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Hymns bring Christian teaching into believers’ hearts in ways not easily forgotten, and many Christians naturally want to know the stories behind the hymns and their authors. When a major hymnal is published, a companion volume telling these stories is often not far behind. Editors of hymnal companions are frequently under intense pressure to publish while the hymnal is still new. As a result, new companions copy from older companions, which copy from older companions, and so on, with much of the information originating in a handful of nineteenth-century sources or in John Julian’s monumental *Dictionary of Hymnology*, whose last edition appeared in 1907. But scholarship has advanced in the past century, so much of what is in the typical companion is somewhat dated. How dated is it? That is hard to say, because companions rarely document their sources, it is difficult to know how accurate they are.

We were determined to produce a companion for *Lutheran Service Book* that could be trusted, and so to verify the information given in other books, we set out to collect the earliest-known sources of every hymn in the hymnal. We know of no other hymnal companion in English for which this has been done in such a systematic way. In the end, we assembled 2,813 texts, translations, tunes, and settings (harmonizations) from 1,527 unique primary sources collected from 308 libraries and from digital repositories on the internet. The information we gathered would affect 564 attributions given in the printed hymnal; if the changes were made upon reprint, it would be an average of nearly one changed attribution per hymn.

So that readers can evaluate the new information we give, we have documented our sources and have explained our reasoning whenever we thought readers might question our conclusions. Recognizing that not all readers will be interested in such detail, we have divided each hymn essay into two sections:

1. The main essay in slightly larger type, which should be of general interest
2. A Historical Summary with details of earliest sources following it in smaller type, which caters to a more specialized audience

The main essay is further divided into a section giving the historical background of the text ("Text Background") and one providing a theological and devotional commentary ("Text Commentary"). A third section on when and how a hymn might be used during the church year is added when relevant ("Use"). A few performance suggestions of potential interest to pastors and other readers are occasionally given in a “Performance” section. Additional performance suggestions, including recommended tempos, are given in the appendix “Hymn Performance Suggestions” in volume 2. This appendix will be of interest mainly to musicians.

Most essays contain no information on the tune, because the Historical Summary contains the tune’s publication history. The main essay adds a section on the tune ("Tune") only when the information given does not fit easily into the Historical Summary. Biographies of authors, translators, composers, and arrangers do not appear in the hymn essays, but in a separate section of volume 2 of the companion.
The advent of our King

TEXBACKGROUND

Charles Coffin (1676–1749), the author of “The advent of our King,” was a distinguished Latin scholar and poet in eighteenth-century France, and in 1718 he was named rector of the University of Paris. His 1736 volume Hymni sacri was an anthology of one hundred newly composed Latin hymns, including the present hymn, “Instantis adventum Dei.” Many of these hymns had also been included in the Paris Breviary of the same year, replacing some of the older hymns of the Church with the work of contemporary French authors.

The English translation of “Instantis adventum Dei” is by John Chandler (1806–76), a nineteenth-century English divine and adherent of the Oxford Movement. Because of his interest in searching for ancient prayers and hymns to be used in his Anglican tradition, Chandler was drawn to the Paris Breviary, whose 1745 edition had been reprinted in 1831 and a new edition of which had appeared in 1836. The fruits of Chandler’s interest were soon revealed in his own 1837 publication The Hymns of the Primitive Church. Unbeknownst to him, some of the hymns he translated were anything but ancient, having been written in Paris in the previous century.

The LSB text of “The advent of our King” is essentially Chandler’s translation, with alterations.

TEXTCOMMENTARY

In the earliest source, “The advent of our King” was appointed for the officium nocturnum, or Matins, on weekdays during Advent. Unlike LSB Matins, which is really the morning Office of Lauds with a few elements from Matins inserted, Matins in eighteenth-century France was still the medieval form of the Office, sung in the middle of the night. Seen in this context, certain phrases in the hymn take on new meanings. The end of stanza 3, for example, “nor let your faithless heart despise the peace He comes to bring,” can refer either to the peace that Christ gives both now and at His eschatological coming or to the peace that rest during the night brings. And the beginning of stanza 5, “before the dawning day let sin’s dark deeds be gone,” could mean the dawn of a new age at the end of time or simply the start of a new day upon waking from sleep.

The hymn, though useful throughout Advent, is especially appropriate on the first Sunday, the beginning of the church year, when the account of Jesus’ Holy Week entrance into Jerusalem is read. Stanza 3 bids Zion’s daughter rise; this refers to Zechariah 9:9, in which the ancient prophet exhorts Israel joyfully to greet her King, the Messiah, riding on a donkey and bringing salvation. In fulfillment of the prophecy, Jesus entered the Holy City on the Sunday before His death for the world’s redemption. Because the true spiritual Israel is the Christian Church, stanza 3 with its Gospel invitation and its sober warning urges all believers to guard against unbelief and receive by faith their lowly King. In stanza 5, the command to put away sinful deeds and to put on a new self brings to mind the Epistle for the First Sunday in Advent from the one-year lectionary, Romans 13:12:

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1 Breviarium Parisiense, juxta editionem anni 1745 (Besançon, 1831); Breviarium Parisiense (Paris, 1836). The interest in the Paris Breviary was widespread: John Henry Newman published a selection of hymns from it in his Hymni ecclesiae, e breviario Parisiensi (Oxford, 1838); and Isaac Williams brought out an English version of many of the same hymns a year later with his Hymns Translated from the Parisian Breviary (London, 1839).

“The night is far gone; the day is at hand. So then let us cast off the works of darkness and put on the armor of light.”

Other Advent themes are also present. Stanza 2 offers a straightforward confession of the two natures in Christ: He is the “everlasting Son” who becomes incarnate. He puts on “a servant’s form” in lowliness and weakness to liberate His servants from all our spiritual enemies. As He came once, so will He come again as our judge, says stanza 4, and in His judgment He will gather the elect that they might reign with Him eternally. Scattered throughout the hymn are hints of the admonition to watch and pray as the time for the King’s return draws ever nearer (Matthew 25:13).

TEXT: KIM L. SCHARFF

HISTORICAL SUMMARY

TEXT CATEGORY: Catholic hymns 1700 to 1900. CONFESSION: Catholic (Jansenist).
PLACE OF ORIGIN: France. ALSO CALLED: Instantis adventum dei (Latin); The advent of our God (LBW, LW).
AUTHOR: Charles Coffin.


SOURCE 2: Carolus [Charles] Coffin, Hymni sacri (Paris, 1736), pp. 32–33. SECTION: In Adventu. FIRST LINE: Instantis adventum Dei. STANZAS: 6 stanzas; LSB uses 1–6. COMMENTS: Source 2 must have appeared after source 1, as the preface to source 2 (p. iij) says that the hymns had appeared “in recenti Breviario.”

TEXT COMMENTARIES: Julian 569 (by John Julian); Dearmer 68; Polack 68; Frost A&M 48; Stulk en SBH 3; Seaman 3; Milgate 198; Precht 12; Aufdemberge 1; DeGarmeaux 99; CDH [this title] (by J. R. Watson).
Savior of the nations, come

This text, originally in Latin, is one of a handful of hymns whose attribution to Ambrose of Milan (339/40–97) is secure. His authorship is attested to by Pope Celestine in 430 and by other early writers. Ambrose, the “father of Latin hymnody,”
took over the Eastern custom of singing hymns and brought it to the West. His hymns were strophic, written in four lines of eight syllables per line, rhymed, objective in character, scriptural, and intended for singing by the people. Many early Latin hymn writers imitated Ambrose’s general pattern, and their efforts were called “Ambrosian hymns,” although they were not written by Ambrose himself. This hymn appears in eighth- and ninth-century manuscripts and in later breviaries. The text has often been truncated in recent hymnals, but LSB uses all eight stanzas.

While pre-Reformation translations into the vernacular are traceable from the fourteenth century, perhaps earlier, Luther’s version was probably written during Advent 1523, since it appears in both the Erfurt Enchiridion and in Johann Walter’s Geystliche gesangk Buchleyn of 1524. It is quite a literal translation of the Latin, although Luther reduced the number of syllables in each line from eight to seven.

Medieval breviaries generally prescribed this hymn for Christmas Eve or Christmas Day, but Luther considered it an Advent hymn, as shown by its position as one of only two Advent hymns in the Babst hymnbook of 1545, the last hymnbook for which Luther wrote a preface. Precht calls it the Advent hymn par excellence, and it has been the traditional Lutheran de tempore hymn (Hymn of the Day) for Advent 1.

TEXT COMMENTARY

Stanza 1 is a call for the Virgin’s Son to come and make His home among us and for all creation, heaven and earth, to marvel that the Lord of all “chose such a birth”; that is, He took on human flesh and became one of us except without sin. Stanza 2 proclaims that the Word of God, Christ the Lord, who was “in the beginning” (John 1:1), became flesh like us not through any human agency but “by the Spirit of our God.” Stanza 3 continues the thought that while “here a maid was found with child,” she remained a virgin and that the child in the mother’s womb was the God who was “there upon His throne.”

Stanzas 4 and 5 reflect the creedal statements of God sending His Son from His “kingly hall” into the world, and that this child was both “Lord of all” and “God of God,” yet fully man. Sent from the Father, He will return to the Father, back to His “throne and crown” after He “in flesh the victory won,” the victory over sin, death, and the devil, which the glorified Christ proclaimed to those in hell.

Stanza 7 uses the image of light, the light that now shines from the manger into the night, the light of Christ, which shatters the darkness, and the light in which “faith now abides.” The concluding stanza is doxological praise to the Father, who, in the context of this hymn, sent His Son into the world; to the Son, who fulfilled the Father’s will in taking on our human flesh to rescue the world from sin, death, and the devil; and to the Spirit, by whose action Christ became “the Word of God made flesh, woman’s offspring, pure and fresh.”

USE

This is the Hymn of the Day for Advent 1.

PERFORMANCE

LSB contains two settings of this tune, at 332 and 352.

TEXT: CARL F. SCHALK
HISTORICAL SUMMARY

TEXT CATEGORY: Latin hymns before 800. CONFESSION: Western. PLACE OF ORIGIN: Milan.
ALSO CALLED: Intende, qui regis Israel (Latin; original stanza 1); Veni redemptor gentium (Latin; original stanza 2); Nun komm, der Heiden Heiland (German).

AUTHOR (STANZAS 1–7): Ambrose of Milan. ORIGIN: Milan, last quarter of the fourth century.
EDITION: Fontaine 263–301, with the hymn text at 272–75 and the rest a commentary. FIRST LINE: Intende, qui regis Israel. STANZAS: 8 stanzas; LSB uses 2–8. COMMENTS: This is one of the few hymns whose attribution to Ambrose is secure, because several contemporaries and near contemporaries mention him as author. It is transmitted in a large number of medieval manuscripts, but none survive from close to the author’s lifetime. Those with music date from the eleventh century and later; for a list, see Daniel and AH, and especially Fontaine and the CANTUS database at cantusdatabase.org. Eight stanzas appear to be by Ambrose, including his first stanza “Intende, qui regis Israel,” which is found in several eighth-century sources that make up the ‘Old Hymnal. Sources from the ninth century and later (the ‘New Hymnal) begin the hymn with the second stanza, “Veni redemptor gentium.”

AUTHOR (STANZA 8): Unidentified. COMMENTS: A doxology in praise of the Father through the Son and through the Holy Spirit is known from the end of Clement of Alexandria’s sermon on “The Rich Man’s Salvation” (“Quis dives salvator”), which dates from the end of the second century.¹ By the fourth century, Arian teachings, which denied that Christ was coequal with the Father, led orthodox Christians to sing praise to “the Father and the Son and the Holy Spirit.” The addition “as it was in the beginning, is now, and will be forever” was known by the early sixth century. Concluding doxological stanzas were added to both old and new hymns beginning around the eleventh century. These stanzas tended to wander from hymn to hymn, so that different manuscripts attached different doxologies to a single hymn.² It was also not uncommon for doxological stanzas to vary by liturgical season.³ It is therefore meaningless to try to determine which doxology was original to a particular hymn and an exercise in frustration to attempt to assign a date of composition to doxological stanzas attached to hymns written before about the twelfth century. In the same way, it is sometimes difficult to determine where an English translation of a doxological stanza first appeared, because such stanzas tended to float from one book to another.

