

Blessed Assurance

FANNY J. CROSBY, 1820-1915

PHOEBE P. KNAPP, 1839-1908

1. Bless-ed as-sur-ance, Je-sus is mine! O what a fore-taste of
 2. Per-fect sub-mis-sion, per-fect de-light! Vi-sions of rap-ture now
 3. Per-fect sub-mis-sion—all is at rest, I in my Sav-ior am

glo-ry di-vine! Heir of sal-va-tion, pur-chase of God,
 burst on my sight; An-gels de-scend-ing bring from a-bove
 hap-py and blest; Watch-ing and wait-ing, look-ing a-bove,

CHORUS

42

Born of His Spir-it, washed in His blood. This is my sto-ry,
 Ech-oes of mer-cy, whis-pers of love.
 Filled with His good-ness, lost in His love.

this is my song, Prais-ing my Sav-ior all the day long; This is my

sto-ry, this is my song, Prais-ing my Sav-ior all the day long.

Blessed Assurance

Blessed Assurance

Author—Fanny J. Crosby, 1820–1915
Composer—Phoebe P. Knapp, 1839–1908
Meter—9 10. 9 10. with Chorus

Let us draw near with a true heart in full assurance of faith, having our hearts sprinkled from an evil conscience, and our bodies washed with pure water. Hebrews 10:22

Gospel music as an important form of Christian hymnody had its beginning in the latter half of the nineteenth century and is associated with such well-known names as Moody, Sankey, Bliss and Frances Jane Crosby. Crosby, perhaps more than any other writer, however, truly captured the spirit of the American gospel song movement. As one author has written,

Gospel hymnody has the distinction of being America's most typical contribution to Christian song. Gospel hymnody has been a plough digging up hardened surfaces of paved minds. Its very obviousness has been its strength. It is the music of the people.

Robert M. Stevenson—*Patterns of Protestant Church Music*

43

It is estimated that Fanny Crosby wrote more than 8,000 gospel song texts in her lifetime. Her hymns have been and are still being sung more frequently than those of any other gospel hymn writer. Her many favorites have been an important part of evangelical worship for the past century.

It is truly amazing that anyone, and especially a blind person, could write on this variety of spiritual truths and experiences with such proliferation. For a considerable period during her life, while under contract to a music publisher, she wrote three new hymns each week. She used over 200 pen names besides her own. Many of her original texts are still being uncovered and no doubt will be published in the near future. Often the themes for her hymns were suggested by visiting ministers wishing to have a new song on a particular subject. At other times musician friends would first compose the music and then ask Fanny Crosby for the words.

Such was the case for the hymn, "Blessed Assurance." The music for the hymn was composed by Mrs. Joseph Knapp, an amateur musician, and a wife of the founder of the Metropolitan Life Insurance Company, and a close personal friend of Fanny Crosby. One day Mrs. Knapp played this melody for the blind poetess and asked, "What does this tune say?" Fanny responded immediately, "Why, that says: 'Blessed Assurance, Jesus Is Mine.'"

101 Hymn Stories

Mrs. Knapp published more than 500 gospel songs herself, including the popular gospel classic, "Open the Gates of the Temple."

Fanny Crosby died at the age of ninety-five. Only eternity will disclose the host of individuals who have been won to a saving faith in Jesus Christ or those whose lives have been spiritually enriched through the texts of her many hymns.

Engraved on Fanny J. Crosby's tombstone at Bridgeport, Connecticut, are these significant words taken from our Lord's remarks to Mary, the sister of Lazarus, after she had anointed Him with costly perfume,

She hath done what she could.

Other hymns by Fanny J. Crosby include "All the Way My Savior Leads Me" (No. 5), "My Savior First of All" (No. 60), "Rescue the Perishing" (No. 76), and "Saved By Grace" (*101 More Hymn Stories*, No. 76).

* * *

44

"You may trust the Lord too little, but you can never trust Him too much."

Anonymous

"Beware of despairing about yourself: you are commanded to put your trust in God, and not in yourself."

