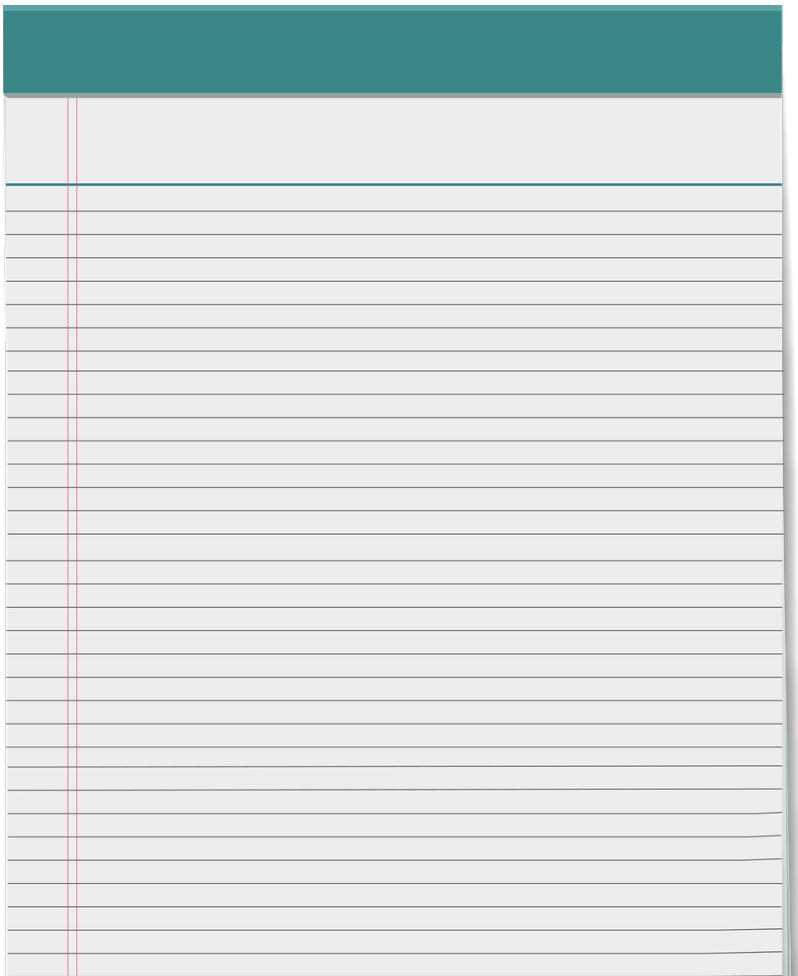
55. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 31.

56. W. J. Limmer Sheppard, *Great Hymns and Their Stories*, 160.





I had then.”⁵⁷



57. Carl F. Price, *One Hundred and One Hymn Stories*, 77; Kathleen Blanchard, *Stories of Favorite Hymns*, 20; and W. J. Limmer Sheppard, *Great Hymns and Their Stories*, 160.





Jesus, the Very Thought of Thee

27

Ascribed to Bernard of Clairvaux, c. 1091-1153, cento
Tr. by Edward Caswall, 1814-1878, alt.

St. Agnes C. M.
John B. Dykes, 1823-1876

1. Je - sus, the ver - y thought of thee With sweet-ness fills my breast;
2. No voice can sing, no heart can frame, Nor can the mem - ory find
3. O hope of ev - ery con - trite heart, O joy of all the meek,
4. But what to those who find? Ah, this Nor tongue nor pen can show;
5. Je - sus, our on - ly joy be thou, As thou our prize wilt be;

But sweet-er far thy face to see, And in thy pres - ence rest.
A sweet-er sound than thy blest name, O Sav - ior of man-kind.
To those who fall, how kind thou art! How good to those who seek!
The love of Je - sus, what it is None but his loved ones know.
Je - sus, be thou our glo - ry now, And through e - ter - ni - ty. A - men.



Jesus, the Very Thought of Thee⁵⁸

Psalms 25(24):14

Ephesians 3:19

Psalms 104:34

Enos 1:27

Born in 1091, Bernard of Clairvaux was the son of a Knight who fought in the First Crusade and never returned.⁵⁹ Writing of the life Bernard gave up to become a monk, Julian explained: “The world, it would be thought, would have had overpowering attractions for a youth who, like Bernard, had all the advantages that high birth, great personal beauty, graceful manners, and irresistible influence could give, but, strengthened in the resolve by night visions of his mother (who had died in 1105), he chose a life of asceticism, and became a monk.”⁶⁰ Later in life, Bernard “attracted multitudes to church to listen to his golden voice,” explained Blanchard, they came to hear “his persuasive and eloquent preaching.”⁶¹ He even traveled throughout France and Germany and successfully gathered support for the Second Crusades. After its failure however, “sole blame...was placed upon Bernard,”⁶² and “his apology for his part in the matter [was] extant.”⁶³ He only lived a few years longer and died in 1153 at the impressive age of 63 years old.⁶⁴

This hymn is generally attributed to Bernard, but some have pointed out that “evidence is lacking to prove definitely that he wrote this

58. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 36–37.

59. Kathleen Blanchard, *Stories of Popular Hymns* (Grand Rapids, MI: Zondervan Publishing House, 1939), 70.

60. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:136.

61. Kathleen Blanchard, *Stories of Popular Hymns*, 71.

62. Darnell St. Romain, “History of Hymns: ‘Jesus, the Very Thought of Thee,’” June 21, 2013, accessed February 19, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-jesus-the-very-thought-of-thee>.

63. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:136.

64. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:136.





song.”⁶⁵ Davidson explained that that the hymn originated from a longer, 192 line Latin poem that was eventually translated into English by Edward Caswall in the mid 1800s.⁶⁶ It was Caswall who chose the “five stanzas (1–4 and 40) to be used as a vesper hymn for the Feast of the Most Holy Name of Jesus during the second Sunday after epiphany.”⁶⁷ It has become a popular hymn for many and some have suggested that even “the Latin original was sung by knights guarding the holy sepulchre in Jerusalem.”⁶⁸ Whether or not Bernard, or some other Christian penned the poem, Davidson concluded that it was a beautiful articulation of Psalm 104:34, which reads: “My meditation of him shall be sweet: I will be glad in the LORD.”⁶⁹

Jesus, the very thought of thee
With sweetness fill my breast;
But sweeter far thy face to see,
And in thy presence rest.⁷⁰

65. Robert Cottrill, “Jesus, the Very Thought of Thee,” February 17, 2012, accessed February 19, 2021, <https://wordwisehymns.com/2012/02/17/jesus-the-very-thought-of-thee/>; see also Chris Fenner, “Jesu Dulcis Memoria,” Hymnology Archive, October 19, 2018, accessed February 19, 2021, <https://www.hymnologyarchive.com/jesu-dulcis-memoria>.

65. Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City, UT: Deseret Book, 2009), 183.

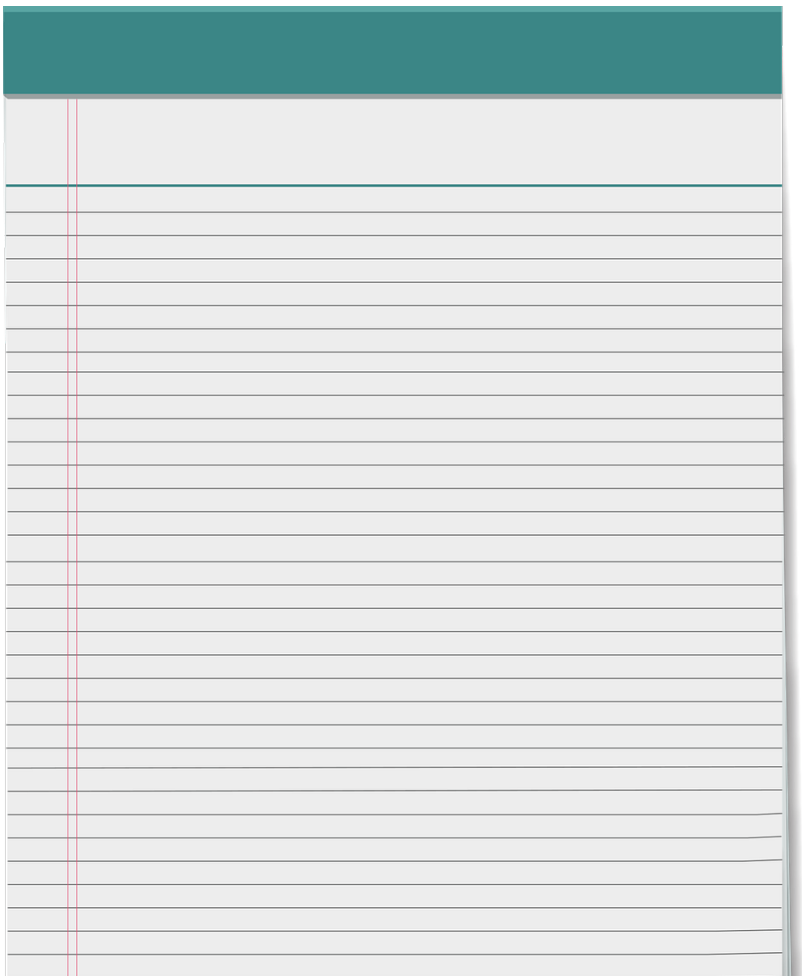
67. Luke Getz, “Jesus, the Very Thought of Thee,” Hymnary, accessed February 19, 2021, https://hymnary.org/text/jesus_the_very_thought_of_thee.

68. Robert Cottrill, “Jesus, the Very Thought of Thee,” February 17, 2012.

69. Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City, UT: Deseret Book, 2009), 183.

70. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 36–37.







Come, Ye Thankful People, Come

74

Henry Alford, 1810-1871

St. George's Windsor 7. 7. 7. 7. D.
George J. Elvey, 1816-1893

Chord progression: F, C, F, Dm, C, F, C, F, Dm, Gm, A.

1. Come, ye thank-ful peo-ple, come, Raise the song of har-vest home;
2. All the world is God's own field, Fruit un-to his praise to yield;
3. For the Lord our God shall come, And shall take his har-vest home,
4. E-ven so, Lord, quick-ly come, Bring thy fi-nal har-vest home;

Chord progression: Dm, Gm, C, F, G7, C, Dm, C, G7, C.

All is safe-ly gath-ered in Ere the win-ter storms be-gin;
Wheat and tares to-gether sown, Un-to joy or sor-row grown;
From his field shall in that day All of-fens-es purge a-way,
Gath-er thou thy peo-ple in, Free from sor-row, free from sin,

Chord progression: C, C7, F, C7, F, F7, Bb, F7, Bb.

God, our mak-er, doth pro-vide For our wants to be sup-plied;
First the blade, and then the ear, Then the full corn shall ap-pear;
Give his an-gels charge at last In the fire the tares to cast,
There, for-ev-er pu-ri-fied, In thy pres-ence to a-bide;

Chord progression: D, Gm, C, F, Bb, F, Dm, F, C7, F, Bb, F.