TEXT EDITIONS (LATIN HYMN): Daniel 1:12–15, 4:4–11, 4:353; Wackernagel 1:12; AH 2:36, 50:13–14; Walpole 50–57; Lib Hymn 11; Lentini 75; Fontaine 263–301; Milfull 39.
PROSE TRANSLATIONS: Milfull. COMMENTARIES: Julian 56–57 (by Robinson Thornton), 1211–12 (by various authors); Glover 55 (by Charles Price); Darling/Davison 153; CDH “Intende, qui Regis Israel” (by J. R. Watson); “Veni Redemptor gentium” (by J. R. Watson / Emma Hornby).

TEXT EDITIONS (GERMAN HYMN): Babst GL 1; Wackernagel 3:16; Lucke 149–50, 430–31; Leupold 235–36; Jenny 14 (pp. 72–73, 202–4); Keyte/Parrott 58; Heidrich/Schilling 14 (pp. 58–60, 167–68). TRANSLATION EDITIONS: Rogner 39–40 and 171. COMMENTARIES: Julian 703–4 (by James Mearns); Dahle 186; Polack 95; EKG Hb 1 (by Horst Nitschke); Stulken LBW 28; Precht 13; Young 575; Glover 54 (by Robin A. Leaver); Aufdemberge 2; Brink/Polman 336; Stulken/Salika 372; DeGarneau 90; EG Hb 4, vol. 12:3–11 (by Andreas Marti); ÖLk, vol. 2 “Veni redemptor gentium” (by Andreas Marti); Westermeyer 263; Holter 1:369–72 (by Emma-Elze Bongers); CDH “Nun komm, der Heiden Heiland” (by J. R. Watson); Daw 102.

TRANSLATOR (GERMAN): Martin Luther. COMMENTS: Luther’s text is a close rendering of the Latin, and the English version is a translation from the German.

¹ In the translation of G. W. Butterworth, Clement of Alexandria (London, 1919), pp. 365, 367: “But he who looks for salvation and earnestly desires it and asks for it with importunity and violence shall receive the true purification and the unchanging life from the good Father who is in heaven, to whom through [διὰ] His Son Jesus Christ, the Lord of living and dead, and through [διὰ] the Holy Spirit be glory, honour, might, and eternal majesty both now and for all generations and ages to come.”
² The foregoing history of the doxology is summarized from Emma Hornby’s article “Doxology” in CDH. See Wackernagel, vol. 1, pp. 9–10 for twenty of these wandering doxologies.
³ Walpole, 309.
332 - Savior of the nations, come

**SOURCE 1:** Eyn Enchiridion oder Handbüchlein (Erfurt: [Johann Loersfelt], 1524), fol. C2–b.¹

**HEADING:** Hymnus. Veni redemptor gentium. **FIRST LINE:** Nu kom der Heyden heyland.

**COMMENTS:** The sources appear to have been published in the order listed here; see the Historical Summary to hymn 555 for details.

**SOURCE 2:** Enchiridion Oder eyn Handbuchlein (Erfurt: [Mathes Maler], 1524), fol. E2–b.

**HEADING:** Hymnus Ueni redemptor gentium. **FIRST LINE:** Nu kom der Heyden heyland.

**STANZAS:** 8 stanzas; **LSB** uses 1–8.

**SOURCE 3:** [Johann Walter], Geystliche gesangk Buchleyn (Wittenberg, 1524), no. XX.

**HEADING:** [In index at back of book:] Veni redemptor gentium. **FIRST LINE:** Nu kom der heyden Heiland.

**STANZAS:** 8 stanzas; **LSB** uses 1–8.

**TRANSLATOR (ENGLISH, STANZAS 1–2):** Unidentified. **SOURCE:** ELHB (1889), no. 36. **FIRST LINE:** SAVIOUR of the heathen, come. **STANZAS:** 8 stanzas; **LSB** uses 1–2. **COMMENTS:** According to Polack, the translation of stanzas 1–2 “is a slightly altered form of the version by William M. Reynolds and first appeared in 1860.” Aufdemberge states that “the translation by William Morton Reynolds first appeared in Hymns, original and selected, for public and private worship, in the Evangelical Lutheran Church (1851), of which Reynolds was the editor.” We have checked the 1850, 1858, and 1867 editions of the book; all have the same translation, but it is quite different from the one in **LSB.** The earliest we have found the **LSB** translation is in **ELHB** (1889). **ELHB** calls it a composite translation, which suggests that these stanzas had been previously published and probably altered for **ELHB.** Differences in **LSB** from the 1889 text:

1.1 Saviour of the heathen, come → Savior of the nations, come
1.2 Virgin’s Son, here make Thy home → Virgin’s Son, make here Your home
1.3 Wonder at it, heaven and earth → Marvel now, O heav’n and earth
2.4 Woman’s blossom, sweet and fresh → Woman’s offspring, pure and fresh

**TRANSLATOR (ENGLISH, STANZAS 3, 6):** Editors of **LSB.** **SOURCE:** **LSB.**

**TRANSLATOR (ENGLISH, STANZAS 4–5, 8):** F. Samuel Janzow.

**SOURCE 1:** F. Samuel Janzow, The Hymns of Martin Luther in New Translation by F. Samuel Janzow and new musical settings for choir, organ, and instruments by Paul Bunjes / Richard Hillert / Carl Schalk, typescript with manuscript music, [River Forest, Illinois], with preface dated 1976, pp. 37–40. **HEADING:** ALL THE NATIONS’ SAVIOR, COME / Nun komm, der Heiden Heiland / Unison Choir, Oboe [footnote: or Flute (muted Trumpet or Clarinet)], and Organ . . . Setting by Paul Bunjes. **FIRST LINE:** All the nations’ Savior, come. **STANZAS:** 8 stanzas; **LSB** uses 4–5, 8.

**SOURCE 2:** F. Samuel Janzow, The Hymns of Martin Luther, 6 vols. (St. Louis: Concordia, 1978–82), vol. 1 (1978; publisher’s no. 97-5453), pp. 4–6. **HEADING:** All the Nations’ Savior, Come / Nun komm, der Heiden Heiland / Unison Choir, Oboe [footnote: or Flute (muted Trumpet or Clarinet)], and Organ . . . Setting by Paul Bunjes. **FIRST LINE:** All the nations’ Savior, come. **STANZAS:** 8 stanzas; **LSB** uses 4–5, 8. **COMMENTS:** This is the published version of source 1; the translations in the two sources are identical. One line in stanzas 4–5 and 8 is changed in **LSB** from the 1976 and 1978 text:

1.3 Wonder at it, heaven and earth → Marvel now, O heav’n and earth
2.4 Woman’s blossom, sweet and fresh → Woman’s offspring, pure and fresh

4.3 God of God, becoming man → God of God, yet fully man

**TRANSLATOR (ENGLISH, STANZA 7):** Gifford A. Grobien. **SOURCE:** **LSB.** **COMMENTS:** The first two lines are altered from Janzow’s translation; the last two lines were submitted by Dr. Grobien after the Commission on Worship had published a trial set of proposed hymns and stated that these two lines needed work.²

**TUNE NAME (ALSO 352):** Nun komm, der Heiden Heiland. **DERIVATION:** First line of the text in German. **OTHER NAMES:** Veni redemptor gentium. **CATEGORY:** Continental Europe – Sixteenth century – Germany. **ORIGINAL GENRE:** Hymn tune, adapted from a Gregorian chant.

**PLACE OF ORIGIN:** Germany. **COMPOSER:** Probably by Martin Luther. **MODEL:** Luther simplified the chant “Veni redemptor gentium” (Lib Hymn, p. 11) to form this tune. Other tunes formed from

¹ There are three editions of this title from the same year; see the explanation at hymn 555.
² See Trial Set in “Sources Cited by Abbreviation.”
Once He came in blessing

TEXT BACKGROUND

This stirring Advent hymn in nine stanzas was first published in Johann Horn’s Gesangbuch der Brüder inn Behemen vnnd Merherrn (1544), a hymnal of the Bohemian Brethren (Unitas Fratrum), followers of Jan Hus. The text has been attributed both to Horn and to his contemporary Michael Weisse, who had published the first edition of the hymnal in 1531, but there is no real evidence for either one as author. Catherine Winkworth translated five stanzas for her Chorale Book for England (1863).

When the 1544 hymnal appeared, Horn was already well established as the leading bishop of the Bohemian Brethren. Without a theological education and equipped with only a basic knowledge of the Bible, he had become a preacher for the Brethren in 1518. A staunch supporter of Luther, he traveled to Wittenberg with a colleague in 1522 to discuss doctrinal concerns. While remaining true to the traditions of the Brethren, he especially identified with Luther’s position on the Lord’s Supper—a view that is faithfully reflected both in the second stanza of this hymn and in the Communion hymns of Horn’s hymnal in general. This was a change from Weisse’s first edition of the book, which Horn found to be weak in its doctrine of the Lord’s Supper.¹

¹ See Horn’s explanation in the preface to his hymnal, especially folios A2v–3r.
Once He came in blessing

*LSB* has combined parts of Winkworth’s translation with translated sections from the original that Winkworth did not include. For example, the second stanza is a fresh translation based on a eucharistic motif that appeared in Horn’s original fourth stanza. Stanza 3 expands on ideas expressed in Horn’s original stanza 6, while the fourth stanza of *LSB* alters Winkworth’s (and Horn’s) last stanza in a manner that expresses more dramatically the confident yearnings of a Church waiting for her Lord to come.

The result is a bold hymn that eloquently proclaims the manifold ways in which the coming of Christ shows itself in the Advent season. He who once came in blessing is shown to be present now in the Eucharist as we await His coming again at the end of time.

**TEXT COMMENTARY**

The first stanza begins by recalling to the hearer the importance of the first coming of Jesus. It proclaims that He once came in “blessing” to atone for the sins of a fallen race. As “Son of God most holy,” it says, Christ bore the cross “to save us,” and, with that, true hope and freedom “gave us.”

In the background stands the Isaiah text read by Jesus as He began His ministry in Nazareth proclaiming “good news to the poor” and “liberty to the captives” (Luke 4:17–19). The third line of stanza 1 recalls how Jesus “came in likeness lowly,” echoing the emptying of Himself described in St. Paul’s great Christological hymn in Philippians 2:5–11. The second stanza employs another scriptural allusion when it describes the presence of Christ in the Eucharist as “manna” from above (see John 6:31–35).

Stanza 2 underscores the importance of Christ’s presence in Christian worship now, how He gently leads us by offering Himself as food in the eucharistic meal. His peace comes to us as manna from above, and with that our souls are nourished “that they may flourish.”

Stanza 3 quickly directs attention to the fact that Christ is coming soon, as Revelation 22:20 proclaims. And when He comes, it will not be in lowliness or weakness, but in power and splendor to render the final judgment: a fearful judgment for the lost, but for the faithful a judgment that brings “joy beyond comparing,” a joy that He will share with them as their redemption is made complete.

The hymn ends with a moving prayer that bids our Lord to come, then to release us from our sins. Thus, a hymn that began in blessing ends in blessing, for He who once came and still comes will come again. Even now His work continues. On that basis, all can be assured that He will keep faithful “hearts believing.” Thus, by His saving grace, Christians will continue to confess Him “till in heaven” they bless Him.

**HISTORICAL SUMMARY**

**TEXT CATEGORY**: Continental Europe – The Reformation era (1524 to 1554). **CONFESSION**: Unitas Fratrum. **PLACE OF ORIGIN**: Bohemia or Moravia (?). **ALSO CALLED**: Gottes Sohn ist kommen (Ger–man); God’s own Son most holy (CW).

**AUTHOR**: Unidentified. **SOURCE**: *Ein Gesangbuch der Brüder inn Behemen vnnd Merherrn* (Nürnberg, 1544), fol. 3v–b. **SECTION**: Von der Menschwerdung Jesu Christi. **HEADING**: Ein anders Lied in der vorigen Melodey. **FIRST LINE**: Gottes Son ist kom[m]en. **STANZAS**: 9 stanzas; *LSB* uses 1–2, 4, 6, 9. **COMMENTS**: Wackernagel ascribed the text to Johann Horn (as in *LSB*), but Markus Jenny stated that Wackernagel had been incorrect and that the correct author was really Michael Weisse. Unfortunately, he cites no source for this information, and we do not find it in the sole hymnal mentioned in Jenny’s book in which the text appears (*Psalmen vnd Geystliche Gesang*, Basle: Bärenreiter, 1962, 275.)
Once He came in blessing

so in der Kirchen vnd Gmein Gottes, in Tütschen Lan, den gesungen werden, Zürich, 1670), which contains no authors’ names. DKL3 (vol. 1, part 3, Textband, p. 6) simply notes Jenny’s remarks, but draws no conclusion concerning them. EG attributes the hymn simply to the “Bohemian Brethren,” which seems the safest course given the lack of attribution in the earliest sources. The translation in LSB is somewhat loose, with ideas from stanzas 2, 4, and 6 combined in LSB stanzas 2 and 3.