St. Augustine

"All I have seen teaches me to trust the Creator for all I have not seen."

Ralph Waldo Emerson

"We trust as we love, and where we love—If we love Christ much, surely we shall trust Him much."

Thomas Benton Brooks

Doxology

OLD 100TH L.M.

Thomas Ken, 1637-1711

Louis Bourgeois c. 1510-c. 1561

Praise God from whom all bless - ings flow; Praise Him, all crea - tures here be - low;

Praise Him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost. A - men.

Author—Thomas Ken, 1637-1711

Composer—Louis Bourgeois, c. 1510-c. 1561

66 *Tune Name*—“Old Hundredth”

Meter—LM (88.88)

Scripture Reference—Psalm 100

I will praise Thee, O Lord my God, with all my heart: And I will glorify Thy name
forevermore. Psalm 86:12

The four lines of the Doxology have been the most frequently sung words of any known song for more than three hundred years. Even today nearly every English-speaking Protestant congregation still unites at least once each Sunday in this noble ascription of praise. It has been said that the doxology has done more to teach the doctrine of the Trinity than all the theological books ever written. It has often been called “the Protestant Te Deum Laudamus.”

The author of this text was a bold, outspoken seventeenth century Anglican Bishop named Thomas Ken. He was born at Little Berkhamstead, England, in 1637. Left an orphan in early childhood, Ken was educated at Winchester School where he was raised under the care of his older sister and her famous husband, Izaak Walton, distinguished in history as the most eminent angler of his time. Later Ken attended Oxford University and was ordained in 1662 to the ministry of the Church of England. His illustrious career in the ministry was stormy and colorful. Following ordination, he served as chaplain to the Bishop of Winchester.

In 1679 he was sent to Holland, where he was the English chaplain at the royal court at the Hague. Ken, however, was so outspoken in denouncing the corrupt lives of those in authority in the Dutch capital that he was compelled to leave the following year. Upon his return to England Charles II appointed Ken as one of his own chaplains. Ken continued to reveal the same spirit of boldness in rebuking the moral sins of his dissolute English monarch. Despite these rebukes Charles always admired the courageous chaplain. He referred to him as “the good little man” and, when it was chapel time, he would usually say, “I must go in and hear Ken tell me my faults.” Eventually, the King rewarded Thomas Ken by appointing him to the Bishopric of the Bath and Wells area.

Just twelve days after Ken was consecrated as a Bishop, his friend Charles II died. Soon Ken incurred the wrath of the new monarch, papist James II, by refusing to read the Royal Declaration of Indulgence, and with six other Anglican Church leaders he was imprisoned in the Tower of London. Although Ken was eventually acquitted, he was later removed from his bishopric in 1691 by the next ruler, William III. The remaining years of Ken’s life were spent in quiet obscurity with a devoted friend, Lord Weymouth, at his home in Longleat, Wiltshire, where Ken died in 1711 at the age of seventy-four. The historian Macaulay gave a tribute to Bishop Ken when he stated that he came as near to the ideal of Christian perfection “as human weakness permits.”

67

Bishop Ken wrote a number of hymns, and it was always his desire that Christians be allowed to express their praise to God without being limited only to Psalmody and the Bible canticles. He was one of the first English writers to produce hymns that were not merely versifications of the Psalms.

In 1673 Thomas Ken wrote a book entitled *A Manual of Prayers for the Use of the Scholars of Winchester College*. In one of the editions of this manual, Ken included three of his hymns that he wanted the students to sing each day as part of their devotions. These hymns were called “Morning Hymn,” “Evening Hymn,” and “Midnight Hymn.” Each of these hymns closed with the familiar four lines we now know as the Doxology. The text of his “Morning Hymn” became especially popular. Two of the verses from this hymn are as follows:

Awake, my soul, and with the sun
Thy daily course of duty run,
Shake off dull sloth, and early rise,
To pay thy morning sacrifice.

Direct, control, suggest, this day,
All I design, or do, or say;
That all my powers, with all their might,
In Thy sole glory may unite.

