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Louis Nuechterlein

Concordia Seminary, St. Louis, louisgnuechterlein@gmail.com

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CHORALE TEXTS AND TUNES
IN SOME REPRESENTATIVE PRESENT-DAY
PROTESTANT HYMNALS

A Thesis Presented to the Faculty
of Concordia Seminary, St. Louis,
Department of Practical Theology
in partial fulfillment of the
requirements for the degree of
Bachelor of Divinity

by

Louis Nuechterlein

June 1953

Approved by:

Mattie E. Quigg
Advisor

L. Blankenbuckle
Reader

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CHAPTER I

INTRODUCTION

This thesis demonstrates the extent to which German hymnody, from its beginnings to the mid-eighteenth century, forms a part of the hymnic worship material used in the Protestant churches of today. Twelve representative present-day hymnals were examined to enumerate the texts as well as the tunes from the German tradition which were to be found in them. These hymnals, together with the symbols used in the appendices to designate them, are as follows:

<u>Symbol</u>	<u>Denomination</u>	<u>Title</u>
A	Anglican (English)	<u>The English Hymnal.</u> London: Oxford University Press, 1933.
Am	Anglican (English)	<u>Hymns Ancient and Modern Revised.</u> London: Wm. Clowes and Sons, 1950.
B	Baptist	<u>Christian Worship.</u> St. Louis: Christian Board of Publication, 1941.
C	Congregational	<u>The Pilgrim Hymnal.</u> Chicago: The Pilgrim Press, 1935.
E	Episcopal	<u>The Hymnal 1940.</u> New York: The Church Pension Fund, 1940.
Er	Evangelical and Reformed	<u>The Hymnal.</u> St. Louis: Eden Publishing House, 1941.
M	Methodist	<u>The Methodist Hymnal.</u> Chicago: The Methodist Book Concern, 1935.

- N Nondenominational The New Church Hymnal.
New York: Fleming H.
Revell Co., 1937.
- P Presbyterian The Hymnal. Philadel-
phia: Presbyterian
Board of Christian
Education, 1936.
- S Nondenominational Songs of Praise. London:
(English) Oxford University Press,
1932.
- W Nondenominational Hymns for Worship. New
(for use in col- York: Association Press,
leges and univer- 1947.
sities in the
United States)
- D Nondenominational Cantate Domino. Geneva:
(for use in the World's Student Chris-
World's Student tian Federation, 1951.
Christian Federa-
tion)

Note: All of the hymnals examined were published by, and for, non-Lutherans. The Lutheran Hymnal (St. Louis: Concordia Publishing House, 1941) was not examined since it understandably contains many more German texts and tunes than any of the above do.

The plan of the thesis is as follows. Each of the twelve chapters is concerned with the chorale texts found in one of the twelve hymnals examined and contains a discussion of those texts together with topical, alphabetical, and chronological listings of them. These lists form an integral part of each chapter, since the discussions are based upon the information revealed in them as well as upon the theological content and linguistic style of individual texts.

Because of the very large number of chorale tunes found in each of the hymnals examined and because of the highly

subjective nature of any observations made upon them, it was felt to be beyond the scope of this thesis to comment upon them as was done in the case of the texts. However, alphabetical and chronological listings of these tunes are included as appendices at the end of the thesis. It may safely be said that the observations made upon the texts with reference to their chronology are, for the most part, true also with reference to the chronology of the tunes. All of the lists contained in this thesis, with the exception of the alphabetical listing of texts in The English Hymnal, are original compilations.

A word of explanation is in order with regard to the names of the tunes listed. Many of these tunes have two or three different names, depending upon the hymnal one is examining. Thus, the tune which goes by the name of "Saving Health" in Hymns Ancient and Modern is actually "Es ist das Heil." It was necessary, therefore, to examine each tune in each hymnal individually and so determine its identity rather than rely on the title given to it by the respective hymnal's editors. In the lists which are included in this thesis, the tunes are called by their original German names whenever possible. The Lutheran Hymnal was used as the standard title index since it retains these original German titles.

A word is necessary also with regard to criteria determining which texts and tunes were to come under the scope of

this inquiry. In many instances nothing more could be learned about a certain text or tune than that it was German in origin. Therefore, these lists are not confined to those hymns known generally as chorales. Nor do they contain only those hymns composed by Lutherans. In the interest of completeness, it was decided to include any and all texts which were German in origin and which first appeared some time during the years covered in this thesis. Errors in judgment will thus more likely consist in the inclusion of material which may well have been omitted rather than in the omission of material which ought to have been included.

Several appendices in addition to the lists of tunes are attached to the end of the thesis. They contain varied information in condensed form.

It is hoped that the material gathered together within these pages may be of some value in that it presents concrete evidence to support the following theses:

1. There is a serious lack of chorale texts from the period of the Reformation in the hymnals of church bodies which claim to be heirs of that Reformation.
2. In the same hymnals there is a generous supply of chorale tunes from the entire German heritage, which fact is an indication that there is a consensus among the editors of all hymnals as to the worth and value of that heritage from the point of view of its music.

CHAPTER II

THE ENGLISH HYMNAL

General observations. This hymnal contains sixteen high-quality specimens of German hymnic literature. Although no Advent, Christmas, or Ascension chorales appear, Table 1 shows the diversity and relative completeness of subject

TABLE 1

Texts Listed According to Subject Matter

Opening of Service		639
Praise	478, 533,	536
Lent	70,	102
Easter		129
All Saints' Day		204
Reformation	362,	435
Baptism	336,	353
Lord's Supper		306
Consecration		460
Evening		278
Judgment		12

matter among those which are used. "Ach lieber Herre," a good Baptism hymn, and "Wer sind die," an evangelical hymn for All Saints' Day, might well be included in The Lutheran Hymnal. All the other texts are found in The Lutheran Hymnal as well as in at least one other of the twelve hymnals being examined in this thesis.