TEXT EDITIONS: Wackernagel 3:418. COMMENTARIES: Julian 972–73 (by James Mearns); Polack 74; EKG Hb 2 (by Horst Nitschke); Stulken LBW 312; Precht 30; Glover 53 (by Robin A. Leaver); Aufdemberge 17; DeGarmeaux 141; EG Hb 5, vol. 13:3–9 (by Dietrich Meyer); CDH “Bohemian Brethren hymnody” (by J. R. Watson).

TRANSLATOR (STANZAS 1, 4): Catherine Winkworth. SOURCE: Winkworth CBE (1863), no. 26. HEADING: (XXXVIII.—„Herr nun laß in Friede.“) / 26. FIRST LINE: Once He came in blessing. STANZAS: 5 stanzas; LSB uses 1, 5 as stanzas 1, 4. COMMENTS: Differences in LSB from the 1863 text:

1.2 All our ills redressing → All our sins redressing
4.1 He who thus endureth → Come, then, O Lord Jesus
4.2 Bright reward secureth → From our sins release us
4.3 Come then, O Lord Jesus → Keep our hearts believing
4.4 From our sins release us → That we, grace receiving
4.5 Let us here confess Thee → Ever may confess You
4.6 Till in heaven we bless Thee → Till in heav’n we bless You

TRANSLATOR (STANZAS 2-3): Editors of LSB. SOURCE: LSB. COMMENTS: Stanzas 2 and 3 in LW were retranslated and stanza 4 was dropped because of theological difficulties noted by the LSB editors. The LW stanza 3 in particular seemed to suggest that Christ receives and forgives us only after we have first moved to accept Him: “Thus, if we have known him, / Not ashamed to own him, / Nor have spurned him coldly / But will trust him boldly, / He will then receive us, / Heal us, and forgive us.”

TUNE NAME: Gottes Sohn ist kommen. DERIVATION: In the earliest source of the text (see above), “Gottes Son ist kom[men]” (as it was spelled) appeared as a second text to be sung to this tune. OTHER NAMES: Ravenshaw. CATEGORY: Continental Europe – 1000 to 1500 – Cantiones. ORIGINAL GENRE: Hymn tune. PLACE OF ORIGIN: Bohemia. COMPOSER: Unidentified.

SOURCE 1 (MANUSCRIPT): Vyšší Brod, Cisterciácký klášter, MS 42 (1410), fol. 145a. HEADING: Jn Adventu ad missam Rorate. TEXT IN SOURCE: Aue yerarchia. FINAL: F. VOICING: Melody only. COMMENTS: The manuscript, sometimes called the “Hohenfurt(h)er Handschrift” after the German name of Vyšší Brod, is dated 1410 on folio a1; but it appears to contain at least two scribal hands, so some parts of it may be of later date. For details, see Franz Schäfer, “Zum Inhalt der Hohenfurther Handschrift Nr. 42,” in Die Hohenfurther Liederhandschrift (H 42) von 1410: Facsimileausgabe, ed. Hans Rothe (Köln: Böhlau, 1984), 13–37, especially page 17. There is a facsimile of this tune on page 366 of that book. In this source, the first three phrases are identical to the LSB form, and the remaining phrases have only minor differences, so this is clearly the same tune.

SOURCE 2 (MANUSCRIPT): Hradec Králové, Státní vědecká knihovna, Cod. Hr-6 (II A 6) (the “Franusuv kancional”: a gift of the clothmaker Johannes Franus to the cathedral of Hradec Králové in 1505), fol. 241a. TEXT IN SOURCE: Aue yerarchia. FINAL: F. VOICING: Melody only. COMMENTS: This richly decorated manuscript is available online at www.manuscriptorium.com. In this source, the first five phrases are identical to the LSB form, and the last phrase differs only by the addition of two notes. There is also one additional brief phrase added at the end.

SOURCE 3 (PRINT): [Michael Weisse], Ein New Geseng buchlen (Bunzlau, 1531), fol. 4b. TEXT IN SOURCE: Aue yerarchia / Menschen kynd merck eben. FINAL: F. VOICING: Melody

1 Recollection of Joseph Herl.
O Lord, how shall I meet You

TEXT BACKGROUND

This Advent hymn by Paul Gerhardt (1607–76) first appeared in two sources published in Berlin, both connected with Johann Crüger (1598–1662), composer of the melody associated with this text. The text appeared in ten stanzas, under the heading “Von Jesu Christi Menschwerdung” (“on the incarnation of Jesus Christ”), in Crüger’s Praxis Pietatis Melica of 1653. In the same year, it also appeared in Christoff Runge’s D. M. Luthers und anderer vornehmen geistreichen und gelehrten Männer geistliche Lieder und Psalmen, Crüger serving as music editor for that volume. The text continued to be included in subsequent editions of Praxis Pietatis Melica (Fischer and Tümpel cite in particular the editions of 1656, 1657, 1661, 1664, and 1666) as well as in Johann Georg Ebeling’s collected edition of Gerhardt’s hymns, Pauli Gerhardi Geistliche Andachten (1666–67). Of the original ten stanzas, TLH included all but stanza 3; LSB includes original stanzas 1–2, 4–5, 8, and 10. The basis of the translation is that of Catherine Winkworth (1827–78) in her Chorale Book for England (1863).

TEXT COMMENTARY

At its core, this text is about sin, forgiveness, and Christ’s incarnation as a necessity for the salvation of sinners. Stanzas 1 through 4 are addressed to Christ, with singers engaging in a personal reflection in the first-person singular. Stanza 2 recalls Christ’s Palm Sunday entrance into Jerusalem, and singers place their own adoration and praise of the Savior in the context of this scriptural precedent (Matthew 21:8–9), which is the traditional Gospel appointed for the First Sunday in Advent. Stanzas 3 and 4 are the heart of Gerhardt’s hymn. Stanza 3 contrasts the sinner’s bondage and shame with the freedom and honor given because God’s Son was willing to become incarnate. In stanza 4, Gerhardt answers the question of why Christ would become incarnate for sinners—it is entirely a matter of His love (a word repeated five times in this stanza) for “our lost and fallen race” and of His “thirst for my salvation.” Stanza 5 is a gem of pure Gospel proclamation—Christ’s first coming was for the purpose of “procuring the peace of sin forgiven.” Stanza 6 then points singers to Christ’s second coming to judge the nations—a terror to His enemies who reject Him in unbelief, but to those who love His appearing, “a light of consolations” and the “blessed hope” that will “guide us safely home.” In this Advent hymn, Gerhardt masterfully proclaims the incarnation of Christ and its consequences for all who believe—the forgiveness and peace He won for humankind and the joyful hope of His second coming.
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From the beginning, the Christian Church created hymns for use at prayer, worship, and other gatherings. Of the hymns that were preserved and that have come down to us, it is not always easy to determine when and how they were employed. No doubt liturgical practice varied greatly from place to place, especially during the earliest centuries, when liturgical orders of worship had not yet been firmly established. Christians also did much singing outside Sunday worship; early Christian sources speak of hymn singing at meals and banquets, at daily labor, and in the instruction of youth. It is perhaps helpful to think of three large categories of occasions for hymn singing: at the weekly Communion service on the Lord’s Day; at daily prayer services, which would eventually develop into the Daily Office; and at nonliturgical occasions such as meals and labor. Of course, some hymn texts from early Greek and Latin sources in *LSB* are appropriately used at Sunday eucharistic worship today even if that was not their original use.

**GREEK HYMN TEXTS**

The dominant culture for the early Church was Hellenism. Greek was the language of the New Testament and of important theologians such as Justin Martyr, Origen, and Clement of Alexandria. Some of the earliest Greek hymns were written in prose rather than meter; for example, the nonmetrical prose form of the Psalms has a pattern of two lines of text (*parallelismus membrorum*), each with varying numbers of...
syllables per line. Soon the classical meters (for example, iambic) came to be employed. The hymn texts in LSB originally in Greek all appear in the metrical form given them by the translator-poet, which was not necessarily the meter of the original.

We know the original use of some of the Greek hymn texts found in LSB. “Father, we thank Thee” (LSB 652) was not originally a corporate hymn; rather, it is a twentieth-century versification of part of a eucharistic prayer in lyrical prose. “O gladsome Light, O Grace” (LSB 888) was sung during the fourth century at the lighting of the lamps in the daily evening service that we in the West call Vespers. “Let all mortal flesh keep silence” (LSB 621) goes back to the fifth century as part of the Liturgy of St. James, one of the oldest Communion liturgies of the eastern Church.

During the earliest centuries of the Church, the use of texts not directly from Scripture was questioned by some. But the outpouring of original and highly popular hymns by heretical groups such as the Gnostics and Arians made it necessary for the Church to counteract their allure with orthodox original hymns. The fourth-century Council of Laodicea witnessed ambivalence about original hymns with its ruling that psalmi idiotici (“privately written psalms”) were prohibited in church, that is, at corporate worship. This meant that texts sung liturgically were to be based on Scripture rather than being entirely original texts. The fourth-century Bishop Apollinaris of Laodicea is an example of someone who wrote hymn texts both for worship and for other occasions. It seems that greater freedom and originality were permitted at first for hymns not used at Sunday worship.

While many texts in LSB date back to early Greek sources, the music accompanying them does not. Because musical notation did not develop until around AD 900, next to nothing is known of music from late antiquity and the early Middle Ages, and so ancient texts in translation are paired with hymn tunes from various eras. For example, “The day of resurrection” (LSB 478), by the eighth-century monk John of Damascus, is paired with a nineteenth-century tune (LANCASHIRE). The earliest postbiblical hymn text in LSB, “Father, we thank Thee” (LSB 652), from the first or second century, is paired with a French Protestant psalm tune of the sixteenth century (RENDEZ À DIEU).

**LATIN HYMN TEXTS**

In the West, Ambrose (339/40–97) is credited with introducing hymns into orthodox Christian use in order to counter the heterodox hymns of the presbyter Arius (250–336). The hymn texts attributed to Ambrose have four iambic lines per stanza in quantitative meter (that is, meter based on syllable length rather than on stress). While his texts do not rhyme in the original Latin, nearly all English translations of his hymns do. The importance of Ambrose for western hymnody is indicated by the fact that St. Benedict, in his sixth-century rule for monasteries, uses the term ambrosianum to indicate the hymns sung at the Daily Office. Since we do not have notation for hymn melodies before the eleventh century, we do not know what the melodies sounded like at the time of Ambrose. The texts by Ambrose in LSB, “Savior of the nations, come” (LSB 332) and “O Splendor of God’s glory bright” (LSB 874), are set to modern tunes, although the former is Luther’s simplification of the traditional chant tune.

The original home of the strophic hymn in the western Church was the Office, not the Mass. For the Mass, antiphons rather than hymns, with texts taken predominantly from the Psalter, were sung with the introit, offertory, and communion. Most Latin hymns from the early Middle Ages by authors such as Prudentius (348–after 405), Sedulius...

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2 “Of the Father’s love begotten” (LSB 384) and “Sweet flowerets of the martyr band” (LSB 969).
The Early Church and the Middle Ages

(fifth century), and Fortunatus (ca. 540–early seventh cent.) were originally sung by the Church as Office hymns. Latin hymn texts from the fourth to ninth centuries tend toward the objective. Their texts focus on the great events of salvation (the incarnation and resurrection of Christ, His ascension, and the descent of the Holy Spirit) rather than on the subjective state of the believer.

Processions outside the church became increasingly popular during the Carolingian era (late eighth to ninth century), and Latin hymns were composed to accompany them. Since such processions often happened before or after Mass, the hymns became almost a part of the Mass. An example of such a hymn is “All glory, laud, and honor” (LSB 442) by Theodulf of Orléans (ca. 760–821).

The addition of the sequence to the Mass in the ninth century represents something very like strophic hymnody coming into the Mass. One popular theory holds that the sequence grew out of the jubilus, the long melisma on the last syllable of the Alleluia sung before the Gospel. Texts were inscribed beneath the melisma to make it easier to remember. In time, multiple texts, oftentimes in rhyme, were added—in effect, additional stanzas. Eventually the sequence became an element in its own right—newly composed in both text and melody, and sung after the Alleluia. The texts of the earlier sequences do not rhyme, but rhyming eventually became standard. Numerous Latin sequences were created for feasts and saints’ days, and, being more popular in musical style than the proper Mass antiphons, they were much beloved. Perhaps the best-known sequence today is the one for Easter, “Victimae paschali laudes,” in translation at LSB 460, “Christians, to the Paschal Victim.”