101 Hymn Stories

It is said that after Bishop Ken had written this hymn, he sang it to his own accompaniment on the lute every morning as part of his private devotions.

The tune for Bishop Ken's text, "Old Hundredth," is said to be the most famous of all Christian hymn tunes. It was composed or adapted by Louis Bourgeois, born in Paris, France, c. 1510. In 1541 Bourgeois moved to Geneva, Switzerland, where he became an ardent follower of John Calvin and the Reformed Reformation Movement. Here he was given the responsibility to provide the tunes for the new metrical psalms which were being prepared at that time. Bourgeois was largely responsible for the Genevan Psalter, a monumental musical publication, completed and published in 1562. The tune was prepared originally for the French version of Psalm 134 and was included in the Anglo-Genevan Psalter of 1551. The first English words to which it was wedded were William Kethe's version of Psalm 100, "All People That on Earth Do Dwell;" accordingly, the tune became known as "The Hundredth." In 1696, when Tate and Brady published their *New Version*, the word "Old" was used to show that the tune was the one in use in the previous Psalter, edited by Sternhold and Hopkins.

68



Thomas Ken

Great Is Thy Faithfulness

THOMAS O. CHISHOLM, 1866-1960

WILLIAM M. RUNYAN, 1870-1957

1. Great is Thy faith-ful-ness, O God my Fa-ther! There is no
 2. Sum-mer and win-ter, and spring-time and har-vest, Sun, moon and
 3. Par-don for sin and a peace that en-dur-eth, Thine own dear

shad-ow of turn-ing with Thee; Thou chang-est not, Thy com-
 stars in their cours-es a-bove, Join with all na-ture in
 pres-ence to cheer and to guide, Strength for to-day and bright

pas-sions, they fail not: As Thou hast been Thou for-ev-er wilt be.
 man-i-fold wit-ness To Thy great faith-ful-ness, mer-cy and love.
 hope for to-mor-row-Bless-ings all mine, with ten thousand be-side!

83

CHORUS

Great is Thy faith-ful-ness! Great is Thy faith-ful-ness! Morn-ing by

morn-ing new mer-cies I see; All I have need-ed Thy

hand hath pro-vid-ed- Great is Thy faith-ful-ness, Lord, un-to me!

Great Is Thy Faithfulness

Author—Thomas O. Chisholm, 1866–1960
Composer—William M. Runyan, 1870–1957
Meter—11 10. 11 10 with Chorus
Scripture Reference—Lamentations 3:22

Every good gift and every perfect gift is from above, and cometh down from the Father of Lights, with whom is no variableness, neither shadow of turning. James 1:17

Of the many gospel hymns written in recent times on the theme of God's goodness and faithfulness, this hymn stands out like a beacon light. While many hymns are born out of a particular dramatic experience, this hymn was simply the result of the author's "morning by morning realization of God's personal faithfulness."

Thomas Obadiah Chisholm was born in a humble log cabin in Franklin, Kentucky, on July 29, 1866. Without the benefit of high school or advanced training, he began his career as a school teacher at the age of sixteen in the same country school house where he had received his elementary training. When he was twenty-one, he became the associate editor of his home town weekly newspaper, *The Franklin Favorite*. Six years later he accepted Christ as personal Savior during a revival meeting conducted in Franklin by Dr. H. C. Morrison. At Dr. Morrison's invitation Chisholm moved to Louisville to become office editor and business manager of Morrison's publication, the *Pentecostal Herald*. Later Chisholm was ordained to the Methodist ministry but was forced to resign after a brief pastorate because of poor health. After 1909 he became a life insurance agent in Winona Lake and later in Vineland, New Jersey. Thomas Chisholm retired in 1953 and spent his remaining years at the Methodist Home for the Aged, Ocean Grove, New Jersey.

Mr. Chisholm wrote more than 1200 poems, many of which have appeared frequently in such religious periodicals as the *Sunday School Times*, *Moody Monthly*, *Alliance Weekly* and others. A number of these poems have become prominent hymn texts.