Era of composition. As can be noted in Table 2, at least one hymn was chosen from each of the six time periods, although the latter three furnish the majority. Significant is the absence of any weak or sentimental texts from the

TABLE 2

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

Ach lieber Herre, Jesu Christ. (1)

Period of Reformation (1500-1560)

Ein' feste Burg; Christus ist erstanden. (2)

Early Post-Reformation Period (1560-1618)

Wachet auf. (1)

Period of Thirty Years' War (1618-1648)

Herzliebster Jesu; Nun danket alle Gott;
Christe, du Beistand. (3)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Schmucke dich;
O Haupt voll Blut; Liebe, die du mich zum
Bilde; Sei Lob und Ehr; Lobe den Herren,
den maechtigen. (6)

Age of Pietism (1680-1756)

Liebster Jesu (Schmolek); Wer sind die vor
Gottes Throne; Gott ist gegenwaertig. (3)

later periods, which produced so much spineless material. Only the best from those years was selected, such as "Sei Lob und Ehr" and "Wer sind die."

Theological content. The hymns are replete with Gospel, especially those hymns for the liturgical seasons. "Christus ist erstanden" is the classic example in this respect. Two exceptions are "Gott ist gegenwaertig" and "Nun ruhen." The former is overly mystical and lacks an evangelical tone. The latter, a translation by Robert Bridges, deviates almost

entirely from the original; it is beautiful poetically but vague theologically.

Style. The English translations are excellent from the point of view of style. Not only do they excel in beauty; they are also marked by clarity of thought as well as by power of expression. Stanza one of "Wachet auf,"

Wake, o wake! with tidings thrilling
The watchmen all the air are filling,
Arise, Jerusalem, arise!
Midnight strikes! no more delaying,
"The hour has come!" we hear them saying.
Where are ye all, ye virgins wise?
The Bridegroom comes in sight,
Raise high your torches bright!
Alleluya!
The wedding song
Swells loud and strong:
Go forth and join the festal throng.

is illustrative of this excellency.

In a few instances, however, the texts seem to lack either forcefulness of expression or clarity of thought. An example of the former is Thomas Carlyle's "Ein' feste Burg." "Strong mail," "the proper man," "written by his finger"--this is language too polished to communicate the ruggedness of Luther's original. An example of the latter weakness is "Nun ruhen." Robert Bridges would have fared better if he had adhered more closely to the original German text. Stanza three indicates the vagueness which characterizes his English version.

His care he drowmeth yonder,
Lost in the abyss of wonder;
To heaven his soul doth steal:
This life he disesteemeth,
The day it is that dreameth,
That doth from truth his vision seal.

TABLE 3

Texts Listed Alphabetically

Ach lieber Herre, Jesu Christ	338
Christe, du Beistand	435
Christus ist erstanden	129
Ein' feste Burg	362
Gott ist gegenwaertig	637
Herzliebster Jesu	70
Liebe, die du mich zum Bilde	460
Liebster Jesu, wir sind hier	336
Lobe den Herren, den maechtigen	536
Nun danket alle Gott	533
Nun ruhen alle Waelder	278
O Haupt voll Blut und Wunden	102
Schmuecke dich, o liebe Seele	306
Sei Lob und Ehr	478
Wachet auf, ruft uns die Stimme	12
Wer sind die vor Gottes Throne	204

Conclusions. That which appears of the German heritage in this hymnal is of the highest order. One regrets that the editors did not deem it of value to include more of the same. This regret is felt particularly with regard to the texts which originally accompanied the many strong Reformation melodies which the editors did include, such as "Erhalt uns, Herr" and "Nun freut euch."

CHAPTER III

HYMNS ANCIENT AND MODERN

General observations. Table 4 shows that, like its relative discussed in chapter one of this thesis, Hymns Ancient and Modern is lacking in German hymnic material

TABLE 4

Texts Listed According to Subject Matter

Opening of Service		249
Praise	366, 379,	382
Lent		111, 126
Easter		136, 601
All Saints' Day		570
Reformation	183,	253
Baptism		425
Lord's Supper	393,	408
Consecration		203
New Obedience		206
Cross and Comfort		310
Evening		34
Judgment		55

available for the seasons of the church year. The common tradition from which the editors of both hymnals drew their materials is evident in that the lists of German texts used in both are almost identical. All of the hymns in Table 6 are found in The Lutheran Hymnal with the exception of the first and last, and all are found in at least one other of the twelve hymnals being examined in this thesis.

Era of composition. Table 5 shows that hymns from all eras were selected, but that the accent is again on the later

TABLE 5

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

Christ ist erstanden; Ach lieber Herre, Jesu
Christ. (2)

Period of Reformation (1500-1560)

Ein' feste Burg; Christus ist erstanden. (2)

Early Post-Reformation Period (1560-1618)

Wachet auf. (1)

Period of Thirty Years' War (1618-1648)

O Traurigkeit; Nun danket alle Gott; Christe,
du Beistand. (3)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Schmuecke dich;
Befiehl du deine Wege; O Haupt voll Blut;
Liebe, die du mich zum Bilde; Liebster Jesu
(Clausnitzer); Sei Lob und Ehr; Lobe den
Herren, den maechtigen. (8)

Age of Pietism (1680-1756)

Jesu, geh voran; Wer sind die vor Gottes
Throne; Gott ist gegenwaertig. (3)

periods. The eight hymns listed from the late seventeenth and early eighteenth centuries are evidence that those years did not produce the best in the German tradition.

Theological content. Much the same can be said in this respect as was said with regard to The English Hymnal, since both hymnals contain so much identical material. The cento of "Befiehl du deine Wege," while it contains veiled references to Our Lord such as "his covenant" and "the promised

grace," cannot be said to be explicitly Christian in content. The text by Wesley is a good one, however; and it does fit into the total framework of Christian doctrine. The texts of "O Traurigkeit" and "Christ ist erstanden" suffer from brevity and have thus lost much of their original message.

Style. It is in this respect that the superiority of The English Hymnal becomes readily apparent. The translations of "O Traurigkeit" and "Christ ist erstanden" have already been mentioned as being too brief to contain much of their original vitality or, for that matter, much of any vitality. "Liebster Jesu" is here transformed into a Lord's Supper hymn. Perhaps the references to the Sacrament injected into the original text justify this categorization. Nevertheless, the total result is unsatisfactory, as is evident from stanza one.