Another type of Mass chant is the trope. This is an interpolation of text or music, or both, into a preexisting Mass chant. The Kyrie from Mass II in the Graduale Romanum is still called the “Kyrie fons bonitatis” even though the textual trope “fons bonitatis . . .” was removed after the sixteenth-century Council of Trent. But the trope survives in LSB as the hymn “Kyrie! God, Father” (LSB 942), with the Latin trope adapted into a German version by sixteenth-century reformers and eventually translated into English. The sixteenth-century melody retained in LSB is based on and is quite close to the medieval Kyrie melody (see the Text Background to hymn 942).

Latin hymn texts have been written in every century. From the fourth to the ninth centuries, the meters used by poets expanded from the iambic dimeter of Ambrose to include more complicated meters. With the decreasing use of Latin by common people and the rise of vernacular languages, Latin hymns became reserved for the most part to monastic communities and cathedral churches. As the Middle Ages progressed, Latin hymn texts became more subjective and expressive. One sees this in the two texts in LSB formerly attributed to St. Bernard of Clairvaux, a twelfth-century Cistercian abbot who was much respected by Martin Luther: “O Jesus, King most wonderful” (LSB 554) and “O sacred Head, now wounded” (LSB 449–50). It is not surprising that the latter hymn would have appealed to seventeenth-century Lutheran poet Paul Gerhardt, who put it into German verse. Latin hymn texts were produced by such well-known figures

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1 “From east to west” (LSB 385) and “The star proclaims the King is here” (LSB 399).
2 “Sing, my tongue, the glorious battle” (LSB 454); “The royal banners forward go” (LSB 455); and the original version of “Hail thee, festival day” (LSB 489). The Holy Week hymn “Sing, my tongue, the glorious battle” is significant because its opening line in Latin, “Pange lingua gloriosi,” would be used in later centuries to begin many other hymns (one such hymn from the thirteenth century, “Now, my tongue, the mystery telling,” is at LSB 630).
4 A graduale contains both Mass propers and Mass ordinaries in Latin chant. The current graduale, revised following the Second Vatican Council (1962–65), is Graduale Sacrosanctæ Romanæ Ecclesiæ (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1974).
The Church’s Song: Proclamation, Pedagogy, and Praise

Carl F. Schalk

The song of the Church is a fruit of saving faith created by the Spirit in response to what God has done in Jesus Christ. It is a song from the heart of the Church to the heart of God, from the heart of the Church to the heart of each believer, and from the heart of the Church to the world.

As God’s people, gathered around Word and Sacrament, we sing. But the song is not primarily our song, but the Church’s song. Of course we sing, but in worship we sing as a community of faith, joining together with angels, archangels, and all the company of heaven. It is a song sung by all the faithful who have gone before us, and a song that will continue after we are gone. It is a song that, in our own time and place, we are privileged to join. It is a song in which proclamation, teaching, and praise interweave in a tapestry of music unique to the Church. At the heart and center of that song is the proclamation of the Gospel of Jesus Christ.

The Song of the Old Testament

The song of the Old Testament provides the pattern. In the Old Testament, God identifies Himself through His actions on behalf of His chosen people: God is the God who acts to save us. The very first song recorded in the Old Testament, the Song of Miriam, celebrated God’s saving act in rescuing the children of Israel from the armies of Pharaoh: “Sing to the LORD, for He has triumphed gloriously; the horse and his rider He has thrown into the sea” (Exodus 15:21). Miriam and the women gave voice to their thanks and praise by singing from their hearts of how God had acted in bringing them out of Egypt and freeing them from slavery. For ancient Israel, the deeds of the Lord revealed God as the God who saves, who was “majestic in holiness, awesome in glorious deeds, doing wonders” (Exodus 15:11).

Israel’s song of praise and thanks to God consisted of rehearsing what God had done to rescue them. What drove their praise and thanksgiving was the story of God’s
might acts on their behalf. To sing God’s praise meant, for ancient Israel, to tell again and again in song the story of how God had acted to save them—how God had brought them up out of Egypt, led them through the wilderness, and brought them to the Promised Land. That was their song.

The constant refrain of the Psalms, the “hymnbook” of the Old Testament, is Israel’s response of praise described by such phrases as declaring God’s “mighty acts” (Psalm 145:4), making known God’s “deeds” (Psalm 105:1), calling to remembrance God’s “wondrous works” (Psalm 105:5), and recounting God’s “wondrous deeds” (Psalm 75:1). To sing and praise God in the Old Testament was to “sing and praise the God who . . . ,” the mark of omission being filled with a particular story of God delivering His people.

The exhortation of Psalm 98, “Oh sing to the LORD a new song,” is incomplete without the second half of the phrase—“for He has done marvelous things! His right hand and His holy arm have worked salvation for Him.” Psalm 96:2–3 exhorts, “Sing to the LORD. . . . Declare His glory among the nations, His marvelous works among all the peoples!” For the psalmist to “declare His glory” was to declare “His marvelous works.”

It was in the telling—over and over, again and again, remembering and recalling God’s promise and covenant—that God was praised and thanked in song. Israel was to remember what God had done for them, to recount God’s glorious deeds, and to speak and sing of them in the assembly. The “good news” for God’s people in the Old Testament was not simply who God was, but how God had acted on their behalf to rescue them from their sin. That was the content of their song.

**THE SONG OF THE NEW TESTAMENT**

The song of the New Testament maintained the pattern of the Old Testament by continuing to rehearse and celebrate the mighty acts of God. But it added to the Old Testament song the Good News celebrating God’s faithfulness to His gracious promise to send the Savior in the person of His Son, Jesus Christ, the ultimate revelation of God’s goodness. The New Testament celebrates the Good News that at a particular time and in a particular place God sent His Son to be born of the Virgin, to fulfill the Law for us, to suffer death on a cross; He was raised from the dead by the glory of the Father, ascended to heaven, and now sits at the right hand of God, and He will come again at the end of time, in fulfillment of His promise, to judge the world.

This Good News was the heart and center of such psalm-like New Testament songs as young Mary’s Magnificat, Zechariah’s Benedictus, and the Nunc Dimittis from the heart of the aged Simeon. Each testifies to God’s new act of deliverance in His Son, Jesus Christ.

This story about Jesus the Christ and the hope He brings for the future is what Christians call the Gospel, the Good News, the *kerygma* (“message” or “proclamation”). It is not a set of moral or ethical standards, not the “Golden Rule,” not a set of rules for a successful life, nor a religious philosophy. It is not just any kind of good news that may be healing, positive, helpful, or that seems good to me. It is a specific story that is both history and promise. It became the basic content of the songs of the New Testament and the early Church. It became the essential content of the Church’s liturgy and song in succeeding centuries. Apart from that story of Jesus’ death and resurrection, the Church’s song ceases to be the Church’s song.

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Martin Luther saw this “telling the story” of how God had acted to save us as the central role of the Church’s song:

The gift of language combined with the gift of song was only given to man to let him know that he should praise God with both word and music, namely, by proclaiming [the Word of God] through music and by providing sweet melodies with words.¹

Johann Walter, Luther’s friend and the first Lutheran cantor, said that the purpose of Christian song was that God’s promise of free and unmerited grace “might be kept fresh in human memory” and thereby “move the heart to high delight in praising God both day and night.”² It was in the telling and retelling of the story of God’s salvation that God’s promises were kept fresh in human memory and so delighted the heart.

The very first hymn in the earliest Lutheran collection of 1524, Luther’s “Dear Christians, one and all, rejoice” (LSB 556) underscores this point:

Dear Christians, one and all, rejoice,
With exultation springing,
And with united heart and voice
And holy rapture singing,
Proclaim the wonders God has done,
How His right arm the vict’ry won.
What price our ransom cost Him!³

The succeeding stanzas tell the story in greater detail. Paul Speratus, Luther’s contemporary and leader in the Reformation, echoed Luther’s concern for proclaiming the Good News:

 Salvation unto us has come
  By God’s free grace and favor;
 Good works cannot avert our doom,
  They help and save us never.
 Faith looks to Jesus Christ alone,
 Who did for all the world atone;
 He is our one Redeemer.⁴

It is hardly a coincidence that Luther’s only known polyphonic musical composition, the motet “Non moriar sed vivam,” was based on a verse from Psalm 118 that states simply: “I shall not die, but live, and declare the works of the Lord.”⁵ The central point is that such hymnody speaks Law and Gospel, proclaiming the Good News in direct, clear, and unequivocal terms.

The expanding repertory of Lutheran hymns in the sixteenth and seventeenth centuries centered on proclaiming the story of salvation. Christopher Boyd Brown’s description of how this new Reformation hymnody penetrated every facet of life for early Lutherans is instructive. It describes how, in the German city of Joachimsthal, ordinary people learned

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¹ Martin Luther, “Preface to Georg Rhau’s Symphoniae iucundae” (1538), AE 53:323–24. Emphasis added.
⁴ LSB 555, stanza 1. Translated by Carl Døving.
Abelard, Peter

1079–1142

Born near Nantes to minor nobility, Peter Abelard studied philosophy in Anjou before moving on to Paris. He taught philosophy in Paris and other cities and wrote commentaries on Aristotle’s logic. Having turned his attention to theology, he traveled to the cathedral school at Laon to study with Anselm, considered the greatest theologian of the day. Abelard, unimpressed with Anselm’s lectures, began to lecture in direct competition with him. From Laon, Abelard returned to Paris and taught at the cathedral school of Notre Dame, where he proved an enormously popular lecturer.

While teaching at Notre Dame, Abelard received room and board from Fulbert, one of the cathedral canons, in exchange for acting as tutor to Heloise, Fulbert’s niece. Abelard, who was forty years old, and Heloise, who was twenty, fell in love, and she became pregnant. After the birth of their son, named Astralabius, they married. Fulbert, however, either because he was displeased about the marriage or suspected that Abelard planned to abandon Heloise to a convent, hired thugs to castrate Abelard. Forced by the attack to abandon teaching, Abelard entered the prestigious royal monastery of St. Denis, and Heloise went to a nearby convent. Astralabius was raised by his aunt Dionysia and later became a canon of Nantes Cathedral.

Abelard soon tired of the monastic routine at St. Denis and arranged to establish a school at a monastery related to St. Denis. While there, he wrote the work on the Trinity (Theologia “Summi Boni”) that led to his condemnation as a heretic at the Council of Soissons in 1121. Following a brief imprisonment, Abelard returned to St. Denis, but his enormous ego and contrarian intellect continued to create trouble. Finally, he was allowed to leave St. Denis and to establish his own school in a newly built oratory named the Paraclete. Around 1125, Abelard became abbot of a monastery in Brittany, but he was no better an abbot than he had been a monk. By 1136 he returned to teaching in Paris.

Meanwhile, Heloise and the other nuns of her convent had moved to the Paraclete, where they formed a new order with Abelard as master and Heloise as abbess. Although Abelard may have spent little time at the new convent, he wrote extensively for the nuns. In addition to authoring their rule, he wrote sermons and more than 140 hymns for their use, collected under the title Hymnarius Paraclitensis. Abelard’s other writings emanated from his teaching, reflecting a rational and methodical approach to the writings of authorities. The best-known of these was Sic et Non (Yes and No), in which quotations from the Church fathers were arranged in answer to theological questions. The reader was to reconcile the seemingly divergent opinions through a logical, philological, and grammatical approach to the texts.

Abelard was among the first medieval scholars to make a living entirely from teaching, and he claimed to have coined the term “theology” to describe what he taught. His daring questions and Rationalist method, however, earned him some powerful enemies, including Bernard of Clairvaux, who strongly urged Abelard to abandon his manner of teaching. Abelard brought the dispute to the Council of Sens in 1140 and also appealed to the pope. The council condemned Abelard and so, without a hearing, did Rome. Abelard was taken in by one of his many defenders, Peter the Venerable, Abbot of Cluny. The condemned scholar fulfilled the sentence imposed on him by becoming a monk at Cluny and ceasing to teach. Abelard soon became severely ill and was sent to a dependent priory of Cluny near Chalon-sur-Saône, where he died on April 21, 1142.
Johann Rudolf Ahle was born at Mühlhausen, Thuringia, on December 24, 1625. He attended the local Gymnasium and then after 1643 studied at the Gymnasium at Göttingen. In 1645, he enrolled at the university in Erfurt as a student in theology. While he was at the university, he was appointed cantor at St. Andreas in Erfurt and also served as the director of the music school there. He became well-known for his skill as an organist.