Come to God's own tem-ple, come, Raise the song of har-vest home.
Lord of har-vest, grant that we Whole-some grain and pure may be.
But the fruit-ful ears to store In his gar-ner ev-er more.
Come, with all thine an-gels, come, Raise the glo-rious har-vest home. A-men.





Come, Ye Thankful People, Come⁷¹

Matthew 3:12

Matthew 13:3–39

Mark 4:3–20, 28–29

Luke 3:17

Luke 8:5–15

Doctrine and Covenants 86:1–7

Mark 4:26–28

Henry Alford (1810–1871) was described as a “true and sincere man...that his friends loved.”⁷² His mother died giving birth and he was raised by his father initially, then by his uncle later in his youth.⁷³ Both were influential in his life because he eventually followed in their steps and become an Anglican priest; he graduated from Trinity College in 1832.⁷⁴ After being ordained, he served for eighteen years as the vicar of the Wymeswold parish in a rural area of Leicestershire, England.⁷⁵ During that time he published this hymn under the title, “After Harvest.” Though somewhat intuitive, Cottrill explained that Alford wrote this hymn for a “festival celebrating the end of harvest time.”⁷⁶ Consider the first stanza:

Come, ye thankful people, come,
Raise the song of harvest home;
All is safely gathered in
Ere the winter storms begin;

71. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 85.

72. Kathleen Blanchard, *Stories of Favorite Hymns*, 22.

73. Victoria Schwarz and Wilson Pruitt, “History of Hymns: ‘Come, Ye Thankful People, Come,’” October 29, 2020, accessed February 20, 2021, <https://www.umc-discipleship.org/articles/history-of-hymns-come-ye-thankful-people-come>.

74. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:39; Victoria Schwarz and Wilson Pruitt, “History of Hymns: ‘Come, Ye Thankful People, Come.’”

75. Chris Fenner, “Come, Ye Thankful People, Come,” Hymnology Archive, November 7, 2019, accessed February 20, 2021, <https://www.hymnologyarchive.com/come-ye-thankful-people-come>.

76. Robert Cottrill, “Come, Ye Thankful People, Come,” April 8, 2013, accessed February 20, 2021, <https://wordwisehymns.com/2013/04/08/come-ye-thankful-people-come/>.





God, our maker, doth provide
For our wants to be supplied;
Come to God's own temple, come,
Raise the song of harvest home.⁷⁷

Explaining how this hymn may have been incorporated into worship during harvest time, Tom Stewart wrote:

It addresses the common theme of harvest festivals, called in England the Harvest Home, which is celebrated in English churches usually during the month of September. A thanksgiving service would be held in the church, where the bounty of the harvest is collected, displayed with the fall trappings of pumpkins and autumn leaves, and then dispensed to the needy. And, of course, unlike the humanist that is essentially grateful to only himself, a true Harvest Home celebration acknowledges the provision of God, as did the Pilgrims in 1621 and the ancient Hebrews in their Feast of Firstfruits in the spring on the first day after Passover at the time of the barley harvest.⁷⁸

That this hymn is still sung today, especially during the Thanksgiving holiday season, comes as no surprise. It “gives us an opportunity,” explained Davidson, “to recognize and praise the generous goodness of our Heavenly Father.”⁷⁹

77. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 85.

78. Tom Stewart, “‘Come, Ye Thankful People, Come’: Hymns As Poetry,” accessed February 20, 2021, <https://www.whatsaiththescripture.com/Poetry/Come-Ye-Thankful-People.html>.

79. Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City, UT: Deseret Book, 2009), 136.





106

What a Friend We Have in Jesus

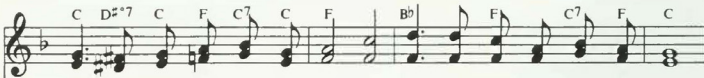
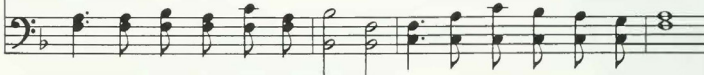
Joseph Scriven, 1820-1886

Converse 8. 7. 8. 7. D.
Charles Crozat Converse, 1832-1918

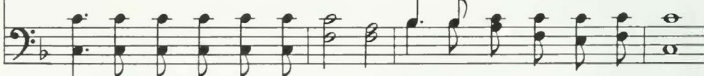
1. What a friend we have in Je - sus, All our sins and griefs to bear!
2. Have we tri - als and temp - ta - tions? Is there trou - ble an - y - where?
3. Are we weak and heav - y - lad - en, Cum - bered with a load of care?



What a priv - i - lege to car - ry Ev - ery - thing to God in prayer!
We should nev - er be dis - cour - aged: Take it to the Lord in prayer!
Pre - cious Sav - ior, still our ref - uge— Take it to the Lord in prayer!



O what peace we of - ten for - feit, O what need - less pain we bear,
Can we find a friend so faith - ful, Who will all our sor - rows share?
Do your friends de - spise, for - sake you? Take it to the Lord in prayer!



All be - cause we do not car - ry Ev - ery - thing to God in prayer!
Je - sus knows our ev - ery weak - ness— Take it to the Lord in prayer!
In his arms he'll take and shield you, You will find a sol - ace there. A - men.





What a Friend We Have in Jesus⁸⁰

John 14:14

John 15:15

Philippians 4:6

1 Thessalonians 5:16–18

Life for the obscure man who wrote this hymn was hard and filled with tragedy and great disappointment.⁸¹ Joseph M. Scriven (1819–1886) was born and raised in Dublin, Ireland where he eventually studied at Trinity College.⁸² After taking a few classes, explained Hawn, Scriven attempted to join the military but because of poor health had to abandon that pursuit.⁸³ Though he must have been discouraged, he returned to Trinity and graduated in 1842 at the age of 23.⁸⁴ Two years later however, he experienced another major disappointment; this time, the accidental drowning of his fiancée just the night before their wedding.⁸⁵

That same year, he left Ireland and settled in Rice Lake, Ontario in Canada and before his 36th birthday his second wife-to-be died after a short illness.⁸⁶ “Following this calamity,” explained hymnologist Bert Polman, “Scriven seldom had a regular income, and he was forced to live in the homes of others.”⁸⁷ Blanchard explained that he moved to Port Hope where, “touched by the many hardships of the poor,” dedi-

80. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 116.

81. Robert Cottrill, “What a Friend We Have in Jesus,” accessed February 23, 2021, <https://wordwiselyhymns.com/2011/07/20/what-a-friend-we-have-in-jesus/>.

82. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 2:1700.

83. Michael C. Hawn, “History of Hymns: Famed Hymn Begins as Poem in Time of Sorrow,” May 24, 2013, accessed February 23, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-famed-hymn-begins-as-poem-in-time-of-sorrow>.

84. Michael C. Hawn, “History of Hymns: Famed Hymn Begins as Poem in Time of Sorrow.”

85. Bert Polman, “Joseph Medlicott Scriven,” Hymnary, accessed February 23, 2021, https://hymnary.org/person/Scriven_JM.

86. Bert Polman, “Joseph Medlicott Scriven” and Laura de Jong, “What a Friend We Have in Jesus,” Hymnary, accessed February 23, 2021, https://hymnary.org/text/what_a_friend_we_have_in_jesus_all_our_s.

87. Bert Polman, “Joseph Medlicott Scriven.”





cated his life to helping others.⁸⁸ For example, Ira D. Sankey recorded that Scriven was once seen “walking down the streets of Port Hope, where he lived, dressed as a plain working man and carrying a saw-horse and a saw on his mission of help”⁸⁹ A man seeing this, desired to hire Scriven to cut wood but was told by a gentlemen next to him that that would be impossible. When asked why, Sankey explained that the gentleman responded: “He won’t cut wood for you...because you are able to pay for it. He only saws wood for poor widows and sick people.”⁹⁰

Born from disappointment, tragedy, and a life of service, Scriven developed “a deep sense of his dependence upon Christ and of the great truth so helpfully expressed in” this hymn.⁹¹ That the world has been privileged to sing this hymn came almost by accident. Scriven explained that “he had composed it for his mother, to comfort her in a time of special sorrow,” and did not intend it to be seen by anyone else.⁹² Had it not been for a curious and delighted neighbor tending Scriven “a short time before his death,” none but the Lord, Scriven, and his mother would have known it.⁹³

What a friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry
Everything to God in prayer!
O what peace we often forfeit,
O what needless pain we bear,
All because we do not carry
Everything to God in prayer!⁹⁴

88. Kathleen Blanchard, *Stories of Popular Hymns*, 137.

89. Ira D. Sankey, *My Life and the Story of the Gospel Hymns: and of Sacred Songs and Solos* (New York, NY: Harper and Brothers, 1907), 295–296, accessed February 23, 2021, <https://archive.org/details/mylifeandthestor00sankuoft/page/n5/mode/2up>.

90. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 295–296.

91. Carl F. Price, *One Hundred and One Hymn Stories*, 87.

92. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 296.

93. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 296.

94. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 116.





Despite its favor and popularity, some have commented that *What a Friend We Have in Jesus* was bad poetry because “the rhymes are monotonous...[and] it is what might be called doggerel.”⁹⁵ Edward Darling and Donald Davison added, it has been “criticized for being overly self-centered and for saying little about Jesus, other than that he is a faithful and sympathetic friend.”⁹⁶ Nevertheless, “our criticism is made harmless,” explained Bailey, because of “the tremendous service the hymn has rendered. Any unlettered person can understand it; the humblest saint can take its admonitions to heart, practice prayer, find his load more bearable and his spiritual life deepened.”⁹⁷

95. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations* (New York, NY: Charles Scribner’s Sons, 1950), 496, accessed February 23, 2021, <https://archive.org/details/gospelinhymnsbac00bail/mode/1up>.

96. Edward Darling and Donald Davison, eds., “What a Friend We Have in Jesus,” *Companion to Church Hymnal* (Dublin: Columba Press, 2000), 813.

97. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 496.





When Peace like a River

107

Horatio G. Spafford, 1828-1888, alt.

It Is Well 11. 8. 11. 9. with Refrain
Philip P. Bliss, 1838-1876

Chord progression: D^b A^b7sus D⁹ A^b7 D^b A^b7 A^b9 A^b A^b7 D^b

1. When peace like a riv - er at - tends all my way, When
2. Tho' Sa - tan should buf - fet, tho' tri - als should come, Let
3. My sin— O the bliss of this glo - ri - ous thought— My
4. And, Lord, haste the day when our faith shall be sight, The

Chord progression: B^bm¹ F7¹ B^bm¹ A^b E^b A^b A^b7 D⁹ D^b7 G^b B^b7

sor - rows like sea bil - lows roll, What - ev - er my lot, you have
this blest as - sur - ance con - trol, That Christ has re - gard - ed my
sin— not in part but the whole— Is nailed to his cross, and I
clouds be rolled back as a scroll, The trump - et shall sound, and the

Chord progression: E⁹m¹ E^b7 A^b B^bm⁷ A^b7 D⁹ G^b6¹ D^b A^b D^b

taught me to say: "It is well, it is well with my soul."
help - less es - tate, And has shed his own blood for my soul.
bear it no more; Praise the Lord, praise the Lord, O my soul!
Lord shall de - scend— "E - ven so"— it is well with my soul.