Dearest Jesu, we are here,
At thy call, thy Presence owning;
Pleading now in holy fear
That great Sacrifice atoning:
Word incarnate, much in wonder
On this mystery deep we ponder.

"Wachet auf," here translated by Frances E. Cox, is a disappointment. Compared with the translation in its sister volume, it fails to achieve the beauty and picturesqueness which characterizes the latter. "Lo, girt with truth, with mercy blending," "Let harp and cymbal add their sound"-- these phrases indicate a second-rate product. In general,

one senses a lack of inspiration and color in the translations which are peculiar to this hymnal.

TABLE 6

Texts Listed Alphabetically

Ach lieber Herre, Jesu Christ	425
Befiehl du deine Wege	310
Christ ist erstanden	601
Christe, du Beistand	253
Christus ist erstanden	136
Ein' feste Burg	183
Gott ist gegenwaertig	249
Jesu, geh voran	206
Liebe, die du mich zum Bilde	203
Liebster Jesu, wir sind hier	408
Lobo den Herren, den maechtigen	382
Nun danket alle Gott	379
Nun ruhen alle Waelder	34
O Haupt voll Blut und Wunden	111
O Traurigkeit	126
Schmuecke dich, o liebe Seele	393
Sei Lob und Ehr	366
Wachet auf, ruft uns die Stimme	55
Wer sind die vor Gottes Throne	570

Conclusions. These nineteen hymns of German origin are representative if not the best from that heritage. The editors' concern for textual brevity proved harmful in some instances. The overall impression gained is that the chorales included were chosen from traditional English sources and that little, if any, attempt was made to utilize original material not found in any other English hymnals.

CHAPTER IV

CHRISTIAN WORSHIP

General observations. According to the categories listed in Table 7, much of the German material in this hymnal concerns the relationship between the believer and God (or Jesus). This is not bad in itself; "Die Nacht ist kommen"

TABLE 7

Texts Listed According to Subject Matter

Opening of Service	121, 123
Lord's Day	445
Praise	98, 598
Advent	224
Christmas	186, 193, 194
Lent	231
Reformation	155, 430
The Redeemer	251, 380
New Obedience	357, 408
Trust	354
Cross and Comfort	402, 404
Morning	134
Evening	147

and "Wer nur den lieben Gott" are fine hymns. The weakness revealed in the categories is that so few of the texts speak about Our Lord's redemptive activity. This weakness may be due in part to the absence of liturgic-seasoned hymnody, which pertains explicitly to that activity. It may be due also to the lack of a definite confessional basis which could have served as a gauge to the editors in their choice of textual material. All of the hymns contained in this hymnal are found in at least one other of the twelve hymnals

being examined in this thesis. The three which are not included in The Lutheran Hymnal are not particularly worthy of a place in it.

Era of composition. According to Table 8, two-thirds of the hymns were written between 1650 and 1750. Many of these are typical of the pietistic age which produced them

TABLE 8

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo. (1)

Period of Reformation (1500-1560)

Es ist ein' Ros'; Ein' feste Burg. (2)

Early Post-Reformation Period (1560-1618)

Die Nacht ist kommen. (1)

Period of Thirty Years' War (1618-1648)

Nun danket alle Gott; Wer nur den lieben Gott;
Macht hoch die Tuer; Christe, du Beistand. (4)

Days of Paul Gerhardt (1648-1680)

Froehlich soll; O Jesu Christ, mein schoenstes
Licht; Befiehl du deine Wege; O Haupt voll
Blut; Schoenster Herr Jesu; Lobe den Herren,
den maechtigen; Meine Hoffnung stehet feste.
(7)

Age of Pietism (1680-1756)

Seele! du musst munter werden; Mein Jesu,
wie du wilt; Licht vom Licht, erleuchte
mich; Jesu, geh voran; Gott ist gegenwaer-
tig; Tut mir auf die schoene Pforte. (6)

and could easily have been omitted with little loss. Examples of this type are "Meine Hoffnung" and "Licht vom Licht." On the other hand, "Froehlich soll" and "Tut mir auf" are evidence that those years did produce some fairly high-quality texts.

Theological content. As stated above, explicit mention of Our Lord's sacrifice on Calvary, apart from the hymns pertaining to the liturgical year, is noticeably lacking. Stanza four of "Seele! du musst" is an example of this talking about God apart from Christ.

Our God's bounteous gifts abuse not,
 Light refuse not,
 But His Spirit's voice obey;
 Thou with Him shalt dwell, beholding
 Light enfolding
 All things in unclouded day.

This type of hymnody is of questionable theological value unless properly balanced by an adequate Christological and soteriological emphasis. "Macht hoch die Tuer" has lost much of its original character as a result of the process of shortening.

Style. Closely linked with criticisms already voiced is the type of language employed. Relevance is an essential requirement in today's worship, and it is doubtful that the figurative language of stanza three of "Licht vom Licht,"

Kindle Thou the sacrifice
 That upon my lips is lying,
 Clear the shadows from my eyes,
 That, from every error flying,
 No strange fire may in me glow
 That Thine altar doth not know.

substantially fulfills that requirement. In favor of this hymnal is its rendering of "O Haupt voll Blut." It is unfortunate, however, that only three of its ten stanzas were reproduced.

TABLE 9

Texts Listed Alphabetically

Befiehl du deine Wege	402
Christe, du Beistand	430
Die Nacht ist kommen	147
Ein' feste Burg	155
Es ist ein' Ros'	194
Froehlich soll mein Herze springen	186
Gott ist gegenwaertig	123
In dulci iubilo	193
Jesu, geh voran	357
Licht vom Licht; erleuchte mich	445
Lobe den Herren, den maechtigen	93
Macht hoch die Tuer	224
Meine Hoffnung stehet feste	354
Mein Jesu, wie du wilt	408
Nun danket alle Gott	598
O Haupt voll Blut und Wunden	231
O Jesu Christ, mein schoenstes Licht	380
Schoenster Herr Jesu	261
Seele! du musst munter werden	134
Tut mir auf die schoene Pforte	121
Wer nur den lieben Gott laesst walten	404

Conclusions. The texts employed in this hymnal as well as the translations of them are marked by sweetness and lyricism. Although these characteristics are not in themselves unhealthy, they have a way of asserting themselves to an extent which makes them so. One senses that this hymnal fell victim to such tendencies.