From 1654 to 1673 he was organist at St. Blasius in Mühlhausen. After his death in 1673, he was succeeded by his son, Johann Georg Ahle, and thereafter by Johann Sebastian Bach. Ahle was active in local politics, being elected to the town council in 1655 and then mayor in 1661. He held this position until his death on July 9, 1673.

Except for a collection of dances appearing in 1650, Ahle’s entire compositional output was in the sacred genre. The majority of his compositions were sacred vocal works. The music reflects a variety of forms and styles gained from the heritage of sixteenth-century German Lutheran composers, but coupled with innovations of seventeenth-century Italian composers such as Giovanni Gabrieli (ca. 1554–1612) and Claudio Monteverdi (1567–1643). Ahle’s declamatory style was similar to that of Andreas Hammerschmidt, who, along with others, constituted a Saxon-Thuringian group of composers that strove for internalization as well as simplicity in their compositional style.

Although he composed instrumental works and over sixty organ compositions, Ahle is best remembered for his sacred songs. Over four hundred of these were written for use on Sundays, festivals, and special days in the church year. They were for one to four voices with ritornellos that could, according to Ahle, be sung with or without basso continuo. These “sacred arias,” as Ahle labeled them, were very popular in Germany for several centuries and are still sung in Thuringia. The texts were from the Bible or from well-known German poets of the time such as Johann Franck or Martin Opitz. Originally, these sacred arias were not meant for congregational singing but could be performed either by soloists, choruses, or a solo singer with instrumental accompaniment.

Ahle, Johann Rudolf

1625–1673

TUNE MODEL
872 (773) Morgenglanz der Ewigkeit

TUNE
468 Es ist genug
904 (545 592) Liebster Jesu, wir sind hier
Akers, Doris M.

1922–1995

Doris M. Akers was born in Brookfield, Missouri, on May 21, 1922. Despite not having received any formal musical training, she learned to play the piano by ear at age 6 and wrote her first gospel song at age 10. As a teenager she formed a five-piece jazz band called Dot Akers and Her Swingsters.

In 1944, she moved to Los Angeles, where she encountered an emerging gospel music community and joined the Sallie Martin Singers as a pianist and vocalist. Two years later she joined Dorothy Vemell Simmons in forming the Simmons-Akers Singers and also launched her own publishing company called Akers Music House.

In a 1958 Los Angeles church she started the Sky Pilot Choir, a racially integrated choir that focused on black gospel music. Throughout her life she continued to work as a recording artist, music arranger, choir director, and songwriter. Her talents were recognized with the Gospel Music Composer of the Year awards in 1960 and 1961, and in 2001, Akers was inducted posthumously into the Gospel Music Hall of Fame.

A prolific songwriter, Akers wrote over five hundred songs. Recorded by a diverse group of singers including Elvis Presley, Conway Twitty, and Tennessee Ernie Ford, her songs transcended the divide between white and black gospel music.

As the Golden Age of Gospel (1930–69) came to a close, Akers became a minister of music at Grace Temple Deliverance Center in Minneapolis, Minnesota. In 1994, she was diagnosed with inoperable spinal cancer, and she died on July 26, 1995.

Paul Robert Sauer

TEXT
721 Lead me, guide me

TUNE
721 Lead Me

REFERENCES
Albrecht von Preußen
1490–1568

Albrecht von Preußen (Albrecht of Prussia) was born May 17, 1490, in Ansbach, Franconia, the third son of Frederick I, Margrave of Brandenburg-Ansbach. His early education carefully groomed him to take on his inherited political responsibilities, and in 1511 he became Grand Master of the Teutonic Order. He struggled in his efforts to unite eastern Prussia and, after much turmoil with the Poles, freed them from the rule of the Order, organizing the territory as a hereditary duchy under his own rule.

He was won over to the theology of the Reformation following a sermon he had heard in 1522 given by Andreas Osiander, a priest in Nürnberg who himself had recently declared adherence to Martin Luther’s teachings. Albrecht contacted Luther, visited him in Wittenberg, and sought his advice on reforming the Order. The reform did not happen, but it did open the doors for pastors Johann Briesmann (1488–1549) and Paul Speratus to lead the first German services in Königsberg (now Kaliningrad, Russia) in September 1523. Albrecht inherited the title Duke of Prussia in 1525, and on July 6 of that same year, he publicly confessed his intent to uphold the Reformation and pursued an intensive campaign to introduce and establish it throughout his lands. He encouraged the publication of new hymnals and choir books, including two volumes of song for festivals of the church year (1527).

After much careful planning, Albrecht also established the University of Königsberg in 1544, developing it into an important spiritual and cultural center of the region. Despite his ancestry in the knightly orders and leadership in reforming the Prussian Church, he exercised exceptional religious tolerance toward the Bohemian Brethren, the Reformed from the Netherlands, and the Schwenkfelders. His best-known hymn, “The will of God is always best” (LSB 758), is said to have been written in 1547 after the death of his Danish first wife, Dorothea.1 He died twenty-one years later, on March 20, 1568, at the castle in Tapiau.

Paul Heiser

TEXT
758\textsuperscript{1–2, 4} The will of God is always best

COMMENTARIES: Precht 528; Aufdemberge 631; Herbst 21 (by Ruth Engelhardt); CDH “Albrecht, Count (Markgraf) of Brandenburg-Ansbach, Duke of Prussia” (by J. R. Watson).

Eliza Sibbald Alderson (née Dykes) was born in Kingston-upon-Hull, England, on August 16, 1818. Her father, William H. Dykes, was a bank manager in Hull and later in Wakefield. As a child, she showed talent for languages, painting, and poetry. She wrote several hymn texts for Sunday School festivals and missionary meetings at St. John’s Church, Hull, where her grandfather, the Rev. Thomas Dykes,
Glossary of Terms

Throughout the companion, the symbol “ marks terms defined in this glossary. We give only definitions relevant to the companion; some terms may have additional meanings that are not defined here.

For definitions of individual parts of the liturgy and of other liturgical terms not included here, see the pew edition of LSB, pages xxiv–xxv.

affect. A mood or emotional state produced by a piece of music. The term applies especially to music of the Baroque era (1600–1750) that makes use of musical rhetoric, a set of musical devices (‘modes, motives, and other figures) suggesting specific ideas or emotions.

genre. Latin for “things to be done”; a document containing liturgical texts and instructions for the conduct of the various liturgies. In present-day usage, only occasional services are included in an agenda, but historically agendas typically contained all regular, public services. See also ‘church order.

anaphora. (1) A long prayer before the distribution of the Eucharist, usually containing the words of Jesus Christ by which He instituted the Sacrament. (2) The repetition of a word or phrase at the start of successive lines of poetry.


antiphon. (1) A Gregorian chant with a brief prose text from the Bible or other source sung before and after a psalm or New Testament canticle. (2) A modern composition with the same liturgical function.

antiphonal. A practice of singing in which two choirs (or two halves of a choir or congregation) alternate verses.

artist folio. A printed collection of popular songs with the same content as a similarly titled recorded album.

augmentation. The lengthening of the rhythmic values in a melody by a specified amount, typically by doubling their values, so that a quarter note becomes a half note, and so on.

Ausgabe letzter Hand. German for “edición of the last hand”; it is the last version of a literary work supervised by an author and containing the author’s final revisions.

bar form. A song form popular in Germany in the fifteenth and sixteenth centuries. The form itself is AAB; that is, a section of music is sung, repeated, and then concluded with a section of different music. Several hymn tunes written or used by Luther are in bar form, including EIN FESTE BURG (LSB 656–57).

breviary. A book containing the texts of the ‘office.

broadsheet. A large sheet of paper printed only on one side; a common method of distributing early printed songs.

Calvinism. As used in this companion, the term refers not only to the theology of John Calvin (1509–64) but also to the theology of the Reformed churches that developed after Calvin’s death.

canon. (1) A rule or algorithm for creating a voice of a musical composition without writing it out in musical notation, usually by referring to another voice; a special case of this is a round, or canon at the octave, in which a second voice repeats another voice exactly, but beginning after a specified number of beats. (2) The eucharistic prayer of the traditional Roman Mass. (3) In the Catholic Church and the Church of England, a member of the chapter, or governing body, of a cathedral. (4) In Ortho.

cantio. A sacred song in Latin with no appointed use in the Church’s liturgy, typically with more than one stanza; the term is sometimes used more generally to mean any sacred song in Latin.

cantionale. As a general term, any collection of sacred songs; more specifically in Lutheran use, a collection of hymns in several voices in lightly contrapuntal style and with the melody in the top voice. Lutheran cantionales were first produced in the 1580s and were popular through the middle of the seventeenth century.

cantus (or discantus). The highest voice part in a polyphonic composition; commonly called soprano today.

cantus firmus. Latin for “fixed song”; a preexisting melody, such as a Gregorian chant or a hymn tune, quoted in one voice of a polyphonic composition (usually the tenor) and around which the other voices weave contrapuntal lines.

catchword. In a printed book, the first word of the following page placed at the bottom of the current page to help the compositor set the pages in the correct order for printing.

cento. As it pertains to hymns, a selection of stanzas from a longer original hymn, or from more than one original hymn.

chanson. A secular song with a French text.

chiasmus. A literary device in which ideas presented in a particular order are repeated in reverse order.

chorale. A term used since the late seventeenth century for post-Reformation hymn tunes, especially tunes to Lutheran hymns. In modern usage, the term is sometimes also used for hymn texts.

chorale book. A hymn accompaniment book for organ- ists containing at least the melody of each hymn with a “figured bass and possibly inner voices as well, often with only the first line or stanza of the hymn text given.

chorale motet. A polyphonic vocal composition in German that makes use of a hymn tune.

chorale partita. A composition for organ in several movements, each based on the same hymn tune.

chorale prelude. A short composition for organ based on a hymn tune.
Hymn Performance Suggestions

This appendix contains suggestions regarding tempo, singing in parts, and occasionally other matters. The leftmost column is the LSB hymn number. A superscript \(^{M}\) means that only the melody without harmony appears in the LSB pew edition. A superscript \(^{T}\) means that only the text appears, without any music. Numbers in italics (967–86) and those ending with the letter “a” (as in “339a”) represent hymns and settings not in the pew edition at all but only in the accompaniment edition.

The column heading “PS” stands for “part singing.” The number indicates how well suited a setting is for singing in parts:

0   It is entirely unsuited for singing in parts.
1   It is not designed for part singing, but good music readers might, with difficulty, be able to force it to work.
2   It can be sung in parts without too much difficulty, perhaps with a bit of instruction from the choir director.
2.5  It is well suited for part singing, but one or two notes must be split in half to accommodate the syllables (most singers will do this automatically).
3   It is written for singing in parts, although it might contain difficult leaps or a low vocal range.\(^1\)

Suggested metronome markings are given from up to four sources to demonstrate the variety of opinions on tempo:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LSB</td>
<td>This companion.</td>
</tr>
<tr>
<td>H1982</td>
<td><em>Hymnal 1982</em>, accompaniment edition (New York: Church Hymnal Corporation, 1985). The tempos are also in the <em>Hymnbook 1982</em>, the choir edition of this Episcopal hymnal.(^2)</td>
</tr>
<tr>
<td>ELW</td>
<td><em>Musicians Guide to Evangelical Lutheran Worship</em> (Minneapolis: Augsburg Fortress, 2007). Covers hymns in the 2006 hymnal of the Evangelical Lutheran Church in America.(^4)</td>
</tr>
</tbody>
</table>

The “Comments” column gives tempos from three additional kinds of sources: (1) printed sources that include metronome markings; (2) audio or video recordings; and (3) direct queries to living composers. We used printed sources and recordings only if the composer was directly associated with them (as editor of the source or performer on a recording, for example) or if their origins were close in time or place to the tune’s first appearance and it seems likely that their tempos

\(^1\) The alto and tenor parts of some hymns were lowered in *LSB* (in comparison with previous hymnals) to keep the tenor an octave or less above the bass, making the accompaniment easier to play on piano or on an organ without pedals.

\(^2\) This source does not give metronome markings for chant tunes; we indicate such tempos as “[not given].” Five *LSB* hymns (384, 396, 455, 704, and 741) are in a different metrical form in the *Hymnal 1982*; their metronome markings would not be relevant, so we do not give them.