In a letter dated 1941, Mr. Chisholm writes, "My income has not been large at any time due to impaired health in the earlier years which has followed me on until now. Although I must not fail to record here the unfailing faithfulness of a covenant-keeping God and that He has given me many wonderful displays of His providing care, for which I am filled with astonishing gratefulness."

In 1923 Mr. Chisholm sent several of his poems to the Rev. W. M. Runyan, a musician associated with the Moody Bible Institute and an editor with the Hope Publishing Company until his death July 29, 1957. Mr. Runyan has written as follows:

Great Is Thy Faithfulness

This particular poem held such an appeal that I prayed most earnestly that my tune might carry over its message in a worthy way, and the subsequent history of its use indicates that God answered prayer. It was written in Baldwin, Kansas, in 1923, and was first published in my private song pamphlets.

This hymn was the favorite of the late Dr. Will Houghton, former beloved president of the Moody Bible Institute. It has since been an all-time favorite with students at the school and as a result its usefulness has spread to evangelical churches everywhere. Bev Shea states that this hymn was first introduced to audiences in Great Britain in 1954 by the Billy Graham Crusades and has since been a favorite there as well.

Thomas Chisholm is also the author of the hymn "Living for Jesus," (*101 More Hymn Stories, No. 56*).

* * *

"He leads us on by paths we did not know;
Upward He leads us, though our steps be slow,
Though oft we faint and falter on the way,
Though storms and darkness oft obscure the day;
Yet when the clouds are gone,
We know He leads us on.

85

"He leads us on through all the unquiet years;
Past all our dreamland hopes, and doubts and fears,
He guides our steps, through all the tangled maze
Of losses, sorrows, and o'erclouded days;
We know His will is done;
And still He leads us on."

Nicolaus L. von Zinzendorf, 1700-1760
(See No. 50)

Holy, Holy, Holy

NICAEA

REGINALD HEBER, 1783-1826

JOHN B. DYKES, 1823-1876

1. Ho-ly, Ho-ly, Ho-ly, Lord God Al-might-y! Ear-ly in the
 2. Ho-ly, Ho-ly, Ho-ly! All the saints a-dore Thee, Cast-ing down their
 3. Ho-ly, Ho-ly, Ho-ly! Tho the dark-ness hide Thee, Tho the eye of
 4. Ho-ly, Ho-ly, Ho-ly, Lord God Al-might-y! All Thy works shall

morn - ing our song shall rise to Thee; Ho - ly, Ho - ly, Ho - ly!
 gold - en crowns a - round the glass - y sea; Cher - u - bim and ser - a - phim
 sin - ful man Thy glo - ry may not see; On - ly Thou art ho - ly -
 praise Thy name in earth and sky and sea; Ho - ly, Ho - ly, Ho - ly!

Mer - ci - ful and Might - y! God in Three Per - sons, bless - ed Trin - i - ty!
 fall - ing down be - fore Thee, Which wert and art and ev - er - more shalt be.
 there is none be - side Thee Per - fect in pow'r, in love and pur - i - ty.
 Mer - ci - ful and Might - y! God in Three Per - sons, bless - ed Trin - i - ty!

Author—Reginald Heber, 1783–1826

Composer—John B. Dykes, 1823–1876

Tune Name—“Nicaea”

Meter—11 12, 12 10.

Scripture Reference—Revelation 4:8–11

O come, let us worship and bow down: Let us kneel before the Lord our maker. For He is our God; and we are the people of His pasture.
 Psalm 95:6,7

Reginald Heber was born in the area of Cheshire, England, on April 21, 1783, of scholarly and well-to-do parents. At the age of seventeen he entered Oxford University, where his scholarship and literary abilities received much attention. Following his ordination to the ministry of the

Holy, Holy, Holy

Anglican Church, he served for the next sixteen years at an obscure parish church in the little village of Hodnet in western England. Throughout his ministry he was known and respected as a man of rare refinement and noble Christian character. Heber was also noted as a prolific literary writer, making frequent contributions to magazines with his poetry, essays and hymns.