CHAPTER V

THE PILGRIM HYMNAL

General observations. As a group, the few chorales in this hymnal are well-chosen. Heartening are the five Christmas texts, among which are "Vom Himmel hoch" and "Erich an."

TABLE 10

Texts Listed According to Subject Matter

Praise		12,	167
Advent			154
Christmas	88, 90, 92, 95,		100
Lent			118
Reformation		259,	397
The Redeemer	79, 278,		465
New Obedience			494
Trust			190
Cross and Comfort			204
Morning			43
Evening		54,	59

Also welcome is the inclusion of "Wer Gott vertraut," which, incidentally, appears only in this hymnal of the twelve examined. It is a hymn which deserves wider usage because of its evangelical treatment of the theme of trust. "Wie schoen leuchtet" is another good chorale suitable for either Christmas or Epiphany. All the other texts, with the exception of "Seele! du musst," are found in The Lutheran Hymnal as well as in at least one other of the twelve hymnals examined.

Era of composition. The statistics in this respect are true to form, the majority of texts coming from the

TABLE 11

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo. (1)

Period of Reformation (1500-1560)

Es ist ein' Kos'; Ein' feste Burg; Vom
Himmel hoch. (3)

Early Post-Reformation Period (1560-1618)

Die Nacht ist kommen; Wer Gott vertraut;
Wie schoen leuchtet. (3)

Period of Thirty Years' War (1618-1648)

Nun danket alle Gott; Macht hoch die Tuer;
Christe, du Beistand. (3)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Froelich soll;
O Jesu Christ, mein schoenstes Licht; Be-
fieh! du deine Wege; O Haupt voll Blut;
Brich an, du schoenes Morgenlicht; Schoen-
ster Herr Jesu; Lobe den Herren, den maech-
tigen. (8)

Age of Pietism (1680-1756)

Seele! du musst munter werden; Mein Jesu,
wie du wilt. (2)

later years. Of the eight hymns from the days of Paul Gerhardt, five are from his pen. On the whole, the hymns appearing are fair examples from their respective periods.

Theological content. In this respect the hymns score favorably. The Christmas hymns tell the message of salvation clearly; and the closing lines of "Wer Gott vertraut,"

O God, renew with heavenly dew,
Our body, soul, and spirit,
Until we stand at thy right hand,
Thro' Jesus' saving merit.

as well as these lines from stanza two of "O Haupt voll
Blut,"

Lo, here I fall, my Savior!
'Tis I deserve thy place;
Look on me with thy favor,
Vouchsafe to me thy grace.

are fine confessions of the solâ gratis.

Style. The most fitting characterization for the translations is: satisfactory. They are not poetic masterpieces, but they convey in clear language the thoughts they attempt to express. "Wer Gott vertraut," already quoted above, is illustrative of this clarity of thought.

TABLE 12

Texts Listed Alphabetically

Befiehl du deine Wege	204
Brich an, du schoenes Morgenlicht	95
Christe, du Beistand	397
Die Nacht ist kommen	54
Ein' feste Burg	259
Es ist ein' Ros'	100
Froenlich soll mein Herze springen	92
In dulci iubilo	90
Lobe den Herren, den maechtigen	167
Macht hoch die Tuer	154
Mein Jesu, wie du willst	494
Nun danket alle Gott	12
Nun ruhen alle Waelder	59
O Haupt voll Blut und Wunden	118
O Jesu Christ, mein schoenstes Licht	278
Schoenster Herr Jesu	465
Seele! du musst munter werden	48
Vom Himmel hoch, da komm' ich her	88
Wer Gott vertraut, hat wohl gebaut	190
Wie schoen leuchtet der Morgenstern	79

Conclusions. The selection of the twenty hymns in this volume from the German tradition was intelligent. It is to be regretted that Dean Luther A. Weigle, the chairman of the publication committee of the hymnal, did not guide the direction of more of them into this publication.

interesting and unusual in that they represent a selection of the best of the German tradition. It is to be regretted that Dean Luther A. Weigle, the chairman of the publication committee of the hymnal, did not guide the direction of more of them into this publication.

TABLE 15

Topics listed according to subject matter

Feeling of Scripture							117
Advent	121, 122, 123, 124, 125						125
Christmas	126, 127, 128, 129, 130, 131, 132						132
Lent	133, 134, 135, 136, 137, 138, 139						139
All Saints' Day							140
Reformation							141
Baptism							142
Lord's Supper							143
The Recesses							144
Separation							145
New Creation							146
Mission							147
Grace and Unbelief							148
Morning							149
Evening							150
Judgment							151
Life Afterlife							152

CHAPTER VI

THE HYMNAL 1940

General observations. Many of the thirty-seven German texts appearing in this hymnal of the Episcopal Church are interesting and unusual in that they present evidence of originality and independence on the part of the hymnal's editors. Eight of the texts are found only in this hymnal of the twelve examined. Of the ten which do not appear in The Lutheran Hymnal, five of them ("Ach lieber Herre," "Erich an," "Herr Gott, dich," "Wach auf mein Herz," and "Wer sind die") are substantial hymns which deserve a place in that hymnal.