Refrain
Chord progression: D⁹ A^b A^b7 D^b G^b D^b A^b D^b

It is well with my soul, it is well, it is well with my soul.
It is well with my soul,





When Peace Like a River⁹⁸

Philippians 4:6–7

Hebrews 4:14–16

After a series of tragedies in Chicago—the death of a son, and a major financial loss—Horatio G. Spafford (1828–1888) decided a lengthy vacation with his family would be in good order.⁹⁹ Just before they were to set sail on the *Ville du Havre* to France, some last minute business kept him from traveling with “his wife Anna [and] their four daughters (Annie, 11; Margaret, 9; Elizabeth, 5; and Tanetta, 2).”¹⁰⁰ Unfortunately, somewhere in the middle of the Atlantic, on November 22, 1873, the *Ville du Havre* was struck early in the morning by another vessel and sunk in only twelve minutes.¹⁰¹ Before it sunk however, Sankey—who was a friend of the Spaffords—explained that “Mrs. Spafford got her children out of their berths and up on deck.”¹⁰²

There, she and her terrified children faced the following scene, as described in a newspaper report:

Men, women, and children, clad only in their night dresses, rushed frantically from the saloons and cabins on the deck, where their frenzied cries mingled with the rushing of the water as it poured into the sides of the steamer. . . The scene on deck was of the most heartrending description. The majority of the passengers were utterly unnerved by the frightful calamity, and were hardly able to stretch a finger even to save themselves. . . While not a few gave themselves up to the wildest demonstrations of hopeless despair. . .

98. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 117.

99. Robert Cottrill, “Today in 1888 – Horatio Spafford Died,” October 16, 2010, accessed February 23, 2021, <https://wordwiseshymns.com/2010/10/16/today-in-1888-horatio-spafford-died/>.

100. Chris Fenner and Chuck Bumgardner, “It is Well with My Soul,” July 6, 2020, accessed February 23, 2021, <https://www.hymnologyarchive.com/it-is-well-with-my-soul>.

101. “Awful Collision in the Atlantic,” *Dundee Courier and Argus*, December 2, 1873, accessed February 23, 2021, https://static1.squarespace.com/static/5b11858da2772cf01402ee6e/t/5f0373e1ddb2f061ae651f97/1594061812990/Dundee_Courier_and_Argus_Dec_2_1873_page3.jpg.

102. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 168.





Only twelve minutes had elapsed from the time of the collision until the *Ville du Havre* went down.¹⁰³

It was in the midst of this chaos, explained Sankey, Mrs. Spafford “knelt down with her children in prayer, asking God that they might be saved if possible; or be made willing to die, if that was his will.”¹⁰⁴ Of this moving moment, Mrs. Spafford explained: “The dear children were so brave. They died praying. Annie said to Maggie and me just before we were swept off the steamer, ‘Don’t be frightened, Maggie, God will take care of us, we can trust Him; and you know, Mama, ‘The sea is His and He made it [Psalm 95:5].’” These were her last words. Maggie and Bessie prayed very sweetly.”¹⁰⁵

What occurred next was recorded by Bertha Spafford Vester, a daughter born to the Spaffords nearly six years after the tragedy:

As mother was pulled down she felt her baby torn violently from her arms. She reached out through the water and caught Tanetta’s little gown. For a moment she held her again, then the cloth wrenched from her hand. She reached out again and touched a man’s leg in corduroy trousers. . . . She had been rolled under and down, and as she rose unconscious to the surface a plank floated under her, saving her life. . . . The splash of an oar brought her to consciousness. She was lying in a boat, bruised from head to foot and sick with sea water, her hair heavy with salt and her thick dressing gown in ribbons. She knew, with no need of being told, that her children were gone.¹⁰⁶

Sankey then explained that after Mrs. Spafford was pulled from the water, she eventually ended up in Cardiff, Wales, where “she cabled to her husband,. . .the message, ‘saved alone.’”¹⁰⁷

Some have said, that on Spafford’s way to join his wife, he

103. “Awful Collision in the Atlantic,” *Dundee Courier and Argus*.

104. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 168.

105. Bertha Spafford Vester, *Our Jerusalem* (Lebanon: Middle East Export Press, 1951), 34.

106. Bertha Spafford Vester, *Our Jerusalem*, 35.

107. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 168.





“penned [the hymn] as he approached the area of the ocean thought to be where the ship carrying his daughters had sunk.”¹⁰⁸ However, Sankey wrote that it was composed “in 1876, [two years later,] when...[he] was entertained at the home of Mr. and Mrs. Spafford for a number of weeks.”¹⁰⁹

In the opening stanza of this hymn, the world can glimpse a sliver of the pain they felt—“sorrow like sea billows roll.”¹¹⁰ Through this great trial, it was their faith in Jesus Christ which sustained them, “though trials should come,” explained Mr. Spafford:

Let this blest assurance control,
That Christ has regarded my helpless estate,
And has shed his own blood for my soul.
It is well with my soul,
It is well, it is well with my soul.¹¹¹

108. Michael C. Hawn, “History of Hymns: ‘It Is Well with My Soul,’” June 7, 2013, accessed February 23, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-it-is-well-with-my-soul> and Laura de Jong, “When Peace, Like a River,” Hymnary, accessed February 24, 2021, https://hymnary.org/text/when_peace_like_a_river_attendeth_my_way.

109. Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, 169.

110. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 117.

111. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 117.





A Mighty Fortress Is Our God

114

Martin Luther, 1483-1546

Tr. by Frederick H. Hedge, 1805-1890

Ein' feste Burg 8. 7. 8. 7. 6. 6. 6. 7.

Martin Luther, 1483-1546

1. A might-y for-tress is our God, A bul-wark nev-er fail-ing;
2. Did we in our own strength con-fide, Our striv-ing would be los-ing;
3. And though this world, with dev-ils filled, Should threat-en to un-do us,
4. That word a-bove all earth-ly powers, No thanks to them, a-bid-eth;

Our help-er he a-mid the flood Of mor-tal ills pre-vail-ing:
Were not the right man on our side, The man of God's own choos-ing:
We will not fear, for God hath willed His truth to tri-umph through us:
The Spir-it and the gifts are ours Through him who with us sid-eth:

For still our an-cient foe Doth seek to work us woe; His craft and power are
Dost ask who that may be? Christ Je-sus, it is he; Lord Sab-a-oth his
The prince of dark-ness grim, We trem-ble not for him; His rage we can en-
Let goods and kin-dred go, This mor-tal life al-so; The bod-y they may

great, And, armed with cru-el hate, On earth is not his e-qual.
name, From age to age the same, And he must win the bat-tle.
dure, For lo! his doom is sure; One lit-tle word shall fell him.
kill: God's truth a-bid-eth still; His king-dom is for-ev-er. A-men.





A Mighty Fortress Is Our God¹¹²

Psalms 46(45)

Romans 8:35–39

Ephesians 6:10–17

2 Samuel 22:2–3

Psalm 18:1–2

This hymn epitomizes Martin Luther’s (1483–1546) “abiding conviction of the importance of musical worship” and his efforts “to establish congregational singing.”¹¹³ Born from the darkest and most difficult struggles of the Reformation this hymn was likely compiled in 1529 as a “call to battle” for the Protestant movement.¹¹⁴ Bailey explained that both title and spirit of this hymn was taken from Psalm 46 and De Jong added that the fourth stanza probably came “directly from Luther’s own persecution experience,” it reads:¹¹⁵

That word above all earthly powers,
No thanks to them, abideth;
The Spirit and the gifts are ours
Through him who with us sideth:
Let goods and kindred go,
This mortal life also;
The body they may kill:
God’s truth abideth still;
His kingdom is forever.¹¹⁶

Speaking of the hymn’s popularity and reputation, Louis Benson explained:

Luther’s hymn of faith and courage [spread] from heart to heart

112. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 123.

113. Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City, UT: Deseret Book, 2009), 108.

114. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 315.

115. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 315 and Laura de Jong, “A Mighty Fortress,” *Hymnary*, accessed February 24, 2021, https://hymnary.org/text/a_mighty_fortress_is_our_god_a_bulwark.

116. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 123.





and from lip to lip. It thrilled them like a trumpet blast, encouraging the faint-hearted and nerving the brave to fight the battle of the Lord...It was sung in the streets...It was sung by poor Protestant emigrants on their way into exile, and by martyrs at their death. It is woven into the web of the history of Reformation times, and it became the true national hymn of Protestant Germany...It has had a part in countless celebrations commemorating the men and events of the Reformation...An imperishable hymn! not polished and artistically wrought, but rugged and strong like Luther himself, whose very words seem like deeds.¹¹⁷

Although this powerful hymn was written and sung in the context of major conflict, its war-like metaphors should also be “understood in terms of spiritual struggle against the powers of darkness.”¹¹⁸ Furthermore, De Jong noted: “In any time of need, when we do battle with the forces of evil, God is our fortress to hide us and protect us, and the *Word* that endures forever will fight for us.”¹¹⁹ Throughout the hymn, Luther identified and labeled these forces of evil and emphasized the inevitability of evil’s defeat; indeed, “one little *word* shall fell him!”¹²⁰

Interestingly, some have said of Luther, that he “did as much for the Reformation by his hymns as by his translation of the Bible.”¹²¹ It is understood that in his translation, he hoped the *word* of God would become more accessible—and it did. Nevertheless, it was the power of music which carried those *words* “as if [by] angels” to people’s hearts and made them alive.¹²² Luther once explained, “I wish to compose sacred hymns so that the Word of God may dwell among the people

117. Louis F. Benson, *Studies of Familiar Hymns*, (Philadelphia, PA: Westminster Press, 1903), 159–160, accessed February 24, 2021, <https://archive.org/details/studiesoffamilia00bensuoft/mode/2up>.

118. Laura de Jong, “A Mighty Fortress.”

119. Laura de Jong, “A Mighty Fortress,” emphasis mine.

120. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 123, emphasis mine.

121. Samuel Taylor Coleridge, *Specimens of the Table Talk of the Late Samuel Taylor Coleridge*, 1:116.

122. Louis F. Benson, *Studies of Familiar Hymns*, 159.





also by means of songs.”¹²³ Thus, in the epitome of this particular hymn, Luther’s conviction concerning worship music and its power comes to fruition.