In 1823, just three years before his early death at the age of forty-three, Heber was sent to India to serve as the Bishop of Calcutta. This responsibility included not only India but the Island of Ceylon and all of Australia as well. The pressures of this work along with the humid climate of that area wore heavily upon his health. One Sunday morning, after preaching to a large outdoor crowd of Indians on the subject of the evils of their caste system, he evidently suffered a sun-stroke and died very suddenly. One year after his untimely death, a collection of his fifty-seven choice hymns was published by his widow and many friends. Most of these hymns are still in use today.

This hymn was written by Reginald Heber specifically for its liturgical use on Trinity Sunday, which occurs eight weeks after Easter. The emphasis of this Sunday's service is to reaffirm the doctrine of the triune Godhead. Though the word "trinity" is not found in the Scriptures, yet the truth of three Persons, equal and eternal with each other, is clearly taught throughout God's Word.

Reginald Heber is also the author of the hymn, "From Greenland's Icy Mountains" (No. 25).

The tune for this text has been named "Nicaea." It was named after the Council of Nicaea held in Asia Minor in 325 A.D., when the doctrine of the Trinity was examined and held to be a true and essential doctrine of the Christian faith. In 1861 this tune was composed specifically for these words by one of England's leading church musicians of the nineteenth century, Dr. John Bacchus Dykes. This popular composer has contributed more than 300 hymn tunes; most of them are still in use today.

Other hymns by John B. Dykes include "I Heard the Voice of Jesus Say" (No. 35), "Jesus, the Very Thought of Thee" (No. 49), "Eternal Father, Strong to Save" (*101 More Hymn Stories*, No. 22), and "O for a Closer Walk With God" (*ibid.*, No. 67).

I Sing the Mighty Power of God

ELLACOMBE

From *Gesangbuch der Herzogl,
Württemberg, 1784*

ISAAC WATTS, 1674-1748 — alt.

1. I sing the might-y pow'r of God That made the moun-tains rise,
2. I sing the good-ness of the Lord That filled the earth with food;
3. There's not a plant or flow'r be - low But makes Thy glo-ries known;

That spread the flow-ing seas a - broad And built the loft - y skies.
He formed the crea-tures with His word And then pro-nounced them good.
And clouds a - rise and tem-pests blow By or - der from Thy throne;

I sing the wis-dom that or-dained The sun to rule the day;
Lord, how Thy won-ders are dis-played Wher-e'er I turn my eye:
While all that bor-rows life from Thee Is ev - er in Thy care,

111

The moon shines full at His com-mand, And all the stars o - bey.
If I sur - vey the ground I tread Or gaze up - on the sky!
And ev - 'ry - where that man can be, Thou, God, art pres - ent there.

Author—Isaac Watts, 1674–1748, with alterations by others
Music—From *Gesangbuch der Herzogl, Württemberg, 1784*
Tune Name—“Ellacombe”
Meter—CMD (86.86 Doubled)

He shall have dominion also from sea to sea, and from the rivers unto the ends of the earth.
Psalm 72:8

Isaac Watts, the father of English hymnody, was frail in health during much of his life. For the last thirty years of his life he was more or less an

101 Hymn Stories

invalid at the home of his friend, Sir Thomas Abney, where Watts devoted himself in comfortable and happy surroundings to the writing of many of the fine hymns still used today. Watts's ambition, according to his own words, was as follows: "My design was not to exalt myself to the rank and glory of poets, but I was ambitious to be a servant to the churches, and a helper to the joy of the meanest Christian."

Although frail in health and grotesque in appearance, described as five feet tall with a big head and a long-hooked nose, Watts was a scholarly genius in many different fields. His writings included essays, discussions of psychology, three volumes of sermons, catechisms, twenty-nine treatises on theology, textbooks on logic, and a variety of other works.

Though he never married, Isaac Watts always loved children and wrote much for them. In 1715 he wrote a book of songs especially for young people, *Divine Songs for Children*, which has recently been republished by the Oxford University Press. This hymnal was the first hymnal ever written exclusively for children. His unusual love and concern for children is commemorated on his fine statue located at Southampton, England.