TABLE 13

Texts Listed According to Subject Matter

Opening of Service							477
Praise					144, 276, 279, 287,		302
Advent						4,	484
Christmas	17,	22,	23,	25,	32,	39,	45
Lent					71,	75,	83
All Saints' Day							130
Reformation						395,	551
Baptism						185,	186
Lord's Supper							210
The Redeemer						346,	453
Consecration							464
New Obedience						411,	425
Missions							255
Cross and Comfort							446
Morning						149,	154
Evening						167,	181
Judgment							3
Life Everlasting							594

The carols "Joseph lieber," "Ein Kindlein," and "Es ist ein' Ros'" comprise three of the five Christmas hymns. It is unfortunate that so little substantial material from the wealth available for this season appears. It is likewise unfortunate that none of the great Easter chorales such as "Christ ist erstanden" and "Christ lag in Todesbanden" are found. Heartening is the one hymn of missions, "Wach auf, du Geist." It is the only chorale with this emphasis found in any of the twelve hymnals examined.

Era of composition. The late seventeenth and early eighteenth centuries again contribute the bulk of material.

TABLE 14

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

Ach lieber Herre, Jesu Christ. (1)

Period of Reformation (1500-1560)

Joseph, lieber; Es ist ein' Ros'; Ein' feste Burg; Vom Himmel hoch. (4)

Early Post-Reformation Period (1560-1618)

Die Nacht ist kommen; Wie schoen leuchtet; Wachtet auf. (3)

Period of Thirty Years' War (1618-1648)

Jerusalem, du hochgebaute Stadt; O Traurigkeit; Herzliebster Jesu; Ein Kindlein in der Wiegen; Nun danket alle Gott; Macht hoch die Tuer; Christe, du Beistand. (7)

Days of Paul Gerhardt (1648-1630)

Nun ruhen alle Waelder; Schmuecke dich; Froehlich soll; Jesu, meine Freude; Befiehl

du deine Wege; O Haupt voll Blut; Erich an,
 du schoenes Morgenlicht; Sei Lob und Ehr;
 Wach auf mein Herz, und singe; Herr Gott,
 dich loben wir; Schoenster Herr Jesu; Lobe
 den Herren, den maechtigen. (12)

Age of Pietism (1680-1756)

Seele! du musst munter werden; Ermuntert
 euch, ihr Frommen; O dass ich tausend;
 Liebster Jesu (Schmelck); Jesu, geh voran;
 Wer sind die vor Gottes Throne; Gott ist
 gegenwaertig; Wach auf, du Geist der ersten
 Zeugen; Seelenbraeutigam; Verbergne Gottes
 Liebe du. (10)

Fortunately--as was the case with The English Hymnal--
 with few exceptions only the best from these years was se-
 lected. Among the worthy entries are "Jesu, meine Freude,"
 "Wach auf, mein Herz," and "Ermuntert euch, ihr Frommen."

Theological content. The texts convey the message of
 salvation admirably. "Wach auf, du Geist," the hymn of
 missions mentioned above, is a powerful appeal for world-
 wide missionary activity, as stanza two indicates.

O Lord, now let thy fire enkindle
 Our hearts, that ev'rywhere its flame may go,
 And spread the glory of redemption
 Till all the world thy saving grace shall know.
 O harvest Lord, look down on us and view
 How white the fields; the laborers, how few!

Style. It is in this respect that The Hymnal 1940
 texts are most exciting. No less than fifteen of the thirty-
 seven translations are new in it, and these are a credit to
 Winfred Douglas and his associates. "Befiehl du deine Wege,"
 retained in its original metre, is clear and beautiful in
 expression, as stanza three indicates.

Thy lasting truth and mercy,
 O Father, see aright
 The needs of all thy children,
 Their anguish or delight:
 What loving wisdom chooseth,
 Redeeming might will do,
 And bring to sure fulfillment
 Thy counsel good and true.

Similarly, "Die Nacht ist kommen" possesses those same qualities, as stanza four, quoted below, shows.

Hallowed, O Father, be thy Name; thy kingdom
 Come as in heaven; let thy will direct us.
 Feed us, forgive us, free us from all evil,
 Save us, redeem us.

"Jesu, geh voran" and "Gott ist gegenwaertig" also sparkle in their new dress, as does "Lobe den Herren, den maechtigen." "Jesu, meine Freude" is the one exception which looks spotted in its forty-one-year-old English dress when placed next to the newer translations. It might well have also received new linguistic clothing at the hands of the editors.

TABLE 15

Texts Listed Alphabetically

Ach lieber Herre, Jesu Christ	185
Befiehl du deine Wege	446
Brich an, du schoenes Morgenlicht	25
Christe, du Beistand	395
Die Nacht ist kommen	167
Ein' feste Burg	551
Ein Kindlein in der Wiegen	39
Ermuntert euch, ihr Frommen	4
Es ist ein' Ros'	17
Froehlich soll mein Herze springen	32
Gott ist gegenwaertig	477
Herr Gott, dich loben wir	144
Herzliebster Jesu	71
Jerusalem, du hochgebaute Stadt	594
Jesu, geh voran	425
Jesu, meine Freude	453
Joseph, lieber	45

Liebster Jesu, wir sind hier	186
Lobe den Herren, den maechtigen	279
Macht hoch die Tuer	434
Nun danket alle Gott	276
Nun ruhen alle Waelder	131
O dass ich tausend	302
O Haupt voll Blut und Wunden	75
O Traurigkeit	83
Schmuecke dich, o liebe Seele	210
Schoenster Herr Jesu	346
Seele! du musst munter werden	154
Seelenbraeutigam	411
Sei Lob und Ehr	287
Verborgne Gottes Liebe du	464
Vom Himmel hoch, da komm' ich her	22, 23
Wach auf, du Geist der ersten Zeugen	255
Wach auf mein Herz, und singe	149
Wachet auf, ruft uns die Stimme	3
Wer sind die vor Gottes Throne	130

Conclusions. The choice of materials in this hymnal is sensitive and discriminating. The translations are a thing of beauty. They demonstrate the happy result of determination to provide hymnic material which is refreshing, relevant, and refined.

CHAPTER VII

THE HYMNAL

General observations. The German background of the Evangelical and Reformed constituency, for whom this hymnal was prepared, undoubtedly has much to do with the fact that such a large number (52)--the largest number in any of the hymnals examined--of chorale texts appear in it. Table 16 shows the wide range of subject matter contained in them.