Luther shared these convictions often; for example, he once said: “the Devil, the originator of sorrowful anxieties and restless troubles, flees before the sound of music almost as much as before the Word of God.”¹²⁴ Another time he explained: “music is a gift and grace of God, not an invention of men. Thus it drives out the devil and makes people cheerful. Then one forgets all wrath, impurity and other devises.”¹²⁵ And to conclude, one of Luther’s most famous statements regarding music:

I, Doctor Martin Luther, wish all lovers of the unshackled art of music grace and peace from God the Father and from our Lord Jesus Christ! I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy, and costly treasure given mankind by God. The riches of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them...In summa, next to the Word of God, the noble art of music is the greatest treasure in this world. It controls our thoughts, minds, hearts, and spirits.¹²⁶

123. Kenneth W. Osbeck, *101 Hymns Stories: The Inspiring True Stories Behind 101 Favorite Hymns* (Grand Rapids, MI: Kregel Publications, 1982), 14.

124. Kenneth W. Osbeck, *101 Hymns Stories*, 14.

125. Kenneth W. Osbeck, *101 Hymns Stories*, 14.

126. Karl Anton, *Luther und die Musik*, Zwickau, 1928, 50–53, quoted in Walter E. Buszin, “Luther on Music,” *The Musical Quarterly* 32, no. 1 (January 1946): 83, accessed April 1, 2020, <https://www.jstor.org/stable/pdf/739566>.



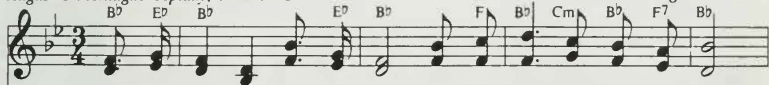


Rock of Ages, Cleft for Me

123

Augustus Montague Toplady, 1740-1778

Toplady 7. 7. 7. 7. 7. 7.
Thomas Hastings, 1784-1872



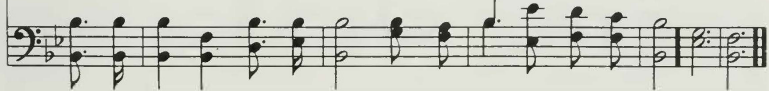
1. Rock of Ag - es, cleft for me, Let me hide my - self in thee;
2. Not the la - bors of my hands Can ful - fill thy law's de - mands;
3. Noth - ing in my hand I bring, Sim - ply to thy cross I cling;
4. While I draw this fleet - ing breath, When my eye - lids close in death,



Let the wa - ter and the blood From thy wound - ed side which flowed
Could my zeal no res - pite know, Could my tears for - ev - er flow,
Na - ked, come to thee for dress, Help - less, look to thee for grace;
When I soar to worlds un - known, See thee on thy judg - ment throne,



Be of sin the dou - ble cure; Cleanse me from its guilt and power.
All for sin could not a - tone; Thou must save, and thou a - lone.
Foul, I to the foun - tain fly: Wash me, Sav - ior, or I die.
Rock of Ag - es, cleft for me, Let me hide my - self in thee. A - men.





Rock of Ages, Cleft for Me¹²⁷

2 Samuel 22:2–3

Psalms 18(17):2

Psalms 31(30):3

Psalms 71(70):3

1 Corinthians 10:4

2 Samuel 22:2–3, 32–33

Moses 6:57–60

Augustus Toplady (1740–1778) was raised primarily by “his widowed mother” after his father, Major Richard Toplady, died in the service of the British army during the siege of Carthage in 1741.¹²⁸ Julian recorded that while in Ireland, he not only became a Christian, but graduated from Trinity College in Dublin.¹²⁹ Eventually, he moved back to England and while the “Vicar of Blagdon, in Somersetshire,” had the remarkable experience which became the genesis of the hymn, *Rock of Ages*.¹³⁰

Cottrill explained that while walking near his home, Toplady “was caught in a sudden rain storm. Near him, there was a rocky cliff with a deep crevice, wide enough to admit him. As he was sheltering in the rock, he thought of how, by faith, we shelter in Christ, from the storms of judgment.”¹³¹ Some have added to the story, that thus inspired, Toplady looked around and found a playing card nearby to which he wrote

127. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 131.

128. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations* (New York, NY: Dover Publication, 1907) 2:1182, accessed February 22, 2021, https://archive.org/details/imslp-dictionary-of-hymnology-julian-john/PMLP213617-Julian-DictionaryOfHymnology_P-Z.

129. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 2:1182.

130. W. J. Limmer Sheppard, *Great Hymns and Their Stories*, 95.

131. Robert Cottrill, “Rock of Ages,” September 24, 2018, accessed February 22, 2021, <https://wordwisehymns.com/2018/09/24/rock-of-ages-2/>; see also, W. J. Limmer Sheppard, *Great Hymns and Their Stories*, 95–96 and John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 2:1693.





the first verse:¹³²

Rock of Ages, cleft for me,
Let me hide myself in thee;
Let the water and the blood
From the wounded side which flowed
Be of sin the double cure;
Cleanse me from its guilt and power.¹³³

While this account has been passed down through the ages, at the turn of the twentieth century, Julian challenged its authenticity. He explained that “beautiful as the tradition is, we must have clearer and more definite information concerning it before we can accept it as an undoubted fact.”¹³⁴

Sometimes, due to the popularity of a hymn, new stories and traditions become attached with them—which is especially true of *Rock of Ages*. Emphasizing its popularity, Cottrill noted that “in the eyes of many hymnologists, [*Rock of Ages*] claims the highest rank in English hymnody,” second only to, *When I Survey the Wondrous Cross* by Isaac Watts.¹³⁵ On June 29, 1880, nearly 104 years after Toplady composed *Rock of Ages*, the steamer *Sewanhaka* caught fire and began to sink just off the northern shore of Long Island.¹³⁶ Price recorded the following experience that supports not only the popularity of *Rock of Ages*, but of its “saving” power:

132. W. J. Limmer Sheppard, *Great Hymns and Their Stories*, 95 and Robert Cottrill, “Rock of Ages.”

133. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 131.

134. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 2:1693.

135. Robert Cottrill, “Today in 1778 – Augustus Toplady Died,” August 11, 2010, accessed February 22, 2021, <https://wordwisehymns.com/2010/08/11/today-in-1778-augustus-toplady-died/>.

136. “A Steam-Boat in Flames,” *New York Times*, June 28, 1880, accessed February 22, 2021, https://www.newspapers.com/image/?clipping_id=34896387&fefToken=eyJhbGciOiJIUzI1NiIsInR5cCI6IkpXVCJ9.eyJmcmVILXZpZXctaWQjIwMzY4NDI0LCJpYXQiOiJlMTQwNTQ3NDAsImV4cCI6MTYxNDE0MTE0MH0.QYkakeA0WXbJSJRikG8SOCyo1DwZKHX-QtZ26fOTKdapqc.





Years ago the steamer Sewanhaka burned at sea. One of the Fisk Jubilee singers was aboard. Before jumping into the sea he fastened life preservers on himself and his wife; but some one snatched hers away from her. In the water, however, she put her hands on his shoulders and said to her husband, "I cannot hold on any longer!" "Try a little longer," begged the agonized husband. "Let us sing 'Rock of Ages.'" And as the hymn rang out over the waves, others almost sinking took up the strains of the pleading prayer to God. The hymn seemed to give new strength to many in that desperate hour. By and by a boat was seen approaching, and as it came nearer the singing was renewed until with superhuman efforts they laid hold upon the lifeboats and were carried to safety. The singer, in telling this story himself, declared that he believed this hymn had saved many lives, besides his own and his wife's, in that dreadful disaster.¹³⁷

137. Carl F. Price, *One Hundred and One Hymn Stories*, 97.



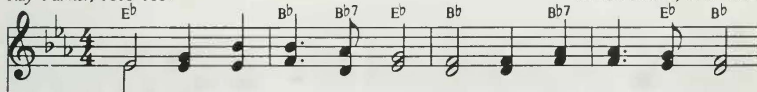
My Faith Looks Up to Thee

135

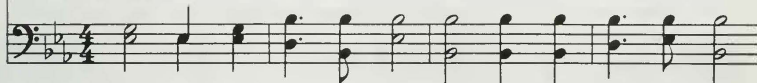
Ray Palmer, 1808-1887

Oliver 6. 6. 4. 6. 6. 6. 4.

Lowell Mason, 1792-1872



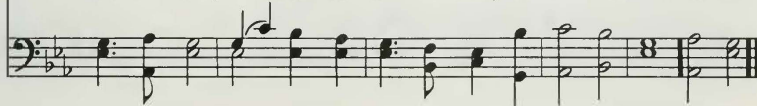
1. My faith looks up to thee, Thou Lamb of Cal - va - ry,
2. May thy rich grace im - part Strength to my faint - ing heart,
3. While life's dark maze I tread, And griefs a - round me spread,
4. When ends life's tran - sient dream, When death's cold, sul - len stream



Sav - ior di - vine: Now hear me while I pray, Take all my
My zeal in - spire; As thou hast died for me, O may my
Be thou my guide; Bid dark - ness turn to day, Wipe sor - row's
Shall o'er me roll, Blest Sav - ior, then, in love, Fear and dis -



guilt a - way, O let me from this day Be whol - ly thine!
love to thee Pure, warm, and change-less be, A liv - ing fire!
tears a - way, Nor let me ev - er stray From thee a - side.
trust re - move; O bear me safe a - bove, A ran - somed soul! A - men.





My Faith Looks Up to Thee¹³⁸

Hebrews 2:15

Hebrews 12:1–2

Ray Palmer (1808–1887) wrote volumes of poetry and hymns, but “remarkably enough,” explained Sheppard, “the first of all his hymns is the most widely known and the best loved.”¹³⁹ *My Faith Looks Up to Thee* was written just after Palmer graduated from Yale College in the fall of 1830.¹⁴⁰ To pay his way through graduate school, he went to New York to teach at a private institution for the year.¹⁴¹ While boarding with “the lady who kept the school...the hymn was written.”¹⁴² It came at a time when he was experiencing discouragement associated with the circumstances of life. Cottrill explained that while “battling illness and loneliness, he turned to God for comfort.”¹⁴³ As was the practice of that time, Palmer described that moment in the third person. He explained:

It had no *external* occasion whatever. Having been accustomed almost from childhood, through an inherited propensity perhaps, to the occasional expression of what his heart felt in the form of verse, it was in accordance with this habit, and in an hour when Christ, in the riches of His grace and love, was so vividly apprehended as to fill the soul with deep emotion, that the piece was composed. There was not the slightest thought of writing for another eye, least of all writing a hymn for Christian worship. Away from outward excitement, in the quiet of his chamber, and with a deep consciousness of his own needs, the writer transferred as faithfully as he could to paper what at the time was passing

138. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 141.

139. W. J. Limmer Sheppard, *Great Hymns and Their Stories*, 112.

140. Ray Palmer, *The Poetical Works of Ray Palmer* (New York, NY: A. S. Barnes and Company, 1876), 361, accessed February 25, 2021, <https://archive.org/details/poetica00palm/mode/2up>.