The text for this hymn is from Watts's hymnal of 1715. In the preface to this hymnal Watts wrote, "... children of high and low degree, of the Church of England or dissenters, baptized in infancy or not, may all join together in these songs. And as I have endeavored to sink the language to the level of a child's understanding, and yet to keep it, if possible, above contempt, so I have designed to profit all, if possible, and offend none."

It is interesting to realize that this great scholar and literary genius was also capable of writing for children such tender expressions as these:

Hush, my dear, be still and slumber, Holy angels guard thy bed;
Heavenly blessings without number gently falling on thy head.

Other hymns by Isaac Watts include "Jesus Shall Reign" (No. 48), "O God, Our Help in Ages Past" (No. 66), "When I Survey the Wondrous Cross" (No. 100), "Am I a Soldier of the Cross?" (*101 More Hymn Stories*, No. 6), and "Joy to the World!" (*ibid.*, No. 52).

The music for this text was first found in a collection published in 1784. It was originally intended for use in the Roman Catholic Chapel of the Duke of Württemberg. Interestingly, of the fifty-five hymns in this collection, the majority were written by German Protestant hymn writers. The tune, "Ellacombe," first appeared in England in 1868 in the Appendix to *Hymns Ancient and Modern*, a widely published Anglican hymnal of the nineteenth century. The tune was named for a village in Devonshire, England.

It Is Well With My Soul

HORATIO G. SPAFFORD, 1828-1888

PHILIP P. BLISS, 1838-1876

1. When peace, like a riv - er, at - tend - eth my way, When sor - rows like
 2. Tho Sa - tan should buf - fet, tho tri - als should come, Let this blest as -
 3. My sin - O the bliss of this glo - ri - ous tho't - My sin, not in
 4. And, Lord, haste the day when my faith shall be sight, The clouds be rolled

sea - bil - lows roll - What - ev - er my lot, Thou hast taught me to say,
 sur - ance con - trol, That Christ hath re - gard - ed my help - less es - tate,
 part, but the whole, Is nailed to the cross, and I bear it no more:
 back as a scroll: The trump shall re - sound and the Lord shall de - scend,

CHORUS
 It is well, it is well with my soul.
 And hath shed His own blood for my soul. It is well
 Praise the Lord, praise the Lord, O my soul! It is well
 "E - ven so" - it is well with my soul. It is well

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

It is Well With My Soul

Author—Horatio G. Spafford, 1828–1888
Music—Philip P. Bliss, 1838–1876
Meter—11 8 11 9 with Chorus

God is our refuge and strength, a very present help in trouble.

Psalm 46:1

This beloved hymn was written by a Presbyterian layman from Chicago named Horatio G. Spafford who born in North Troy, New York, on October 20, 1828. As a young man Spafford had established a successful legal practice in Chicago. Along with his financial success, he always maintained a keen interest in Christian activities. He enjoyed a close and active relationship with D. L. Moody and other evangelical leaders of that era. He was described by George Stebbins, a noted gospel musician, as a “man of unusual intelligence and refinement, deeply spiritual, and a devoted student of the Scriptures.”

Some months prior to the Chicago Fire of 1871, Spafford had invested heavily in real estate on the shore of Lake Michigan, and his holdings were wiped out by this disaster. Desiring a rest for his wife and four daughters as well as wishing to assist Moody and Sankey in one of their campaigns in Great Britain, Spafford planned a European trip for his family in November of 1873. Due to unexpected last minute business developments, he had to remain in Chicago, but he sent his wife and four daughters on ahead as scheduled on the S.S. *Ville du Havre*. He expected to follow in a few days. On November 22 the ship was struck by the *Lochearn*, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed at Cardiff, Wales, and Mrs. Spafford cabled her husband, “Saved alone.” Shortly afterward Spafford left by ship to join his bereaved wife. It is thought that on the sea near the area where his four daughters had drowned, Spafford penned this text whose words so significantly describe his own personal grief—“When sorrows like sea billows roll . . .” It is noteworthy, however, that Spafford’s hymn does not dwell on the theme of life’s sorrows and trials but focuses attention in the third stanza on the redemptive work of Christ and in the fourth stanza anticipates His glorious Second Coming. Humanly speaking, it is amazing that one could experience such personal tragedies and sorrows as Horatio Spafford did and still be able to say with such convincing clarity, “It is well with my soul.”