TABLE 16

Texts Listed According to Subject Matter

Opening of Service	23, 28, 29
Lord's Day	40, 42
Praise	6, 8, 16, 17, 18, 26, 72
Close of Service	4
Advent	90, 92, 93, 100
Christmas	113, 114, 116, 119
Lent	142, 147, 152, 526
Easter	320
Pentecost	186
Trinity	2
Reformation	281
Communion	334
Confession and Absolution	210
The Redeemer	122, 182, 239, 240, 273
Faith and Justification	224
Consecration	276, 321, 473
New Obedience	284, 313
Cross and Comfort	300, 308, 309
Morning	45, 46, 47, 49
Evening	58
Judgment	96
Life Everlasting	421

"Allein Gott in der Hoeh" is found only in this hymnal and is the only distinct hymn of the Trinity in any of the hymnals

examined. Only this hymnal includes such fine texts as "Ach bleib mit deiner Gnade," "Herr Jesu Christ, dich zu uns," and "Troestet, troestet, meine Lieben."

Era of composition. There is no doubt as to the type of hymnody which appealed most to the editors as well as to their constituents. Seventy per cent of the texts come from

TABLE 17

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo. (1)

Period of Reformation (1500-1560)

Es ist ein' Ros'; Aus tiefer Not; Allein
Gott in der Hoeh'; Ein' feste Burg; O Lamm
Gottes, unschuldig; Vom Himmel hoch. (6)

Early Post-Reformation Period (1560-1618)

Wie schoen leuchtet; Wachtet auf. (2)

Period of Thirty Years' War (1618-1648)

Ach bleib mit deiner Gnade; Herzliebster Jesu;
Nun danket alle Gott; O heil'ger Geist, kehre
bei uns ein; Wer nur den lieben Gott; Macht
hoch die Tuer. (6)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Schmuecke dich;
Auf, auf, ihr Reichsgenossen; Herr Jesu
Christ, dich zu uns wend; Froehlich soll;
Jesus, meine Zuversicht; O Jesu Christ,
mein schoenstes Licht; Wie soll ich dich
empfangen; Jesu, meine Freude; Befiehl du
deine Wege; O Haupt voll Blut; Ich will
dich lieben; Sollt' ich meinem Gott nicht
singen; Liebster Jesu (Clausnitzer); Troes-
tet, troestet meine Lieben; Was Gott tut;

Die gueld'ne Sonne; Schoenster Herr Jesu;
Lobe den Herren, den maechtigen; Himmel,
Erde, Luft und Meer. (20)

Age of Pietism (1680-1756)

Morgenglanz der Ewigkeit; Seele! du musst
munter werden; Mein Jesu, wie du wilt;
Lobe den Herren, o meine Seele; Licht vom
Licht, erleuchte mich; Jesu, geh voran;
Ich habe nun den Grund gefunden; Gott ist
gegenwaertig; Wollt ihr wissen was mein
Preis; Himmelan geht unsre Bahn; Tut mir
auf die schoene Pforte; Womit soll ich dich
wohl loben; Allelujah! schoener Morgen;
Man of Sorrows (German title?); Gott rufet
noch; Ich bete an die Macht der Liebe;
Verborgne Gottes Liebe du. (17)

the last two time periods, and among these are many which could well have been buried long ago. "Gott rufet noch" and "Himmelan geht" can be classed only as mediocre with regard to content as well as to manner of expression.

Several texts from the later years, found only in this hymnal, are respectable products of their times. Examples of these are "Auf, auf, ihr Reichsgenossen," "Lobe den Herren, o meine Seele," and "Wie soll ich dich empfangen."

Theological content. A reading of all fifty-two texts in immediate succession reveals many references to Our Lord's redeeming love. Sometimes these are crudely and clumsily stated, as, for example, in stanza three of "Ich habe nun den Grund gefunden."

This love's a deep, our follies hiding;
The death of Christ, a matchless grace,
To life and peace our spirits guiding,
Where wrath no more shall find a place;
His blood for us is pleading still,
"Let mercy all its work fulfill!"

More often it is well-stated, as can be noted in stanza four of "Aus tiefer Not."

Where'er the greatest sins abound,
 By grace they are exceeded;
 Thy helping hand is always found
 With aid, where aid is needed:
 Thy hand, the only hand to save,
 Will save the sinner from the grave,
 And pardon his transgression.

The emphasis in the texts on the Creation is worthy of mention, especially as it is stated in "Womit soll ich dich wohl loben" and in "Himmel, Erde, Luft, und Meer."

Style. The literary merit of these translations is fair. The stanza quoted above from "Aus tiefer Not" illustrates the best to be found in them. In several cases the editors might easily have replaced outmoded expressions with up-to-date phrases in order to gain clarity.

TABLE 18

Texts Listed Alphabetically

Ach bleib mit deiner Gnade	34
Allein Gott in der Hoeh'	2
Allelujah! schoener Morgen	40
Auf, auf, ihr Reichsgenossen	93
Aus tiefer Not schrei ich zu dir	210
Befiehl du deine Wege	308
Die gueld'ne Sonne	49
Ein' feste Burg	281
Es ist ein' Ros'	113
Froehlich soll mein Herze springen	119
Gott ist gegenwaertig	29
Gott rufet noch; sollt ich	473
Herr Jesu Christ, dich zu uns wend	28
Herzliebster Jesu	147
Himmel, Erde, Luft und Meer	45
Himmelan geht unsre Bahn	421
Ich bete an die Macht der Liebe	17
Ich habe nun den Grund gefunden	224