\(^3\) Musical notes in square brackets indicate that either (1) the note values in the source hymnal differ from those in *LSB* and were “translated” into the *LSB* values for this list; or (2) we have corrected an apparent error in the note value given in the source.

\(^4\) See the previous note regarding notes in square brackets. The *Musicians Guide* does not give metronome markings for chant tunes; we indicate such tempos as “[not given].”
Hymn Performance Suggestions

reflect common practice.\footnote{Most of these printed sources and recordings were produced shortly after the tune's first appearance, but with two tunes from Africa and Asia (hymns 466 and 871, respectively), tempos are given from recordings made in the composers' native countries, even though the composers were not associated with the recordings, which were produced some years after the tunes appeared. In these cases, we thought it better to give some idea of the traditional tempos than to say nothing at all.} If the source was directly associated with the composer, we can assume that the tempo originated with the composer, so we call such tempos the “composer’s tempo.” But if the tempo given is from another source for which the composer was not responsible, we cannot assume that the composer approved the tempo, so we indicate this with the phrase “tempo in the earliest (or an early) source.” Readers may choose to give these tempos less weight than composers’ tempos.

Sources of metronome markings in the “Comments” column are given in footnotes, except that “earliest sources” and “earliest recordings” are not cited, because they can easily be found in the Historical Summary at the end of each hymn essay. If a living composer supplied a tempo directly to the editor, usually by email in August or September 2018, it is indicated as “composer’s tempo (2018)” without any further citation.\footnote{The tempos in the LSB column are the work of editor Joseph Herl, and they were determined before any composers were contacted. Once tempos were received from composers, it was tempting to change the tempo in the LSB column to match that of the composer. But that felt like cheating. We could have instead left the LSB column blank in such cases. In the end, though, we decided to keep the LSB tempo suggestions in order to provide a comparison between our tempos and those of composers. This allows readers to judge how reasonable our tempo choices are, and this judgment might be extrapolated to other hymns in LSB. But in order to remind readers to check the “Comments” column for composers’ tempos (which should serve as a corrective), if a composer suggested a tempo to the editor in 2018, then the LSB tempo appears in italics.}

The tempos given in this appendix should suit most present-day congregations. In decades and centuries past, though, tempos were often slower; and some types of hymns (such as spirituals and African American gospel songs) are even today authentically sung at very slow tempos with much ornamentation. Such considerations are not within the scope of this appendix, but accomplished musicians can often make use of tempos outside the ranges given here with great success. Even composers’ tempos should not be considered sacrosanct, especially those taken from choral works or recordings; such tempos may be more appropriate for performances in front of an audience than for congregational singing.

In addition to tempos, the “Comments” column also gives any additional brief performance suggestions. For longer suggestions, a reference is given to the relevant essay in the main part of the companion.

<table>
<thead>
<tr>
<th>NO.</th>
<th>PS</th>
<th>LSB</th>
<th>H1982</th>
<th>LW, HS98</th>
<th>ELW</th>
<th>COMMENTS</th>
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<td>331</td>
<td>3</td>
<td></td>
<td>48–52</td>
<td>84</td>
<td>108–116</td>
<td>54–60</td>
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<tr>
<td>332</td>
<td>3</td>
<td></td>
<td>44–48</td>
<td>44</td>
<td>108–116</td>
<td>40–48</td>
</tr>
<tr>
<td>333</td>
<td>3</td>
<td></td>
<td>52–56</td>
<td>60</td>
<td>66–70</td>
<td></td>
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<tr>
<td>334</td>
<td>3</td>
<td></td>
<td>54–58</td>
<td>62–62</td>
<td>52–60</td>
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<td>335</td>
<td>3</td>
<td></td>
<td>54–58</td>
<td>62–66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>336</td>
<td>3</td>
<td></td>
<td>52–60</td>
<td>60</td>
<td>56–63</td>
<td>52–60</td>
</tr>
<tr>
<td>337</td>
<td>See 513.</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>338</td>
<td>1</td>
<td></td>
<td>50–54</td>
<td>98–104</td>
<td>120–132</td>
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<tr>
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<td>0</td>
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<td>339a</td>
<td>2</td>
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<td>341</td>
<td>3</td>
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<td>45–48</td>
<td>48–52</td>
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<tr>
<td>342</td>
<td>1</td>
<td></td>
<td>45–48</td>
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<td></td>
<td>53–56</td>
<td>52</td>
<td>118–122</td>
<td>60–76</td>
</tr>
<tr>
<td>344</td>
<td>3</td>
<td></td>
<td>45–48</td>
<td>50</td>
<td>46–52</td>
<td>48–56</td>
</tr>
<tr>
<td>345</td>
<td>3</td>
<td></td>
<td>44–48</td>
<td>46</td>
<td>40–50</td>
<td></td>
</tr>
</tbody>
</table>
Printed Sources and Published Typescripts

Entries in this section look like this:

*Davids Harpff-Spiel (J. M. Spieß: Heidelberg, 1745):
DKL 174513: British Library: tune 535

The title is *Davids Harpff-Spiel*, and the source was edited by J. M. Spieß and published in Heidelberg in 1745. It is number 174513 in *Das deutsche Kirchenlied* (see next paragraph), and we used a copy from the British Library. As indicated by the hymn number in bold, this book is the earliest source for one tune in *LSB* (see the top of this index for more information).

*Das deutsche Kirchenlied* (DKL) catalogs pre-1801 printed sources of German hymns with musical notation (see “DKL” in “Sources Cited by Abbreviation” for more information). This index also includes references to Nicholas Temperley’s *Hymn Tune Index* (HTI), a census of hymn tunes appearing with English-language texts in printed sources produced before 1821; the current edition is online at hymntune.library.illinois.edu.

Articles such as *a*, *an*, and *the* (and their equivalents in other languages) at the start of titles are not discarded before alphabetizing. Newspapers, journals, and magazines have the word “periodical” before the place of publication, and the years listed are those of the volumes we used. All entries in this section identify the library holding the copy we used but without indicating how we accessed it.¹ We examined some sources in person, and libraries sent us copies of the relevant pages of others. Some we viewed online as facsimiles in various digital repositories; these were the most important ones:

- British Newspaper Archive (www.britishnewspaperarchive.co.uk), by subscription — a collection of newspapers from the British Library
- Digital Image Archive of Medieval Music (www.diamm.ac.uk) — an archive of music manuscripts from the Middle Ages²
- Early American Imprints, by subscription from Newsbank Readex — a collection of American imprints from 1639 to 1800 (series I) and from 1801 to 1819 (series II)
- Early English Books Online (EEBO), by subscription from Chadwyck-Healey — a collection of English and English-language imprints from 1473 to 1700
- Eighteenth-Century Collections Online (ECCO), by subscription from Gale Cengage — a collection of imprints published in the United Kingdom between 1701 and 1800
- e-rara (www.e-rara.ch) and e-codices (www.e-codices.ch) — virtual libraries for rare books and manuscripts in Switzerland
- Gallica (gallica.bnf.fr) — the digital library of the Bibliothèque nationale de France, with contributions from other French libraries
- Google Books (books.google.com) — a general collection of digitized publications
- Hathitrust (www.hathitrust.org) — another general collection
- Internet Archive (archive.org) — another general collection
- Manuscriptorium (www.manuscriptorium.com) — an interface to the digital library of the Czech Republic, which includes contributions from the national libraries of several other countries
- Petrucci Music Library (imslp.org) — an independent project providing digital facsimiles of musical scores and recordings

¹ If we used a published facsimile edition of an entire book, we indicate that fact and identify the library holding the edition, not the original.
² To keep the listing of digitized sources in one place, online manuscript archives are identified here rather than above under Manuscripts and Unpublished Typescripts.
Some sources have one of the following indications:

- no copy known — no copy is known to exist, and this has been reported in the scholarly literature
- no copy found — we have searched but did not find a copy; it may be that no copy exists, but that has not been reported in the scholarly literature
- not consulted — a copy exists, but we were unable to consult it or determined that it was not necessary; for more information, see the relevant Historical Summary

**A Booke of Ayres** (P. Rossetter: London, 1601) : British Library : tune model 514 (642)


**A Church of England Hymn Book** (G. Thring: London, 1880) : Bodleian Library : text model 859^2 : text 852 858 899^2, 924^2 — see also The Church of England Hymn Book (1882)

**A Collection of Church Tunes** (P. Erben: New York, ca. 1817) : HTI ErbePCCY : Lutheran Theological Seminary, Philadelphia : tune 664

**A Collection of Hymns Addressed to The Holy, Holy, Holy, Triune God** (London, 1757) : Bodleian Library : text 531^3, 4


**A Collection of Hymns for the Use of the Church of Christ, meeting in Angel-Alley** (London, 1759) : Drew University : text 686

**A Collection of Hymns, for the use of the Protestant Church of the United Brethren** (London, 1789) : University of Manchester, John Rylands Library : translation 750^9, 907

**A Collection of Melodies for the Psalms of David, according to the version of Christopher Smart** (London, 1765) : HTI *CMPD : University of Illinois at Urbana-Champaign : tune 852

**A Collection of Private Devotions, for the houres of prayer** (London, 1627) : Bodleian Library : translation 498^–99


**A Collection of Psalm and Hymn Tunes, Chants, Anthems, and Sentences** (H. W. Greatorex: Boston, 1851) : University of Illinois at Urbana-Champaign : tune 427 setting 427

**A Collection of Psalm and Hymn Tunes, never published before** (M. Madan: London, ca. 1762) : HTI *LHC A a : University of California, Los Angeles : tune 905 (864 979) setting 905 (864)


**A Collection of Psalms and Hymns, extracted from various authors** (M. Madan: London, 1760) : British Library : text 531^2, 34

**A Collection of Sacred Ballads** (A. Broadus: Richmond, Va., preface dated 1790) : Ouachita Baptist University : text 744oshi

**A Collection of Sacred Hymns** , 5th ed. (J. Cennick: Dublin, 1752) : Bodleian Library : text model 336

**A Collection of Tunes . . . adapted to the hymns in use by the Wesleyan Methodist Societies** (T. Hawkes: Watchet, Somerset, 1833) : University of California, Berkeley : tune 387

**A Collection of Tunes, set to music** (J. Wesley: London, 1742) : HTI *CTSF : University of Illinois at Urbana-Champaign : tune 441 (405)
Index of Individuals by Date of Birth and Death

This index lists the dates of birth (or Baptism) and death (or burial) that appear in the biographies. Any other dates (such as marriage, ordination, first publication of a hymn, etc.) are omitted. If no birth or death date is known, a date when the individual was active is given. No adjustments are made for the Julian versus the Gregorian calendar.