141. Ray Palmer, *The Poetical Works of Ray Palmer*, 361.

142. Ray Palmer, *The Poetical Works of Ray Palmer*, 362.

143. Robert Cottrill, “Today in 1739 – Christ the Lord Is Risen Today Sung,” March 29, 2010, accessed February 25, 2021, <https://wordwisehymns.com/2010/03/29/today-in-1739-christ-the-lord-is-risen-today-sung/>.





within him. Six stanzas were composed, and imperfectly written, first on a loose sheet, and then accurately copied into a small morocco-covered book, which for such purposes the author was accustomed to carry in his pocket.¹⁴⁴

Palmer goes on to explain that for a year or two the poem remained, “so far as can be recollected,” unseen by anyone but his own eyes.¹⁴⁵ It was by chance, when Palmer met his friend Lowell Mason on a street in Boston. While visiting, Mason asked Palmer if he had any songs for a hymn book he was compiling. In response, Palmer showed him the poem from his little pocketbook and Mason asked for a copy. “We stepped into a store together,” explained Palmer, “and a copy was made and given him, which without much notice he put in his pocket.”¹⁴⁶ It was not until later that night that Mason looked it over:

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.¹⁴⁷

As he read it, “he become so much interested in it that he wrote for it the tune ‘Olivet.’”¹⁴⁸ A few days later they met again in the street, “when, scarcely waiting to salute the writer, [Mason] earnestly exclaimed, [prophetically,] ‘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*].’”¹⁴⁹

144. Ray Palmer, *The Poetical Works of Ray Palmer*, 362.

145. Ray Palmer, *The Poetical Works of Ray Palmer*, 363.

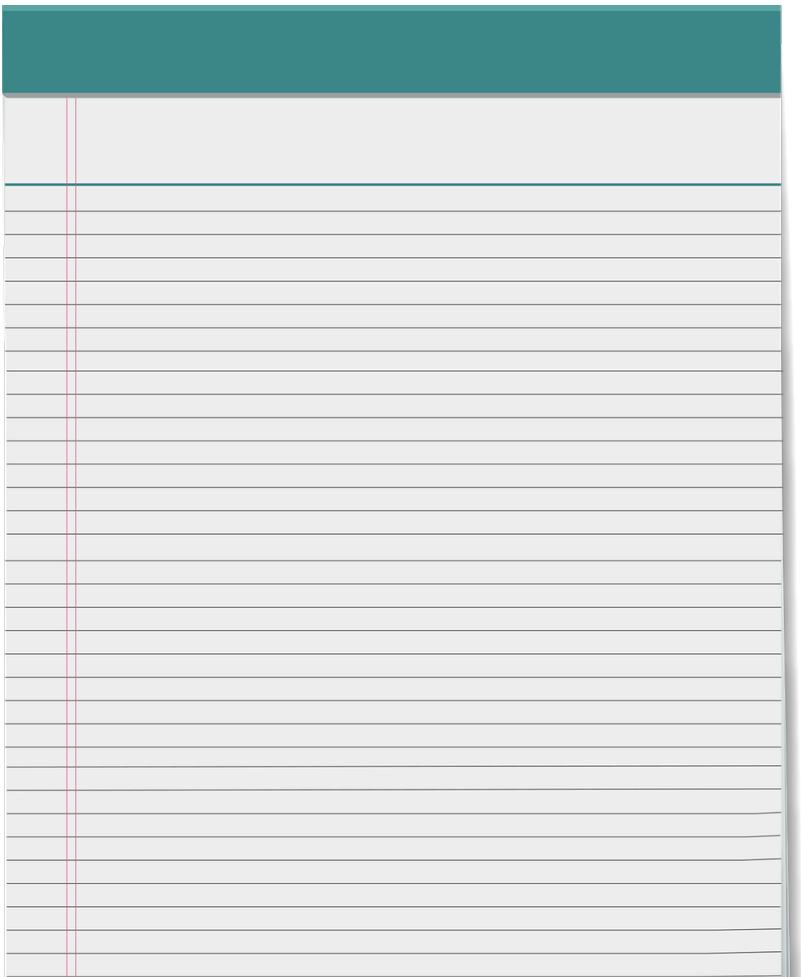
146. Ray Palmer, *The Poetical Works of Ray Palmer*, 363.

147. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 141.

148. Ray Palmer, *The Poetical Works of Ray Palmer*, 363.

149. Ray Palmer, *The Poetical Works of Ray Palmer*, 363.







193

My Country, 'Tis of Thee

*America 6. 6. 4. 6. 6. 6. 4.
'Thesaurus Musicus,' 1740**Samuel F. Smith, 1808-1895, cento*

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - thers' God, to thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To thee we sing; Long may our land be bright With free - dom's

pil - grims' pride, From ev - ery moun - tain - side Let free - dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by thy might, Great God, our King. A - men.

194

God Bless Our Native Land

*Sts. 1, 2. Siegfried A. Mahlmann, 1771-1826**St. 1 tr. by Charles T. Brooks, 1813-1883, alt.**St. 2 tr. by John S. Dwight, 1813-1893**St. 3. William Edward Hickson, 1803-1870*

1. God bless our native land;
Firm may she ever stand
Through storm and night:
When the wild tempests rave,
Ruler of wind and wave,
O God, our country save
By your great might.
2. For her our prayer shall rise
To God above the skies;
On him we wait;
Lord, you are ever nigh,
Guarding with watchful eyes;
To you aloud we cry,
God save the State!
3. Not for this land alone,
But be God's mercies shown
From shore to shore;
And may the nations see
That men should brothers be,
And form one family
The wide world o'er. Amen.

This hymn may be sung to the tune *America*, Hymn 193, above.



My Country, 'Tis of Thee¹⁵⁰

Leviticus 25:10

Psalms 72(71):4

Psalms 85(84):1

Galatians 5:1

2 Nephi 1:7

Ether 2:12

Samuel Smith's (1808–1895) life seemed dedicated to study and work. Hymnologist Albert Bailey explained that “his life was full of work—editing, preaching, managing, writing, and this continued till the very end. He died instantaneously as he was entering a train to keep a preaching engagement, aged eighty-seven years.”¹⁵¹ He graduated from Harvard College in 1829 and finished his graduate studies at Andover Seminary, where in addition to languages learned at Harvard, learned four more.¹⁵² “By the time of his death,” Bailey wrote, “he knew fifteen languages, and in his eighty-sixth year he was looking for a textbook to begin Russian!”¹⁵³ The circumstances behind the development of this hymn came primarily as a result of Smith's linguistic abilities and the association of good people.

Of this account, Smith explained he came by a collection of a “large number of books on musical topics, and especially singing-books containing songs and music for the German public and other schools.”¹⁵⁴ These items were first collected by W. O. Woodbridge who, while visiting Germany, discovered that “a great deal of attention was paid to the teaching of singing.”¹⁵⁵ A benefit, no doubt, of Martin Luther's love and lasting influence. Woodbridge, knowing his

150. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 190.

151. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 490.

152. Samuel F. Smith, “America,” *Outlook*, November 23, 1895, 856, accessed February 26, 2021, <https://babel.hathitrust.org/cgi/pt?id=iau.31858033603980&view=1up&seq=766>.

153. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 491.

154. Samuel F. Smith, “America.”

155. Samuel F. Smith, “America.”





friend, Lowell Mason, was involved with teaching children to sing in Boston churches, handed the whole collection over to him. “But, alas!” explained Smith, “they were all in the German language, of which Mr. Mason had no knowledge.”¹⁵⁶ Smith continued the account:

One day he brought me the whole mass of his books, some bound and some in pamphlet form, and said, in his simple and childlike way, “There, Mr. Woodbridge has brought me these books. I don’t know what is in them. I can’t read German, but you can. I wish you would look them over as you find time, and if you fall in with anything I can use, any hymns or songs for the children, I wish you would translate them into English poetry; or, if you prefer, compose hymns or songs of your own, of the same meter and accent with the German, so that I can use them.”¹⁵⁷

Over time, Smith continued to furnish material for Mason from this collection until one day in February, 1832, when he was struck with inspiration. He explained:

I was turning over the leaves of one of the music-books, when my eye rested on the tune which is now known as ‘America.’ I liked the spirited movement of it, not knowing it, at the time, to be ‘God Save the King.’ I glanced at the German words and saw that they were patriotic, and instantly felt the impulse to write a patriotic hymn of my own, adapted to the tune. Picking up a scrap of waste-paper which lay near me, I wrote at once, probably within half an hour, the hymn ‘America’ as it is now know everywhere.¹⁵⁸

By and by, he gave the song to Mason, and to Smith’s surprise, “on the following 4th of July...it was sung with enthusiasm...to a crowded assembly in Park Street Church in Boston...by a children’s choir trained by Mason.”¹⁵⁹

My country, ‘tis of thee,
Sweet land of liberty,

156. Samuel F. Smith, “America.”

157. Samuel F. Smith, “America.”

158. Samuel F. Smith, “America.”

159. Samuel F. Smith, “America.”





Of thee I sing;
Land where my father died,
Land of the pilgrims' pride,
Form every mountainside
Let freedom ring.¹⁶⁰

In just seven decades, Benson explained that *My Country 'Tis of Thee* became known as the national hymn.¹⁶¹ “Not made so by any formal decree of adoption,” he explained; but “simply because the people that compose the nation love it, and on any occasion when their hearts are fired by patriotic feelings, use this hymn spontaneously to express those feelings.”¹⁶² Smith himself had to opportunity to hear of one such account. It came from the Civil War Veteran, and Medal of Honor recipient, General Otis Howard (1830–1909):

I heard General Howard, whose empty sleeve spoke volumes, tell, with a tremor in his voice and tears on his cheeks, how he had heard it on battle-fields and in hospitals, by day and by night, the poor mutilated soldiers, as soon as their wounds were dressed, lifting up their voices in harmony and singing yet another paeon for their country, for which they were proud to suffer and to die; and the words seemed even to recall the dying to life. Not a dry eye was in the assembly, as he reviewed the experiences of that period of the Nation's peril.¹⁶³

Some have argued however, that “the hymn is no longer suitable for a national anthem” because it lacks the geographical language represented by other parts of the country.¹⁶⁴ Nevertheless, these critics equally confess “that what makes the hymn live is not its imagery of America but its passion, its ideals of ‘freedom,’ ‘liberty,’ ‘noble freedom,’ ‘sweet liberty,’ that spring from the heart of God. Our sentiment

160. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 190.

161. Louis F. Benson, *Studies of Familiar Hymns*, 102.

162. Louis F. Benson, *Studies of Familiar Hymns*, 102.

163. Samuel F. Smith, “America,” *Outlook*, November 23, 1895, 856, accessed February 26, 2021, <https://babel.hathitrust.org/cgi/pt?id=iau.31858033603980&view=1up&seq=766>.

164. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 491.





has so long entwined itself about these lines that to criticize them seems almost a sacrilege.”¹⁶⁵

One additional connection is necessary to emphasize the power of this hymn. Modern hymnologist Michael Hawn explained that “when Martin Luther King Jr. made his famous “I have a dream” speech on August 28, 1963...to over 200,000 civil rights supporters, the refrain—”Let freedom ring!”—that climaxed this famous speech came from Samuel Smith’s patriotic hymn.”¹⁶⁶ He went on to write that “It is doubtful that many United States citizens could sing the entire hymn by memory today, but, thanks to Martin Luther King Jr., the power of the first stanza continues to resonate in ways probably not imagined by the author. King transformed Smith’s ante-bellum poem into a civil rights refrain in one of the most famous speeches ever given in the history of the United States.”¹⁶⁷

165. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 491–492.

166. Michael C. Hawn, “History of Hymns: ‘My Country, ‘Tis of Thee,’” June 26, 2013, accessed February 26, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-my-country-tis-of-thee>.

167. Michael C. Hawn, “History of Hymns: ‘My Country, ‘Tis of Thee.’”





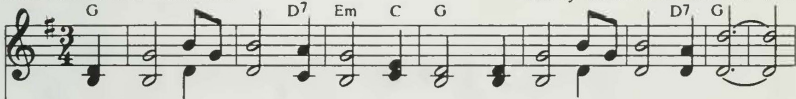


Amazing Grace! How Sweet the Sound

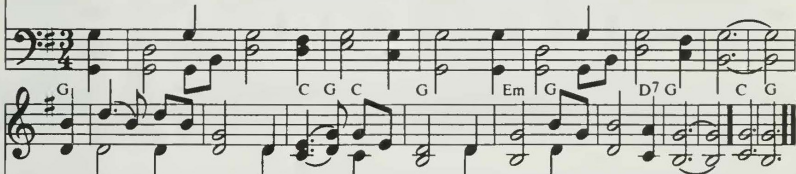
375

John Newton, 1725-1807, cento

Amazing Grace C. M.
American traditional melody
Arr. by Edwin O. Excell, 1851-1921



1. A - maz - ing grace! How sweet the sound That saved a wretch like me!
2. 'Twas grace that taught my heart to fear, And grace my fears re - lieved;
3. Through man - y dan - gers, toils, and snares I have al - read - y come;
4. The Lord has prom-ised good to me; His word my hope se - cures;



I once was lost, but now am found, Was blind, but now I see.
How pre - cious did that grace ap - pear The hour I first be - lieved!
'Tis grace has brought me safe thus far, And grace will lead me home.
He will my shield and por - tion be As long as life en - dures. A-men.





Amazing Grace! How Sweet the Sound¹⁶⁸

Exodus 34:6

1 Chronicles 17:16–17

Psalms 103(102):8

Luke 15:24

John 9:24

Ephesians 1:6, 2:7–8

This hymn was written by John Newton (1725–1807) as early as 1773; however, it did not get published until 1779 in *Olney Hymns* under the title, *Faith's Review and Expectation*.¹⁶⁹ By this time Newton had been ordained for 15 years (ordained in 1764) and would go on to serve another 28 years before his death in 1807 as the rector of St. Mary Woolnoth in London.¹⁷⁰ Near the end of his life, “when no longer able to read his text,” explained Julian, he was “pressed to discontinue preaching” and responded with: “What, shall the old African blasphemer stop while he can speak!”¹⁷¹ Though the second half of his life was dedicated to the ministry, his first half was far from it.

Newton was born into a Christian home, but “his godly mother died when he was seven, and he joined his father at sea when he was eleven.”¹⁷² No longer under the nurturing guidance of his mother, life on the sea had its consequences and Newton lived an immoral life. Theologian Bruce Hindmarsh explained that after being “press-ganged into the navy [in 1743]...Newton attempted to desert, but...was caught,

168. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 363.

169. Chris Fenner, “Amazing Grace! (How Sweet the Sound),” Hymnology Archive, July 5, 2018, accessed February 27, 2021, <https://www.hymnologyarchive.com/amazing-grace>.

170. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:808.

171. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:808.

172. Bert Polman, “John Newton,” Hymnary, accessed February 27, 2021, https://hymnary.org/person/Newton_John and Chris Fenner, “Amazing Grace!”





put in irons, whipped, and degraded.”¹⁷³ Afterwards:

As [Newton] watched the English coastline recede, he had dark thoughts of murder and suicide. Before long he was transferred to a merchant vessel in the African slave trade. He was now anonymous, and his behavior became marked by ribald and blasphemous language; he also alludes vaguely to sexual misconduct. After six months, he determined to stay on the Guinea coast of Africa to work in the onshore slave trade. Instead, during the next two years he suffered illness, starvation, exposure, and ridicule. Newton always marked this point as the nadir of his spiritual journey.¹⁷⁴

The “near-catastrophe” which followed, “led to a spiritual awakening that he remembered the rest of his life,” explained Fenner.¹⁷⁵ While returning home, on March 21, 1748, his ship was caught in a severe storm in the North Atlantic. “Newton was awakened in the middle of the night,” explained Hindmarsh, only “to find that the ship was breaking apart and filling fast with water, and a man was already swept overboard.”¹⁷⁶ Then, surprising himself, he “muttered his first prayer for mercy in many years.”¹⁷⁷ His conversion was further influenced by his marriage to Mary Catlett in 1750, who was described as pious, and “his reading of Thomas à Kempis’ *Imitation of Christ*.”¹⁷⁸ By and by, in 1753 he gave up the slave trade, his seafaring, and began preparing for the ministry (ordained in 1764).¹⁷⁹

Writing his own epitaph, Newton summarized his life’s journey

173. D. Bruce Hindmarsh, “‘Amazing Grace’ The History of a Hymn and a Cultural Icon,” *Sing Them Over Again to Me: Hymns and Hymnbooks in America*, eds. Mark A. Noll and Edith L. Blumhofer, (Phillipsburg, NJ: University of Alabama Press, 2006), 4.

174. D. Bruce Hindmarsh, “‘Amazing Grace,’” 4.

175. Chris Fenner, “Amazing Grace!”

176. D. Bruce Hindmarsh, “‘Amazing Grace,’” 4.

177. D. Bruce Hindmarsh, “‘Amazing Grace,’” 4.

178. Bert Polman, “John Newton” and Laura de Jong, “Amazing Grace! (How Sweet the Sound),” Hymnary, accessed February 27, 2021, https://hymnary.org/text/amazing_grace_how_sweet_the_sound.

179. Chris Fenner, “Amazing Grace!”





thus: “John Newton, Clerk, once an Infidel and Libertine, a servant of slaves in Africa, was, by the rich Mercy of our Lord and Saviour Jesus Christ, preserved, restored, pardoned, and appointed to preach the Faith he had long labored to destroy.”¹⁸⁰ To some degree, it is easy to see why so many infer that *Amazing Grace! How Sweet the Sound* may have been somewhat autobiographical to Newton.

In the original song, Newton included six stanzas, two of which are omitted from the *Book of Worship for United States Forces*.¹⁸¹

5. Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess, within the veil,
A life of joy and peace.

6. The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who call'd me here below,
Will be for ever mine.¹⁸²

This sixth stanza is sometimes replaced with another, whose author is unknown:

6. When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise,
Than when we first begun.¹⁸³

180. Edwin Hatfield, “John Newton,” Hymnology Archive, accessed February 27, 2021, <https://www.hymnologyarchive.com/john-newton>.

181. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 363.

182. D. Bruce Hindmarsh, ““Amazing Grace,”” 7.

183. Robert Cottrill, “Amazing Grace,” September 10, 2018, accessed February 27, 2021, <https://wordwisehymns.com/2018/09/10/amazing-grace-2/>.



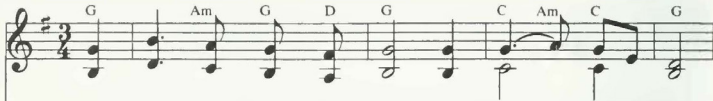


424

I Need Thee Every Hour

Annie S. Hawks, 1835-1918
Refrain by Robert Lowry, 1826-1899

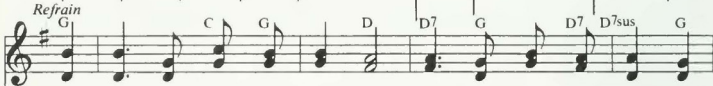
Need 6. 4. 6. 4, with Refrain
Robert Lowry, 1826-1899



1. I need thee ev - ery hour, Most gra - cious Lord;
2. I need thee ev - ery hour; Stay thou near - by;
3. I need thee ev - ery hour; In joy or pain;
4. I need thee ev - ery hour; Teach me thy will;
5. I need thee ev - ery hour, Most Ho - ly One;



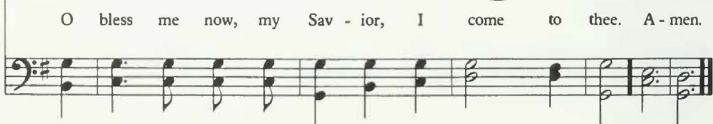
No ten - der voice like thine Can peace af - ford.
Temp - ta - tions lose their power When thou art nigh.
Come quick - ly, and a - bide Or life is vain.
And thy rich prom - is - es In me ful - fill.
O make me thine in - deed, Thou bless - ed Son.

*Refrain*

I need thee, O I need thee; Ev - ery hour I need thee;



O bless me now, my Sav - ior, I come to thee. A - men.





I Need Thee Every Hour¹⁸⁴

Exodus 33:14–15

Psalms 40(39):17

Psalms 86(85):1

Matthew 28:16–20

John 15:5

2 Nephi 4:16–35

Psalms 143:1

Hebrews 4:14–16

Mormon 9:27

The stanzas of this hymn were penned by Annie S. Hawks (1836–1918) in 1872 with the refrain and music provided by her pastor, Robert Lowry.¹⁸⁵ Recognizing her talent, Lowry “encouraged her to write and set some of the compositions to music,” but as Blanchard noted, “this [was] her only noteworthy hymn.”¹⁸⁶

Interestingly, it is easy to assume, that such powerful lyrics can only be born of some great grief or sorrow; however, Hawks was described as a typical housewife, living in “a happy home and...surrounded by those she loved.”¹⁸⁷ Just a few years before her death, she wrote to a friend and described the process of writing this hymn and what it meant to her. This friend and author, Chas H. Gabriel, recorded her letter in his 1916 publication: *The Singers and Their Songs: Sketches of Living Gospel Hymn Writers*. Therein, Hawks explained that her hymn “was wafted out to the world on the wings of love and joy, rather than under the stress of a great personal sorrow.”¹⁸⁸

184. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 406.

185. Tiffany Shomsky, “I Need Thee Every Hour,” Hymnary, accessed February 22, 2021, https://hymnary.org/text/i_need_thee_every_hour_most_gracious_lor.

186. Kathleen Blanchard, *Stories of Popular Hymns*, 61.

187. Kathleen Blanchard, *Stories of Popular Hymns*, 61; see also Michael C. Hawn, “History of Hymns: ‘I Need Thee Every Hour,’” June 26, 2013, accessed February 22, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-i-need-thee-every-hour>.