Ich will dich lieben, meine Staerke	276
In dulci iubilo	116
Jesu, geh voran	234
Jesus, meine Zuversicht	320
Jesu, meine Freude	240
Licht vom Licht; erleuchte mich	42
Liebster Jesu, wir sind hier	26
Lobe den Herren, den maechtigen	8
Lobe den Herren, o meine Seele	6
Macht hoch die Tuer	92
Mein Jesu, wie du willst	313
Man of sorrows	152
Morgenglanz der Ewigkeit	47
Nun danket alle Gott	72
Nun ruhen alle Waelder	53
O Haupt voll Blut und Wunden	142
O Heil'ger Geist, kehre bei uns ein	186
O Jesu Christ, mein schoenstes Licht	273
O Lamm Gottes, unschuldig	526
Schmuecke dich, o liebe Seele	334
Schoenster Herr Jesu	182
Seele! du musst munter werden	46
Sollt' ich meinem Gott nicht singen	16
Troestet, troestet meine Lieben	90
Tut mir auf die schoene Pforte	23
Verborgne Gottes Liebe du	321
Vom Himmel hoch, da komm' ich her	114
Wachet auf, ruft uns die Stimme	96
Was Gott tut, das ist wohlgetan	309
Wer nur den lieben Gott laesst walten	300
Wie schoen leuchtet der Morgenstern	122
Wie soll ich dich empfangen	100
Wollt ihr wissen was mein Preis	239
Womit soll ich dich wohl loben	18

Conclusions. This hymnal contains quite a few texts not listed in any of the other hymnals examined. However, in view of the German background of those who use it, it is unfortunate that the authors did not include more of the best in German hymnic literature. Six out of fifty-two from the Reformation might well have been sixteen or twenty-six.

CHAPTER VIII

THE METHODIST HYMNAL

General observations. The texts in this hymnal are a disappointment. Most of them are second-rate material. None of the five which do not appear in The Lutheran Hymnal are particularly worthy of inclusion in that hymnal. Most of them are taken word for word from earlier hymnals; "Christi Blut" is the one hymn found only in this hymnal of those examined. "Ach bleib bei uns" is a welcome inclusion, but

TABLE 19

Texts Listed Alphabetically

Ach bleib bei uns, Herr Jesu Christ	53
Christi Blut und Gerechtigkeit	205
Die Nacht ist kommen	49
Ein' feste Burg	67
Froehlich soll mein Herze springen	91
Gott rufet noch; sollt ich	135
In dulci iubilo	110
Jesu, geh voran	336
Liebster Jesu, wir sind hier	310
Lobe den Herren, den maechtigen	60
Macht hoch die Iuer	126
Mein Jesu, wie du willst	330
Nun danket alle Gott	7
O Haupt voll Blut und Wunden	141
O Jesu Christ, mein schoenstes Licht	222
Schoenster Herr Jesu	111
Seele! du musst munter werden	30
Seelenbraeutigam	360
Sei Lob und Ehr	355
Stille, mein Wille	73
Verborgne Gottes Liebe du	375
Wer nur den lieben Gott laesst walten	272
Wollt ihr wissen was mein Kreis	147

the two short stanzas which are printed hardly merit the name of the original German text. In general, the subject matter is neither varied nor stimulating.

Era of composition. The age of Pietism again leads the list in number of entries. "Ein' feste Burg" is the lone Reformation era hymn, and it survives undoubtedly because of

TABLE 20

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo. (1)

Period of Reformation (1500-1580)

Ein' feste Burg. (1)

Early Post-Reformation Period (1580-1618)

Die Nacht ist kommen; Ach bleib bei uns. (2)

Period of Thirty Years' War (1618-1648)

Nun danket alle Gott; Wer nur den lieben Gott; Macht hoch die Tuer. (3)

Days of Paul Gerhardt (1648-1680)

Froehlich soll; O Jesu Christ, mein schoenstes Licht; O Haupt voll Blut; Liebster Jesu (Clausnitzer); Sei Lob und Ehr; Schoenster Herr Jesu; Lobe den Herren, den maechtigen. (7)

Age of Pietism (1680-1756)

Seele! du musst munter werden; Mein Jesu, wie du willst; Jesu, geh voran; Wollt ihr wissen was mein Preis; Christi Blut und Gerechtigkeit; Stille, mein Wille; Seelenbraeutigam; Gott rufet noch; Verborgne Gottes Liebe du. (9)

its associational values. It is the old favorites which made the grade in this hymnal rather than the potent possibilities.

Theological content. The Gospel is preached in these texts, even if predominantly in nineteenth-century English. However, one misses the soteriological emphasis in a text like "Stille, mein Wille," which speaks of the faithfulness of God but does not point to His supreme act of faithfulness in the cross of Christ. Similarly, "Verborgne Gottes Liebe" is explicit concerning the relationship of love between the believer and his God; but it does not mention the Christ who makes this relationship of love possible.

Style. What has been said of previous hymnals which contain these texts applies here as well. With reference to individual texts it may be said that "Macht hoch die Tuer" and "Ach bleib bei uns" are too short to possess much of their original vitality. On the other hand, "Liebster Jesu" and "Sei Lob und Ehr" appear in traditional translations which are clear and forceful. Catherine Winkworth is the translator of six of the hymns, some of which one wishes she might have left untranslated in favor of other, more virile material.

TABLE 21

Texts Listed According to Subject Matter

Praise	7, 60, 310,	355
Advent		126
Christmas	91,	110
Lent		141
Reformation		67
Law and Gospel		59
The Redeemer	111, 147,	222
Faith and Justification		205
Consecration	185,	385
New Obedience	330, 336,	360
Trust		73
Cross and Comfort		272
Morning		30
Evening		49

Conclusions. On the whole, the texts as well as the translations of them in this hymnal are lacking in theological as well as linguistic richness.