### By Year

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>150</td>
<td>ca.</td>
<td>Clement of Alexandria (born)</td>
</tr>
<tr>
<td>215</td>
<td>ca.</td>
<td>Clement of Alexandria (died)</td>
</tr>
<tr>
<td>339 or 340</td>
<td></td>
<td>Ambrose of Milan (born)</td>
</tr>
<tr>
<td>348</td>
<td></td>
<td>Prudentius Clemens (born)</td>
</tr>
<tr>
<td>397</td>
<td></td>
<td>Ambrose of Milan (died)</td>
</tr>
<tr>
<td>405, after</td>
<td></td>
<td>Prudentius Clemens (died)</td>
</tr>
<tr>
<td>420</td>
<td>ca.</td>
<td>Patrick (born)</td>
</tr>
<tr>
<td>425–450, ca.</td>
<td></td>
<td>Sedulius (active)</td>
</tr>
<tr>
<td>490</td>
<td>ca.</td>
<td>Patrick (died)</td>
</tr>
<tr>
<td>521</td>
<td>ca.</td>
<td>Columba (born)</td>
</tr>
<tr>
<td>540</td>
<td>ca.</td>
<td>Fortunatus (born)</td>
</tr>
<tr>
<td>597</td>
<td>ca.</td>
<td>Columba (died)</td>
</tr>
<tr>
<td>600s, early</td>
<td></td>
<td>Fortunatus (died)</td>
</tr>
<tr>
<td>634</td>
<td>ca.</td>
<td>Germanus (born)</td>
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<tr>
<td>672 or 673</td>
<td></td>
<td>Bede (born)</td>
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<tr>
<td>675, ca.</td>
<td></td>
<td>John of Damascus (born)</td>
</tr>
<tr>
<td>734</td>
<td>ca.</td>
<td>Germanus (died)</td>
</tr>
<tr>
<td>735</td>
<td></td>
<td>Bede (died)</td>
</tr>
<tr>
<td>749</td>
<td></td>
<td>John of Damascus (died)</td>
</tr>
<tr>
<td>760, ca.</td>
<td></td>
<td>Theodulf of Orléans (born)</td>
</tr>
<tr>
<td>780, ca.</td>
<td></td>
<td>Hrabanus Maurus (born)</td>
</tr>
<tr>
<td>821</td>
<td></td>
<td>Theodulf of Orléans (died)</td>
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<tr>
<td>856</td>
<td></td>
<td>Hrabanus Maurus (died)</td>
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<tr>
<td>995, ca.</td>
<td></td>
<td>Wipo of Burgundy (born)</td>
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<tr>
<td>1048, after</td>
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<td>Wipo of Burgundy (died)</td>
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<tr>
<td>1079</td>
<td></td>
<td>Abelard (born)</td>
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<tr>
<td>1142</td>
<td></td>
<td>Abelard (died)</td>
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<tr>
<td>1150</td>
<td>ca.</td>
<td>Bernard of Cluny (active)</td>
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<tr>
<td>1200, ca.</td>
<td></td>
<td>Arnulf of Leuven (born)</td>
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<tr>
<td>1225, ca.</td>
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<td>Aquinas (born)</td>
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<tr>
<td>1251, ca.</td>
<td></td>
<td>Arnulf of Leuven (died)</td>
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<tr>
<td>1274</td>
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<td>Aquinas (died)</td>
</tr>
<tr>
<td>1350, ca.</td>
<td></td>
<td>Bianco da Siena (born)</td>
</tr>
<tr>
<td>1434</td>
<td></td>
<td>Bianco da Siena (died)</td>
</tr>
<tr>
<td>1450, ca.</td>
<td></td>
<td>Isaac (born)</td>
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<tr>
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<td></td>
<td>Savonarola (born)</td>
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<tr>
<td>1480, ca.</td>
<td></td>
<td>Weisse (born)</td>
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<tr>
<td>1483</td>
<td></td>
<td>Luther (born)</td>
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<td>Speratus (born)</td>
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<td>Decius (born)</td>
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<td>Gramann (born)</td>
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<td>Albrecht von Preußen (born)</td>
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<td>Sermsy (born)</td>
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<td>1495, ca.</td>
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<tr>
<td>1496</td>
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<td>Walter (born)</td>
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<td>1496 or 1497</td>
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<td>Reißner (born)</td>
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<tr>
<td>1497</td>
<td></td>
<td>Melanchthon (born)</td>
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<tr>
<td>1497, ca.</td>
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<tr>
<td>1498</td>
<td></td>
<td>Savonarola (died)</td>
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<tr>
<td>1500, ca.</td>
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<td>Cruciger (born), Herman (born)</td>
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<td>1505, ca.</td>
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<td>Tallis (born)</td>
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<td>1507</td>
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<td>Eber (born)</td>
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<td>1514, ca.</td>
<td></td>
<td>Goudimel (born)</td>
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<tr>
<td>1515, ca.</td>
<td></td>
<td>Franc (born)</td>
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<tr>
<td>1517</td>
<td></td>
<td>Isaac (died)</td>
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<td>1520, ca.</td>
<td></td>
<td>Langhans (born)</td>
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<tr>
<td>1525, ca.</td>
<td></td>
<td>Magdeburg (born), Palestrina (born)</td>
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<tr>
<td>1530</td>
<td></td>
<td>Selnecker (born)</td>
</tr>
<tr>
<td>1531, ca.</td>
<td></td>
<td>Ringwaldt (born)</td>
</tr>
<tr>
<td>1532</td>
<td></td>
<td>Helmold (born), Schallling (born)</td>
</tr>
<tr>
<td>1532, ca.</td>
<td></td>
<td>Schröter (born)</td>
</tr>
<tr>
<td>1534</td>
<td></td>
<td>Weisse (died)</td>
</tr>
<tr>
<td>1535</td>
<td></td>
<td>Cruciger (died)</td>
</tr>
<tr>
<td>1536</td>
<td></td>
<td>G. Vetter (born)</td>
</tr>
<tr>
<td>1540, ca.</td>
<td></td>
<td>Daman (born), Regnart (born), Stahl (active)</td>
</tr>
<tr>
<td>1541</td>
<td></td>
<td>Gramann (died)</td>
</tr>
<tr>
<td>1542</td>
<td></td>
<td>Kugelmann (died)</td>
</tr>
<tr>
<td>1546, after</td>
<td></td>
<td>Luther (died), SchneeGaß (born), Steurlein (born)</td>
</tr>
<tr>
<td>1546, after</td>
<td></td>
<td>Decius (died)</td>
</tr>
<tr>
<td>1551</td>
<td></td>
<td>Speratus (died)</td>
</tr>
<tr>
<td>1553</td>
<td></td>
<td>Dachstein (died)</td>
</tr>
<tr>
<td>1554, ca.</td>
<td></td>
<td>Gastoldi (born)</td>
</tr>
</tbody>
</table>
Index of Individuals by Date of Birth and Death

1988 Quitmeyer (died)
1989 Engel (died), Hine (died)
1991 C. Taylor (died)
1992 Le Grice (died)
1993 Dorsey (died), K. Eggert (died), George (died)
1994 J. Bender (died), Berthier (died)
1995 Akers (died), Schulte Nordholt (died)
1996 Chao (died), Kreutz (died), Lettermann (died), Perry (died), von Christierson (died)
1997 W. F. Smith (died), Westendorf (died), Zipp (died)
1998 Bunjes (died), Weiß (died)
1999 C. Price (died)

2000 Colvin (died), F. Green (died), Rupprech (died)
2001 Hearn (died), Janzow (died), Thorson (died)
2003 Beck (died), Black (died), Dirksen (died), Fleming (died), Wood (died)
2007 Sateren (died), Stuempfie (died), Taulé (died)
2008 Vajda (died)
2009 Brokering (died), Dewey (died), Herbranson (died), Kaan (died)
2010 Dickinson (died), Hillert (died), Jilson (died), Lovelace (died), H. Olson (died), Quinn (died)
2011 Busarow (died), Florindez (died), Lijøjeand (died)
2012 Grothenhuis (died), Moyer (died)
2013 Gros (died), A. Keefer (died)
2014 R. Nelson (died)
2016 Cartford (died), Heschke (died), LeCroy (died)
2017 Ylvisaker (died)
2018 Spannans (died)

By Month and Day

January
1 Batistini (born), Haweis (born), Tucker (died)
2 Baring-Gould (died), Caswall (died), Charles (born), Löhe (died), Perronet (died), Peter (born)
3 EWing (born), Pye (died)
4 Gastoldi (died)
5 Lawes (baptized), McDougall (died)
6 Fawcett (born), Tucker (born)
7 Boberg (died), Bradbury (died), Czamanske (died), Krieger (born), Thorson (died), P. Williams (born)
8 L. Mason (born)
9 J. Robinson (born), Wismar (born)
10 Chatfield (died)
11 T. Dwight (died), Key (died), Littledale (died), Williams (Pantycelyn) (died)
12 Alford (died), Stahike (born)
13 Helmbold (born), Keimann (died)
14 Hamilton (died), Kvanme (died), J. Mueller (born), Prichard (born)
15 Cosin (died), R. Grant (born), Waters (born)
16 Sears (died)
17 F. Work (died)
18 Douglas (died), W. Havergal (born)
19 Oliver (died)
20 De Cheney (died), Pettman (died), Pfeil (born), Schein (born)
21 LeCroy (born), Mote (born), Runyan (born)
22 Dykes (died), R. Edwards (born), Julian (died), Warner (died)
23 P. Brooks (died), Dorsey (died), Oxenham (died), Spannans (born)
24 Neale (born)
25 Brueckner (died), Good (died), Prichard (died), Schaefer (died), G. Vetter (died)
26 Loy (died)
27 Crull (born), Julian (born), Mattes (died), H. Praetorius (died)
28 Baring-Gould (born), Barnby (died), Clark (born), König (baptized)
29 Franzmann (born), S. Lowry (died), Oakeley (died)
30 Layriz (born), Meyfart (buried), Osler (born), Schaefer (born), Troeger (born)
31 Denicke (born), Pfe (born), Smey (born)

February
1 Plumptre (died), Whately (born)
2 Palestrina (died)
3 J. Bender (born), Herzog (died), H. Smith (born), Wilde (died)
4 Crossman (died), Hopkins (died), Hrabanus Maurus (died), Krotel (born)
5 Arends (born), Behm (died), Claunzniter (born), Godwin (born), Herrnschmidt (died), Rische (born)
6 Pisek (died)
7 Newbolt (died), D. Vetter (died)
8 Cartford (died), Dirksen (born)
Index of Texts by Religious Confession

This index groups hymn texts according to the religious confession from which they emerged. For details concerning how this was determined, see the Preface, volume 1, pages ix–x.

Hymn numbers in italics are “partial texts”; that is, those listed under two different confessions. This usually happens because both of the following conditions are true: (1) different parts of the text originated in different confessions; and (2) the later part of the text to be written comprises more than half the hymn. ¹ This is similar to what we did with historical categories (for details, see the Preface, pages viii–ix). Hymn numbers may also appear in italics because it is uncertain which of two confessions is the correct one.² A question mark (?) after a hymn number indicates that there is some degree of uncertainty whether the text did in fact originate with the listed confession.

Texts that appear in LSB in more than one translation give first the number under which they are covered in this companion, then in parentheses the other relevant numbers. For example, “Christ is made the sure foundation” (LSB 909) and “Christ is our cornerstone” (LSB 912) are different translations of the same Latin original, and so references to the text are given as “909 (912).”

For each category, counts are given of the total number of texts and, if relevant, of the unique texts (with two translations of the same original counting only once). In other words, the total count includes hymn numbers in parentheses; the count of unique items excludes them. Hymn numbers in italics are counted separately. Numbers followed by question marks are included in the counts of both total and unique texts. Three texts (441, 609, and 649) are duplicated in the LSB accompaniment edition with different tunes. To show that these are counted only once, the hymn numbers are connected with a plus sign: “441+967.”

<table>
<thead>
<tr>
<th>Baptist</th>
<th>[8 texts + 1 partial text] 388 461 575–76 649+975 686 728 739 850 924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catholic (Jansenist)</td>
<td>[2 texts] 331 344</td>
</tr>
<tr>
<td>Church of England (Anglo-Catholic)</td>
<td>[12 texts] 370 397 447 482 519 520 560 650 670 684 717 821</td>
</tr>
<tr>
<td>Church of England (Calvinistic Methodist)</td>
<td>[1 text] 918</td>
</tr>
<tr>
<td>Church of England (Evangelical)</td>
<td>[32 texts] 432 444 485 486 509 524 527 529 530 538 551 584 646 648 665 691 695 729 744 761 765 779 783–84 829 831 838 840 847 861 921 935 949</td>
</tr>
<tr>
<td>Church of England (Methodist)</td>
<td>[12 texts + 1 partial text] 336 338 380 457 469 528 531 700 775 798 854 873 905</td>
</tr>
<tr>
<td>Church of England (Anglo-Catholic)</td>
<td>[4 texts] 428 452 709 751</td>
</tr>
<tr>
<td>Church of England (Evangelical)</td>
<td>[2 texts] 409 843</td>
</tr>
<tr>
<td>Church of England (Puritan)</td>
<td>[1 text] 791</td>
</tr>
<tr>
<td>Church of England (slightly Anglo-Catholic)</td>
<td>[7 texts] 356 517–18 534 644 659 662 698</td>
</tr>
<tr>
<td>Church of England (slightly Evangelical)</td>
<td>[2 texts] 570 577</td>
</tr>
<tr>
<td>Church of Ireland</td>
<td>[2 texts] 376 574</td>
</tr>
<tr>
<td>Church of Scotland</td>
<td>[2 texts] 710 980</td>
</tr>
<tr>
<td>Congregational</td>
<td>[13 texts + 1 partial text] 415 496 573 603 651 653 702 748 786 789 792 826 827 848</td>
</tr>
<tr>
<td>Disciples of Christ</td>
<td>[1 text] 479</td>
</tr>
<tr>
<td>Dissenter</td>
<td>[1 text] 430</td>
</tr>
<tr>
<td>Dutch Reformed</td>
<td>[1 text] 747</td>
</tr>
</tbody>
</table>

¹ If the later part to be written comprises less than half the text, we listed the hymn only under the earlier confession. This serves to exclude the many hymns with a single doxological stanza written later than the rest of the hymn.