188. Chas H. Gabriel, *The Singers and Their Songs: Sketches of Living Gospel Hymn Writers* (Chicago, IL: Rodeheaver, 1916), 38, accessed February 22, 2021, <https://archive.org/details/singerstheirsong00gabr/page/23/mode/1up>.





Hawks explained that her inspiration came from a “sense of nearness to the Master” as she was busy with the chores of the day.¹⁸⁹ As she wondered—“how one could live without Him either in joy or pain”—the words “ushered into [her] mind.”¹⁹⁰ At once, she sat down next to an open window and began to write the hymn, beginning with:¹⁹¹

I need the every hour,
Most gracious Lord;
No tender voice like thine
Can peace afford.¹⁹²

Within just a few months, Lowry set her hymn to music and added the refrain:

I need thee, O I need thee;
Every hour I need thee;
O bless me now, my Savior,
I come to thee.¹⁹³

189. Chas H. Gabriel, *The Singers and Their Songs*, 39.

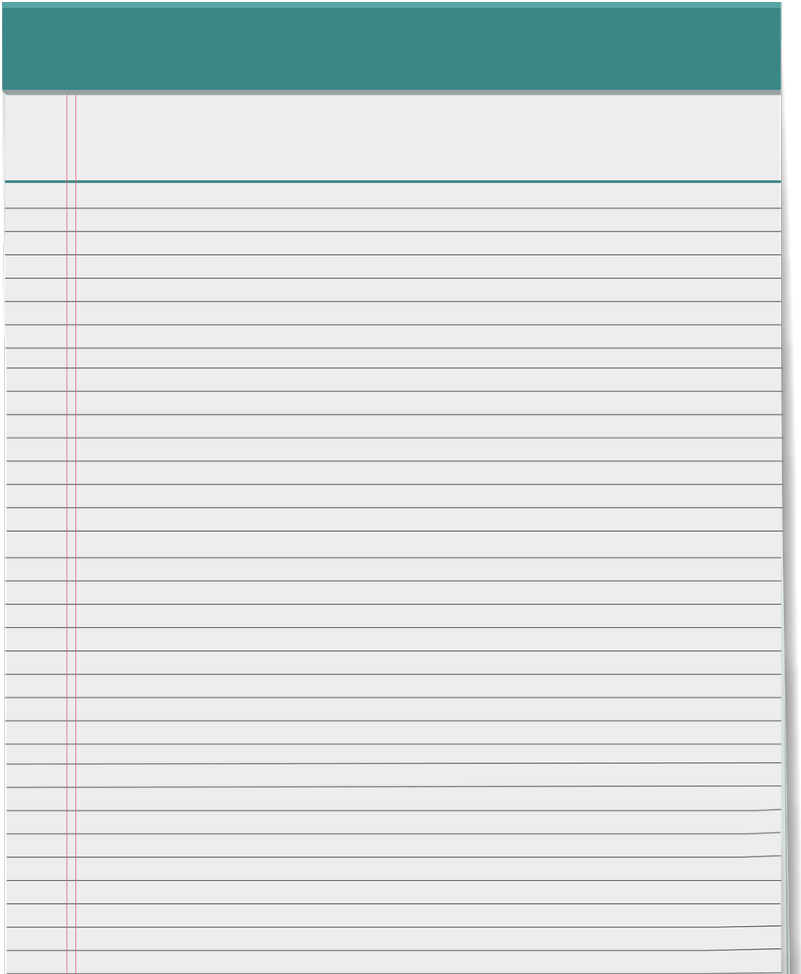
190. Chas H. Gabriel, *The Singers and Their Songs*, 39.

191. Chas H. Gabriel, *The Singers and Their Songs*, 39.

192. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 406.

193. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 406.







433

Stand Up, Stand Up for Jesus

George Duffield, Jr., 1818-1888, cento, alt.

Webb 7. 6. 7. 6. D.
George J. Webb, 1803-1887

1. Stand up, stand up for Je - sus, You sol - diers of the cross;
2. Stand up, stand up for Je - sus, The trum - pet call o - bey;
3. Stand up, stand up for Je - sus, Stand in his strength a - lone;
4. Stand up, stand up for Je - sus, The strife will not be long;

Lift high his roy - al ban - ner, It must not suf - fer loss:
Forth to the might - y con - flict In this his glo - rious day:
The arm of flesh will fail you, You dare not trust your own:
This day the noise of bat - tle, The next the vic - tor's song:

From vic - tory un - to vic - tory His ar - my shall he lead,
You who are men now serve him A - gainst un - num - bered foes;
Put on the gos - pel ar - mor, Each piece put on with prayer;
To him that wins the bat - tle A crown of life shall be;

Till ev - ery foe is van - quished And Christ is Lord in - deed.
Let cour - age rise with dan - ger, And strength to strength op - pose.
Where du - ty calls, or dan - ger, Be nev - er want - ing there.
He with the King of glo - ry Shall reign e - ter - nal - ly. A - men.





Stand Up, Stand Up for Jesus¹⁹⁴

1 Corinthians 16:13

Ephesians 6:10–17

2 Timothy 2:1, 3, 12

George Duffield, Jr (1818–1888), like his father, was a Presbyterian clergyman of the Philadelphia area.¹⁹⁵ The inspiration for this hymn came after the tragic accident of Dudley Tyng (1825–1858), an Episcopalian preacher who worked with Duffield and others “in a great citywide revival that swept Philadelphia in 1858.”¹⁹⁶ During a noon day prayer meeting on March 30, 1858, Tyng gave a sermon titled, “Go now, ye that are men and serve the Lord,” to over 5,000 men.¹⁹⁷ He included in that sermon, something Hawn explained as both prophetic and tragic; said Tyng, “I would rather that this right arm were amputated at the trunk than that I should come short of my duty to you in delivering God’s message.”¹⁹⁸ Before the close of that meeting, explained Price, “over a thousand expressed their purpose to become Christians.”¹⁹⁹

Just a few weeks after giving that sermon, Tyng was taking a break from his studies, and “while visiting the countryside, his arm was caught in the cogs of a corn thrasher and severely lacerated resulting in a great loss of blood and an infection that took his life a few days later.”²⁰⁰ Describing the origins behind this hymn, Duffield explained, “I caught its inspiration from the dying words of that noble

194. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 416.

195. Robert Cottrill, “Stand Up, Stand Up for Jesus,” September 11, 2017, accessed February 22, 2021, <https://wordwiseshymns.com/2017/09/11/stand-up-stand-up-for-jesus/>.

196. Michael C. Hawn, “History of Hymns: ‘Stand Up, Stand Up for Jesus,’” accessed February 22, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-stand-up-stand-up-for-jesus>.

197. Carl F. Price, *One Hundred and One Hymn Stories*, 42.

198. Michael C. Hawn, “History of Hymns: ‘Stand Up, Stand Up for Jesus,’” see also, Robert Cottrill, “Today in 1818 – George Duffield Born,” September 12, 2010, accessed February 22, 2021, <https://wordwiseshymns.com/2010/09/12/today-in-1818-george-duffield-born/>.

199. Carl F. Price, *One Hundred and One Hymn Stories*, 42.

200. Michael C. Hawn, “History of Hymns: ‘Stand Up, Stand Up for Jesus.’”





young clergyman, Rev. Dudley Atkins Tyng,...who died about 1854. His last words were, “Tell them to stand up for Jesus: now let us sing a hymn.””²⁰¹ The lyrics of the hymn made its debut in a memorial service given by Duffield to honor his friend Tyng.²⁰² Looking closely, it includes a reference to the title of Tyng’s Jayne’s Hall sermon in the second stanza: “You who are men now serve him.”²⁰³

Stand up, stand up for Jesus,
The trumpet call obey;
Forth to the mighty conflict
In this his glorious day:
You who are men now serve him
Against unnumbered foes;
Let courage rise with danger,
And strength to strength oppose.²⁰⁴

201. Charles Dexter Cleveland, *Lyra Sacra Americana: Gems from American Sacred Poetry* (New York, NY: Charles Scribner and Company, 1868), 298, accessed February 22, 2021, <https://archive.org/stream/lyrasacraamerica00clew?ref=ol#mode/1up>.

202. Robert Cottrill, “Today in 1818 – George Duffield Born.”

203. Carl F. Price, *One Hundred and One Hymn Stories*, 42.

204. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 416.



Nearer, My God, to Thee

470

Sarah F. Adams, 1805-1848

Bethany 6. 4. 6. 4. 6. 6. 6. 4.

Lowell Mason, 1792-1872

1. Near - er, my God, to thee, Near - er to thee! E'en though it
2. Though like the wan - der - er, The sun gone down, Dark - ness be
3. There let the way ap - pear, Steps un - to heaven: All that thou
4. Then, with my wak - ing thoughts Bright with thy praise, Out of my
5. Or if on joy - ful wing Cleav - ing the sky, Sun, moon, and

be a cross That rais - eth me; Still all my song shall be, Near - er, my
o - ver me, My rest a stone, Yet in my dreams I'd be Near - er, my
send - est me In mer - cy given: An - gels to beck - on me Near - er, my
ston - y griefs Beth - el I'll raise; So by my woes to be Near - er, my
stars for - got, Up - ward I fly, Still all my song shall be, Near - er, my

God, to thee, Near - er, my God, to thee, Near - er to thee! A - men.





Nearer, My God, to Thee²⁰⁵

Genesis 28:10–22

James 4:8

Doctrine and Covenants 88:63

Talented as Sarah Flower Adams (1805–1848) was, and being described as “a pious and strongly moral woman,”²⁰⁶ she was commissioned to contribute hymns for her pastor, William J. Fox, who published *Hymns and Anthems* in 1840.²⁰⁷ Inspiration for this hymn was drawn from a dream Sarah had, “in which she imagined that she was standing by the mounds where Jacob once pitched his tent in Bethel” (see Genesis 28:10–22).²⁰⁸ Blanchard explained that many of the tunes which Sarah’s hymns were originally set, were created by her talented younger sister Eliza.²⁰⁹ They were very close and when Eliza became ill with tuberculosis, Sarah cared for her and as a consequence, died of the same disease about a year after her sister’s death.²¹⁰

Among the many hymns or revisions she has produced, *Nearer, My God, to Thee*, is probably the one she is most known for today.²¹¹ Writing of its popularity, Tiffany Shomsky noted, that it was “reported to have been a favorite of Queen Victoria and her son King Edward VII of England, and of U. S. President William McKinley and his

205. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 451.

206. Robert Cottrill, “Nearer, My God, to Thee,” December 23, 2011, accessed February 20, 2021, <https://wordwisehymns.com/2011/12/23/nearer-my-god-to-thee/>.

207. Michael C. Hawn, “History of Hymns: Famed Hymn Expresses Writer’s Longing for Heaven,” May 22, 2013, accessed February 20, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-famed-hymn-expresses-writers-longing-for-heaven>.