In 1881 the Spafford’s fulfilled a life-long interest in the Holy Land. They left Chicago with their two young daughters and a group of friends and settled in Jerusalem. There they established the American Colony which cared for the sick and destitute. Although Horatio died just eight years later at the age of sixty, this significant ministry continued. The story of this special family and their ministry is told in the book, *Our Jerusalem*, written by the Spafford’s daughter, Bertha Spafford Vesper.

101 Hymn Stories

Philip P. Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in one of the Sankey-Bliss Hymnals, *Gospel Hymns No. Two*, in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime. In most cases he wrote both the words and music for his hymns. His songs, like most early gospel hymnody, are strong in emotional appeal with tunes that are easily learned and sung (see page 133).

Other hymns by Philip P. Bliss include "Hold the Fort" (No. 30), "I Gave My Life for Thee" (No. 34), "Jesus Loves Even Me" (No. 46), "Let the Lower Lights Be Burning" (*101 More Hymn Stories*, No. 55), and "Once for All" (*ibid.*, No. 72).



Philip Paul Bliss

Praise Ye the Lord, the Almighty

LOBE DEN HERREN

JOACHIM NEANDER, 1650-1680

Trans. by Catherine Winkworth, 1827-1878

From *Stralsund Gesangbuch*, 1668
Arr. in *Crüger's Praxis Pietatis Melica*, 1668

1. Praise ye the Lord, the Al - might - y, the King of cre -
 2. Praise ye the Lord, who o'er all things so won-drous - ly
 3. Praise ye the Lord, who with mar - vel - ous wis - dom hath
 4. Praise ye the Lord! O let all that is in me a -

a - - tion! O my soul, praise Him, for He is thy
 reign - - eth, Shel-ters thee un - der His wings, yea, so
 made thee, Decked thee with health, and with lov - ing hand
 dore Him! All that hath life and breath, come now with

208

health and sal - va - - tion! All ye who hear, Now to His
 gen - tly sus - tain - eth! Hast thou not seen How thy de -
 guid - ed and stayed thee; How oft in grief Hath not He
 prais - es be - fore Him! Let the A - men Sound from His

tem - ple draw near; Join me in glad ad - o - ra - - tion!
 sires e'er have been Grant-ed in what He or - dain - - eth?
 brought thee re - lief, Spreading His wings for to shade thee!
 peo - ple a - gain: Glad - ly for aye we a - dore Him.

Praise Ye the Lord, the Almighty

Author—Joachim Neander, 1650–1680

English Translation—Catherine Winkworth, 1827–1878

Music—From *Stralsund Gesangbuch*, 1665

Tune Name—“Lobe Den Herren”

Meter—14 14. 4 7 8

Scripture Reference—Psalm 103:1–6; Psalm 150

Let the people praise Thee, O God; let all the people praise Thee. Psalm 67:3

Joachim Neander, called the greatest of all German-Calvinist Reformed hymn writers, was born in Bremen, Germany on May 31, 1650. He wrote approximately sixty hymns and composed many tunes. Nearly all of his hymns are triumphant expressions of praise. Neander, though only thirty years of age when he died, was a noted scholar in theology, literature and music, as well as pastor of the Reformed Church in Dusseldorf, Germany,. *The Julian Dictionary of Hymnology* calls this hymn “a magnificent hymn of praise, perhaps the finest production of its author and of the first rank in its class.”