² This is the case with hymns 776 and 939.

³ Jansenism was a movement in the Catholic Church during the seventeenth and eighteenth centuries, mainly in France, that emphasized Augustinian interpretations of sin and grace; it was eventually condemned by papal proclamation.

⁴ The Church of England has been host to several parties or factions, which are listed separately in this index. For a description of them, see the Preface, pages ix–x. Texts not originating with a particular party are labeled “Church of England” without further description.

⁵ Protestants in England who were not members of the Church of England are styled “Dissenter” before the Act of Uniformity of 1662 and “Nonconformist” thereafter.
Index of Texts and Tunes by Historical Category

The historical category of a text is determined by the author’s religious confession, the hymn’s date of dissemination (for a definition, see the Preface, volume 1, pages xix–xxi), and its place or language of origin. The category of a tune is determined by its date of dissemination, its place of origin, and occasionally its musical style.

Hymn numbers appear in italics for texts listed in two categories. This happens either because the hymn contains stanzas from more than one category and more than half the hymn is from a later historical category (for a further explanation, see the Preface, pages viii–ix), or because it is uncertain in which category a hymn belongs—in which case, a question mark (?) also follows the hymn number.

Texts and tunes that appear more than once in LSB give first the number under which they are covered in this companion, then in parentheses the other relevant numbers. For example, “Christ is made the sure foundation” (LSB 909) and “Christ is our cornerstone” (LSB 912) are different translations of the same Latin original, and so references to the text are given as “909 (912).” Similarly, the tune ST. THOMAS sets three texts in LSB, and so references to it appear as “331 (651 814).”

For each category, counts are given of the total number of texts or tunes and, if relevant, of the unique items. The total count includes hymn numbers in parentheses; the count of unique items excludes them. Hymn numbers in italics, representing “partial texts,” are counted separately. Three texts (441, 609, and 649) are duplicated in the LSB accompaniment edition with different tunes. To show that these are counted only once, the hymn numbers are connected with a plus sign: “441+967.”

Texts

I. Texts from the Bible [14 texts] 712 767 925 926 927 928 929 931 956 957 983 984 985 986

II. Before 1500
   A. Greek hymns before 1000 [10 texts + 3 partial texts; 9 unique texts + 1 unique partial text] 383 478 487 621 652 864 888 939? (940 941) 948 (946) 961
   B. Latin hymns
      1. before 800 [21 texts + 4 partial texts; 20 unique texts + 2 unique partial texts] 332 384 385 399 454 455 469 493 529 553 633 637 777–78 845 870 874 882 889 909 (912) 939? (940 941) 962–63 969
   2. before 1000 [4 texts] 403 504 881 916
   3. 800 to 1000 [11 texts; 9 unique texts] 345 351 401 417 442 449–50 513 554 630 640 672 675
   4. 1100 to 1300 [6 texts + 1 partial text] 449–50 513 554 630 640 672 675
   5. 1300 to 1500 [2 texts + 3 partial texts] 413 449–50 457 489 544
   C. Vernacular hymns before 1500 [5 texts + 5 partial texts] 381 382 386 423 459 497 501 604 617 768

III. Catholic hymns to 1900
   A. 1500 to 1700 [10 texts + 1 partial text] 355 359 371 377 448 464 470–71 537 546 688 694
   B. 1700 to 1900 [13 texts] 331 344 357 363 368 373 379 393 433 525 807 887 898

IV. Continental Europe 1500 to 1900
   A. The Reformation era (1524 to 1554)
      1. Martin Luther [17 texts + 4 partial texts; 16 unique texts + 4 unique partial texts] 358 382 406–7 458 497 505 556 581 607 617 627 655 656 (657) 755 766 768 823–24 938 954 960
      2. Lutherans [9 texts + 1 partial text] 402 434 459 514 522 555 758 820 942 947
      3. Various Protestants [4 texts] 333 734 759 972

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1 We use the term “partial text” because different parts of the hymn text are from different categories. Hymns 776 and 939 are exceptions; we list them in two categories because their origin is obscure and the correct category is unclear. But we list them as partial hymns nonetheless because it seems pedantic to provide yet another separate count for these two hymns.
Index of Texts and Tunes by Date of Dissemination

This index lists hymn texts, translations, tunes, and settings by their dates of dissemination. This is usually the year of earliest publication, but for hymns written before the era of printing, it is the date of the hymn’s origin. For a fuller explanation, see “Date of Dissemination” in the Preface, volume 1.

A hymn text, translation, tune, or setting (or in some cases, individual stanzas of a text or translation) has, by definition, only one date of dissemination. Models are different. A single text may, for example, be based on more than one model, and the models may or may not be similar to one another. Accordingly, this index gives the date of dissemination for every model listed in the Historical Summaries, not only the earliest one. So that the earliest model may be recognized, all models but the earliest have their hymn numbers in italics.

Excluded from this index are prose texts taken directly from the Bible and texts consisting solely of a brief acclamation such as “Alleluia” or “Kyrie eleison.” These are all listed in the “Index of Sources by Title.”

If individual stanzas of a hymn originated in different years, the relevant stanzas are given in superscript after the hymn number (R indicates a refrain). A question mark (?) after a hymn number, used with text, translation, and tune models, indicates uncertainty whether the hymn is related to the cited model; two question marks (??) indicate that a relationship reported by other scholars is, in our judgment, unlikely.

Date ranges are sorted differently depending on whether the range is of years or of centuries. Ranges of years are placed at the beginning of the range (ca. 1735–44 is placed at 1735); ranges of centuries are placed in the middle of the range (1800s, that is, “19th century,” is placed at 1850).

Tunes dating from before the development of musical notation in the tenth and eleventh centuries are labeled simply “1000s (11th century) or earlier,” avoiding any need to guess how much earlier they originated.

Texts and tunes that appear more than once in LSB give first the number under which they are covered in this companion, then in parentheses the other relevant numbers. For example, the tune to hymn 332 was published in 1524, and that tune is also used for hymn 352; this index gives the reference as “332 (352).”

100, ca. text 652
190, ca. text 864

200s (3rd century) text model 891 text 888
300s (4th century) text 961
375–400, ca. text 332a–3 874a–6
380 or earlier text model 948 (946)
300s–400s (4th–5th century) text model 947 text 939 (940 941)
400, ca. text 621
400–425, ca. text model 610
405, ca. text 384a–4 969a–3
400s (5th century) text 385a–4 399a–4 633a–7
400s (5th century), ca. text 604
400s–500s (5th–6th century) text 870 889

500s (6th century) or earlier text 882
500s–600s (6th–7th century) text 539 637 777–78
567–76 text 489fG, E1–2, A1–2, G4
569, ca. text model 630 text 454a–4 455a–5
680–91 translation (Latin) 948

700s (8th century) or earlier text model 357 text 962–63
700, ca. text 493
700s (8th century), beginning of text 478a–3 487
700s (8th century) text 383
700s–800s (8th–9th century) text 875

800s (9th century) or earlier text 403 909 (912)
800, ca. text 845a–8
817–21 text 442
800s (9th century) text 351 890
800s–900s (9th–10th century) text 498–99 (500)

900s (10th century) or earlier text 345 881 tune 942
900s (10th century) text 455a
900s (10th century), ca. text 417
900s–1000s (10th–11th century) text model 382 text 504

1000 or earlier, ca. tune 351 (882)
1000s (11th century) or earlier text 401 553 916 tune model 332 (352) 425 434f 455 498 655 (522 579 908) 778 tune 499 957
1000s (11th century) text model 439 568a–3 755 942 text 384f 454f 460 (463) tune model 382? 755 tune 460
1000s (11th century), ca. text 332a 874a

901
Index of Tunes by Original Genre

Many hymn tunes were originally written to set a hymn text, but some were not. This index shows the original purpose for which each tune in 

Tunes that appear more than once in 

The tune’s geographic origin is given for tunes that were not originally hymn tunes. We omit it for hymn tunes because their sheer number makes it impractical and because that information is also found in the Historical Summaries and the “Index of Texts and Tunes by Historical Category.” A question mark (?) after a place name indicates doubt whether the place is correct.

<table>
<thead>
<tr>
<th>Canon (a canon setting a prose text)</th>
<th>776 Germany</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canticle (a liturgical setting of a biblical text with chanted verses and an antiphon or refrain)</td>
<td>925 United States, 926 United States, 927 United States, 928 United States, 929 United States, 931 United States, 983 United States, 984 United States, 985 United States, 986 United States</td>
</tr>
<tr>
<td>Choral music (a work for choir from which a melody was extracted to form a hymn tune)</td>
<td>464 Italy, 523 (606 658) Germany, 665 England, 777 Germany, 853 England, 909 (519 914) England, 967 Canada</td>
</tr>
<tr>
<td>Secular text</td>
<td>380 Germany</td>
</tr>
<tr>
<td>Chorale motet (a polyphonic composition with an ornamented hymn tune in the tenor, popular in sixteenth-century Germany)</td>
<td>708 Germany, 759 Germany, 820 (587) Germany, 948 (500) Germany</td>
</tr>
<tr>
<td>Folk song (a song whose origin is obscure, but which appears to have circulated in oral tradition before its first publication; several Christmas carols fall into this category)</td>
<td>356 France, 359 (383) Germany, 368 France</td>
</tr>
<tr>
<td>Secular text</td>
<td>374 Germany, 375 Bohemia, 377 England, 381 Bohemia, 386 Germany, 393 Poland, 451 Germany, 487 Bohemia, 537 Germany, 604 Ireland, 617 Germany, 621 France, 676 Norway, 789 Scotland, 799-800 United States, 808 Brazil, 833 Kenya</td>
</tr>
<tr>
<td>Unclear whether text was religious or secular</td>
<td>354 Germany, 772 Germany (?), 724 England, 785 Netherlands, 877 (894 922) Wales, 930 Jamaica, 980 Ghana</td>
</tr>
<tr>
<td>Folk song (a tune whose origin—secular song or instrumental dance tune—is unclear)</td>
<td>513 (337) Wales, 738 (861) Ireland</td>
</tr>
<tr>
<td>Folk tune (a tune whose origin—secular song or instrumental dance tune—is unclear)</td>
<td>513 (337) Wales, 738 (861) Ireland</td>
</tr>
</tbody>
</table>
## Index of Translated Hymns

This index lists foreign-language titles given in the “Also called” section of the Historical Summaries. The first line of the first stanza in the original language is always given, set flush left. Entries indented to the right indicate one of the following: (1) a title, other than the first line, by which a hymn is well known; (2) a modern revision of the first line; (3) a stanza that is the first stanza in *LSB* but a subsequent stanza in the original; (4) a first line in an intermediate language into which a hymn was translated before it was translated into English; (5) a Spanish translation of a hymn originally in another language; or (6) a Latin incipit of a verse from the Bible.

A title in italics indicates a hymn that appears in *LSB* in the foreign language.

<table>
<thead>
<tr>
<th>Language (Number of Hymns)</th>
<th>Hymn Titles</th>
<th>LSB Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amharic</strong> (1 hymn)</td>
<td>919 Ach bleib bei uns, Herr Jesu Christ</td>
<td>542</td>
</tr>
<tr>
<td><strong>Chinese</strong> (Mandarin; 2 hymns)</td>
<td>我已撇下凡百事物</td>
<td>753 781</td>
</tr>
<tr>
<td><strong>Czech</strong> (1 hymn)</td>
<td>Narodil se Kristus Pán</td>
<td>381</td>
</tr>
<tr>
<td><strong>Czech/Slovak</strong> (4 hymns)</td>
<td>Čas radosti, veselosti</td>
<td>371 Rok nový k nám zase přišel</td>
</tr>
<tr>
<td><strong>Danish</strong> (13 hymns)</td>
<td>Bryder frem, I hule Sukke</td>
<td>422 Den signede dag, som vi nu ser</td>
</tr>
<tr>
<td><strong>Dutch</strong> (1 hymn)</td>
<td>Niemand van ons leeft voor zichzelf alleen</td>
<td>747</td>
</tr>
<tr>
<td><strong>French</strong> (1 hymn)</td>
<td>Les anges dans nos campagnes</td>
<td>368</td>
</tr>
<tr>
<td><strong>German</strong> (175 hymns)</td>
<td>Abend und Morgen sind seine Sorgen</td>
<td>726 Ach bleib bei uns, Herr Jesu Christ</td>
</tr>
</tbody>
</table>

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1 For an explanation of the language designation “Czech/Slovak,” see the text essay to hymn 484.