208. Kathleen Blanchard, *Stories of Popular Hymns*, 85; Carl F. Price, *One Hundred and One Hymn Stories*, 107; and Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City, UT: Deseret Book, 2009), 142–143.

209. Kathleen Blanchard, *Stories of Popular Hymns*, 85.

210. Robert Cottrill, “Nearer, My God, to Thee,” December 23, 2011, accessed February 20, 2021, <https://wordwisehymns.com/2011/12/23/nearer-my-god-to-thee/>.

211. Tiffany Shomsky, “Nearer, My God, to Thee,” Hymnary, accessed February 20, 2021, https://hymnary.org/text/nearer_my_god_to_thee_nearer_to_thee_eeen; Kathleen Blanchard, *Stories of Popular Hymns*, 85; and Michael C. Hawn, “History of Hymns: Famed Hymn Expresses Writer’s Longing for Heaven.”





successor, Theodore Roosevelt.”²¹² It became popular among Americans when composer, Lowell Mason, set it to the tune BETHANY.²¹³ However, Blanchard pointed out its most notable for its association “with the great pre-war tragedy, the Titanic disaster.”²¹⁴ Survivors heard these lyrics:

Though like the wanderer,
The sun gone down,
Darkness be over me,
My rest a stone,
Yet in my dreams I'd be
Nearer, my God, to thee,
Nearer, my God, to thee,
Nearer to thee!²¹⁵

Interestingly, there is some disagreement regarding which tune was sung on that cold, April 1912 night. Hawn explained that Mason's BETHANY “cannot be substantiated,” in part, because the ship's European band would not have been familiar with the American tune.²¹⁶ Shomsky added, that of the three tunes known to be used at the time—BETHANY, PROPRIOR DEO, and HORBURY—BETHANY would have been the least likely.²¹⁷ Regardless of which tune was used, none appear to disagree that Sarah's lyrics rang out that night. Blanchard explained that: “The morning after the vessel sank, *all the world knew how*, as the end drew near, the ship's band struck up the tune of *this hymn*, and passengers and crew joined in the singing. As the mighty Atlantic was about to engulf that brilliantly lighted but doomed liner with all who remained on board, the music came across the waste of waters to the survivors, secure in their lifeboats—to haunt them forever.”²¹⁸

212. Tiffany Shomsky, “Nearer, My God, to Thee.”

213. Tiffany Shomsky, “Nearer, My God, to Thee.”

214. Kathleen Blanchard, *Stories of Popular Hymns*, 85.

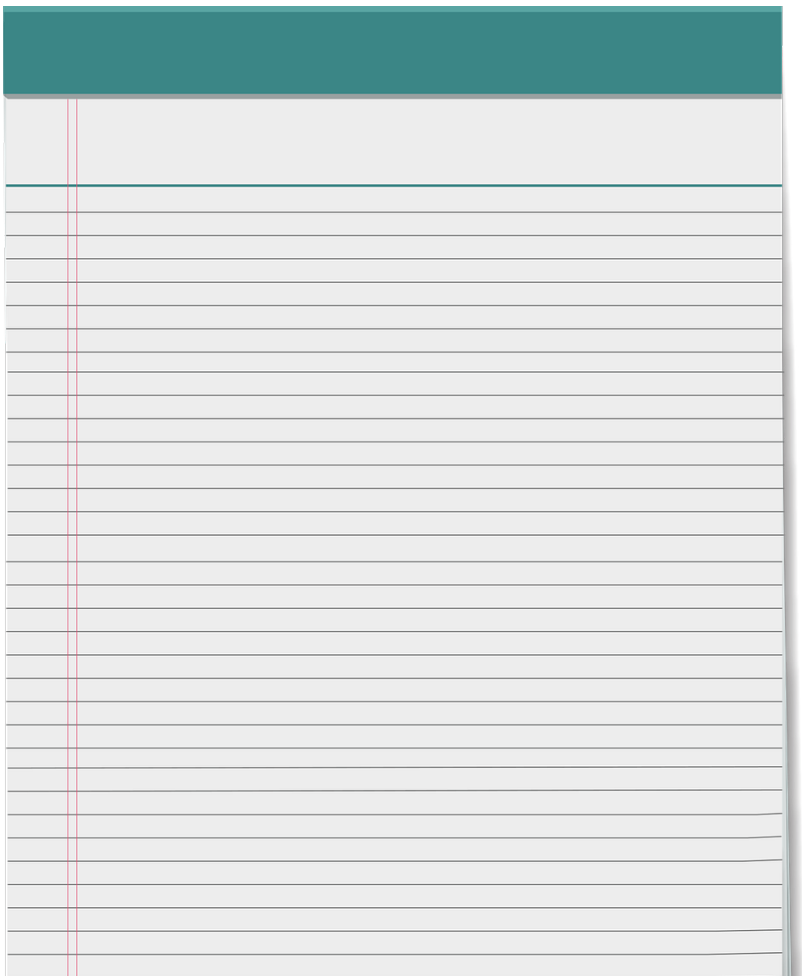
215. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 451.

216. Michael C. Hawn, “History of Hymns: Famed Hymn Expresses Writer's Longing for Heaven.”

217. Tiffany Shomsky, “Nearer, My God, to Thee.”

218. Kathleen Blanchard, *Stories of Popular Hymns*, 85, emphasis mine.







Blest Be the Tie That Binds

504

John Fawcett, 1739/40-1817, cento, alt.

*Dennis S. M.
Johann G. Nägeli, 1773-1836
Arr. by Lowell Mason, 1792-1872*

1. Blest be the tie that binds Our hearts in Chris - tian love;
2. Be - fore our Fa - ther's throne We pour our ar - dent prayers;
3. We share each oth - er's woes, Each oth - er's bur - dens bear,
4. When we are called to part It gives us in - ward pain,

The fel - low - ship of kin - dred minds Is like to that a - bove.
Our fears, our hopes, our aims are one, Our com - forts and our cares.
And of - ten for each oth - er flows The sym - pa - thiz - ing tear.
But we shall still be joined in heart, And hope to meet a - gain. A - men.



Blest Be the Tie That Binds²¹⁹

Galatians 3:28

Galatians 6:2

Hebrews 12:23

1 John 4:11

John Fawcett (1739–1817) was orphaned at the age of twelve and “‘bound out’ to a tailor in Bradford where he worked long hours.”²²⁰ A few years later, like Robert Robinson, who composed *Come Thou Fount of Every Blessing*, he became a Christian “under the ministry of [George] Whitefield,” first as a Methodist, then later as a Baptist.²²¹ He was ordained on July 1765 and became a minister for a small church in Wainsgate, West Yorkshire in England.²²² The hymnologist Albert Bailey, described these people as “farmers and shepherds, poor as Job’s turkey; an uncouth lot whose speech one could hardly understand, unable to read or write; most of them pagans cursed with vice and ignorance and wild tempers.”²²³ Nevertheless, Fawcett got to work, and soon “the place became too small to accommodate the stated hearers...[and] a gallery was erected and several other improvements made in the interior of the place of worship” to meet their needs.²²⁴

In March, 1771, Fawcett was invited to officiate on behalf of Dr. John Gill in London, “who, through age and infirmities, was incapacitated for his public labors” as the primary minister at Carter Land

219. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 483.

220. Michael C. Hawn, “History of Hymns: ‘Blest Be the Tie That Bind,’” June 12, 2013, accessed February 22, 2021, <https://www.umcdiscipleship.org/resources/history-of-hymns-blest-be-the-tie-that-binds>.

221. John Julian, *A Dictionary of Hymnology: Setting forth the Origin and History of Christian Hymns of all Ages and Nations*, 1:373.

222. Chris Fenner, “Blest Be the Tie that Binds,” Hymnology Archive, June 14, 2018, accessed February 22, 2021, <https://www.hymnologyarchive.com/blest-be-the-tie>.

223. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 136.

224. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, (London: Badwin, Cradock, and Joy, 1818), 149, accessed February 22, 2021, <https://www.hymnologyarchive.com/s/Fawcett-AnAccount-1818.pdf>.





Baptist Church.²²⁵ By and by, Gill succumbed to his illness and died. Fawcett was then offered to succeed him with a permanent residence and an increase “with respect to temporal supplies and extended usefulness, fare superior to any thing which his present situation was ever likely to afford.”²²⁶ Of this account, Blanchard wrote that Fawcett accepted the position in London and made arrangements to move himself and his family:

When the village folk saw the furniture being moved, their sorrow knew no bounds. The house was soon surrounded by weeping people, who begged their beloved pastor not to leave them. Mrs. Fawcett was so overcome by this display of grief that she called to her husband, “John, John, we cannot go!” “No,” said the good man, “I cannot go, either; we will stay here!” And at once he gave orders for all the things to be unloaded and taken back into the house.²²⁷

In his own words, Fawcett explained, my “attachment to them was so deeply fixed, that [I] concluded, at once, to cast [myself] upon Providence, and live and die with them.”²²⁸

The next Sabbath, Baily explained that Fawcett “preached from the text in Luke 12:15, ‘A man’s life consisteth not in the abundance of the things he possesseth,’ and after the sermon he lined-out, and the congregation sang, the hymn he had written the previous midnight.”²²⁹

1. Blest be the tie that binds
Our hearts in Christian love;
The fellowship of kindred minds
Is like that above.

225. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, 171; see also, Chris Fenner, “Blest Be the Tie that Binds.”

226. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, 173.

227. Kathleen Blanchard, *Stories of Popular Hymns*, 26.

228. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, 174.

229. Albert Edward Bailey, *The Gospel in Hymns: Backgrounds and Interpretations*, 138.





4. When we are called to part
It give us inward pain,
But we shall still be joined in heart,
And hope to meet again.²³⁰

Of his decision to stay in Wainsgate, Fawcett later explained, it should never be considered a “general precedent.”²³¹ Nevertheless, he immediately added:

yet it exhibits many traits of character which are endearing in the man, the Christian, and the minister. It shows a delicate and solemn sense of the duties of the pastoral office, not to be deserted, except for the most urgent and satisfactory reasons; steadiness of attachment, compassionate regard, and disinterested love, where that love perhaps has seldom met with suitable return.²³²

He further explained that this particular event was “of great importance in [my] life...It was, in some sort, the crisis which gave a new impulse to [my] mind and views,...it was a resolution of which [I] never afterwards saw reason to repent.”²³³ And just as *Blest Be the Tie That Binds*, “has been tearfully sung by more Christians upon parting than any other hymn,” so it fittingly marks the final hymn of this booklet.²³⁴

230. Armed Forces Chaplains Board, *Book of Worship for United States Forces*, 483.

231. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, 174.

232. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, 174.

233. John Fawcett, *An Account of the Life, Ministry, and Writings of Rev. John Fawcett, D.D.*, 174.

234. Michael C. Hawn, “History of Hymns: ‘Blest Be the Tie That Bind.’”





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