Catherine Winkworth was born in London, England, on September 13, 1827. She was a pioneer in the higher education of women. Miss Winkworth was regarded as one of the finest translators of the German language while expressing the text in English. Her translations helped to make German hymns popular in England during the nineteenth century. Prior to her work, very little of the German hymnody had been translated after the work of John Wesley in the eighteenth century. Miss Winkworth translated several books of German verse which became widely known. One of these books, *The Chorale Book for England*, 1863, contained the translation of this hymn. She also translated the well-known German chorale, “Now Thank We All Our God” (No. 62).

The tune, “Lobe Den Herren” (“Praise To the Lord”), first appeared in the *Stralsund Gesanbuch*, 2nd edition, in 1665. It is said that Joachim Neander personally chose this tune for his text, and his words have never been used with any other melody. The tune first appeared in England in the 1904 edition of *Hymns Ancient and Modern*.

The God of Abraham Praise

LEONI

THOMAS OLIVERS, 1725-1799
Based on the revised *Yigdal*
of Daniel ben Judah, 14th century

From a Hebrew melody
Arr. by Meyer Lyon (Leoni), 1751-1797

1. The God of A-braham praise, Who reigns en-throned a - bove,
2. The God of A-braham praise, At whose su-preme com-mand
3. He by Him-self hath sworn- I on His oath de-pend;
4. The whole tri-um-phant host Give thanks to God on high;

An - cient of ev - er - last-ing days, And God of love.
From earth I rise and seek the joys At His right hand.
I shall, on ea-gles' wings up-borne, To heav'n as - cend.
"Hail, Fa-ther, Son and Ho-ly Ghost!" They ev - er cry.

248

Je - ho - vah, great I AM, By earth and heav'n con-fessed,
I all on earth for-sake, Its wis - dom, fame and pow'r,
I shall be-hold His face, I shall His pow'r a - dore,
Hail, A-braham's God and mine! I join the heav'n - ly lays;

I bow and bless the sa - cred Name For - ev - er blest.
And Him my on - ly por - tion make, My shield and tow'r.
And sing the won-ders of His grace For - ev - er - more.
All might and maj - es - ty are Thine, And end - less praise.

The God of Abraham Praise

The God of Abraham Praise

Author—Thomas Olivers, 1725–1799. Based on the revised *Yigdal* of Daniel ben Judah, 14th century

Music—From a Hebrew melody. Arranged by Meyer Lyon, 1751–1797

Tune Name—“Leoni”

Meter—66.84 Doubled

Scripture Reference—Exodus 15:1–19

Ye that fear the Lord, praise Him; all ye the seed of Jacob, glorify Him; and fear Him,
all ye the seed of Israel. Psalm 22:23

During the eighteenth century Wesleyan revivals, many “down and outs” were converted to Christ through the evangelistic preaching of the gospel and in turn became great ministers for God. Such is the testimony of Thomas Olivers.

Thomas Olivers was born in Tregonan, England, in 1725. His parents died when he was only four years of age. At an early age he became an apprentice to a shoemaker and began leading a dissolute life. Young Olivers was known in his community as the worst boy around. One day while in Bristol, England, he heard George Whitefield preach on the text, “Is not this a brand plucked out of the fire?” Thomas Olivers was converted and his life miraculously changed. Later John Wesley, recognizing unusual latent talents in young Olivers, persuaded him to become one of his evangelists. He traveled extensively throughout England and Ireland, fearlessly preaching the gospel but often encountering violent opposition.

Thomas Olivers wrote a number of hymn texts but this is the only one still in use. Many students of hymnology have judged this hymn to be one of the finest of all English hymns. Olivers states that he wrote this hymn after listening to the preaching of a Jewish rabbi at the Duke’s Place Synagogue, Oldgate, London. There he also heard Meyer Lyon (Leoni), a well-known Jewish cantor, sing the Doxology of Yigdal from the Hebrew liturgy. The Yigdal was composed around 1400 by Daniel ben Judah and was based upon the thirteen articles of Jewish faith. The service and especially the music so impressed Olivers that soon he began writing this text to fit the meter of the tune he had heard. The tune name, “Leoni,” was named in honor of Cantor Meyer Lyon.