CHAPTER IX

THE NEW CHURCH HYMNAL

General observations. The twenty-six texts in this hymnal with which this thesis is concerned offer little for comment. All but one are found in other hymnals; and the exception, "O du allersuesste Freude," is but a fair product from the pen of Paul Gerhardt. Happily, both the king and queen of German chorales, "Wachet auf" and "Wie schoen

TABLE 22

Texts Listed Alphabetically

Befiehl du deine Wege	232, 238
Christe, du Beistand	384
Ein' feste Burg	289
Froehlich soll mein Herze springen	111
Gott ist gegenwaertig	24
Herzliebster Jesu	147
Himmel, Erde, Luft und Meer	99
In dulci iubilo	110
Ist Gott fuer mich, so trete	269
Licht vom Licht	34
Lobe den Herren, den maechtigen	13
Macht hoch die Tuer	176
Mein Jesu, wie du willst	241
Nun danket alle Gott	12
Nun ruhen alle Waelder	60
O du allersuesste Freude	78
O Haupt voll Blut und Wunden	155
O Jesu Christ, mein schoenstes Licht	262
Schoenster Herr Jesu	181
Seele! du musst munter werden	36
Seelenbraeutigam	228, 310
Stille, mein Wille	80
Vom Himmel hoch	123
Wachet auf	173
Wie schoen leuchtet	285
Wollt ihr wissen was mein Preis	149

leuchtet," appear. The theme of trust so predominant in Gerhardt's hymns is found in overplenteous proportions. Two translations of "Befiehl du deine Wege" are included as well as two other of that writer's hymns, "Ist Gott fuer mich" and "O du allersuesste Freude," which express similar thoughts in similar language.

Era of composition. Again one finds little to comment upon. Dr. H. Augustine Smith, the editor of the hymnal, used the same texts which are found in most other Protestant hymnals; and the results with regard to the eras from which the texts come are therefore largely identical, as Table 23

TABLE 23

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo (1)

Period of Reformation (1500-1560)

Ein' feste Burg; Vom Himmel hoch (2)

Early Post-Reformation Period (1560-1618)

Wie schoen leuchtet; Wachtet auf (2)

Period of Thirty Years' War (1618-1648)

Herzliebster Jesu; Nun danket alle Gott;
Macht hoch die Tuer; Christe, du Beistand
(4)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Froehlich soll;
O Jesu Christ, mein schoenstes Licht; Be-
fiehle du deine Wege; Ist Gott fuer mich,
so trete; O Haupt voll Blut; O du aller-
suesste Freude; Schoenster herr Jesu; Lobe

den Herren, den maechtigen; Himmel, Erde,
Luft und Meer (10)

Age of Pietism (1680-1756)

Seele! du musst munter werden; Mein Jesu,
wie du wilt; Licht vom Licht; Gott ist
gegenwaertig; Wollt ihr wissen was mein
Preis; Stille, mein Wille; Seelenbraeutigam
(7)

shows. Eight of the hymns are from Gerhardt, more than are contained in any other hymnal examined.

Theological content.

The New Church Hymnal is an attempt to voice the spiritual life in literate language and vital music Many hymns though they may carry the imprimatur of the Church have been rejected because they seem to the editors to be contrary to the teachings of Jesus as interpreted by the leaders of the Church of this age.¹

So writes Dr. Smith in the introduction to his volume. It is evident, even from a rapid survey of the total contents of the hymnal, that the phrase "the teachings of Jesus" is indicative of the editor's modernist orientation.

Fortunately, the meaning of the cross is well expressed in such translations as "Herzliebster Jesu" and "O Haupt voll Blut."

Style. Most of the English translations used in The New Church Hymnal are not of the best quality. The nine by Catherine Winkworth are satisfactory for the most part, but some others definitely lack clarity and ease of

expression. An example is the following portion of stanza two of "O du allersuesste Freude."

From Thy throne, as April shower,
Thou descendest, Heavenly One,
Freighted with thy sevenfold dower,
From the Father and the Son:

On the positive side, "Himmel, Erde" is an example of fine work, as stanza one indicates.

Heaven and earth, and sea and air,
All their Maker's praise declare;
Wake, my soul, awake and sing:
Now thy grateful praises bring.
See the glorious orb of day
Breaking through the clouds his way;
Moon and stars with silvery light
Praise Him through the silent night.

TABLE 24

Texts Listed According to Subject Matter

Opening of Service			24
Lord's Day			34
Praise		12,	13
Advent			176
Christmas	110,	111,	123
Lent		147,	155
Reformation		289,	334
The Redeemer	149,	181,	262, 285
Consecration			78
New Obedience	228,	241,	310
Trust			80
Cross and Comfort	232,	238,	269
Morning		36,	99
Evening			60
Judgment			173

Conclusions. As stated above, the texts are the standard ones and give no evidence of the editor's attempt to utilize the German heritage more extensively than has been the case in most Protestant hymnals of this century.

CHAPTER X

THE HYMNAL (PRESBYTERIAN)

General observations. There are several bright spots in this otherwise conventional list of texts. "Gelobet seist du," one of Luther's Christmas chorales, makes its only appearance in this hymnal of all those hymnals examined. Included also in this hymnal only are the confessional

TABLE 25

Texts Listed Alphabetically

Ach bleib bei uns, Herr Jesu Christ	506
Ach lieber Herre, Jesu Christ	351
Befiehl du deine Wege	294
Ein' feste Burg	266
Froehlich soll mein Herze springen	125
Gelobet seist du, Jesu Christ	119
Gott ist gegenwaertig	51
Herzliebster Jesu	153
Himmel, Erde, Luft und Meer	27
In dulci iubilo	130
Ist Gott fuer mich, so trete	299
Jesus nimmt die Suender an	227
Licht vom Licht, erleuchte mich	21
Lobe den Herren, den maechtigen	6
Macht hoch die Tuer	114
Mein Jesu, wie du willst	280
Morgenglanz der Ewigkeit	30
My Jesus, pierced for love of me	513
Nun danket alle Gott	459
Nun ruhen alle Waelder	505
O Haupt voll Blut und Wunden	151
O Jesu Christ, mein schoenstes Licht	314
Schoenster Herr Jesu	194
Seele! du musst munter werden	487
Vom Himmel hoch, da komm' ich her	113
Was Gott tut, das ist wohlgetan	291
Wer nur den lieben Gott laesst walten	105
Wie schoen leuchtet der Morgenstern	321
Wollt ihr wissen was mein Preis	312, 351

hymn "Jesus nimmt die Suender an" and a somewhat melodramatic hymn of the Redeemer, the English title of which is "My Jesus, pierced for love of me." An unsuccessful attempt was made to determine the title of the original German words. A final bright spot, although it is found in two other hymnals examined as well, is the Christ-centered morning hymn, "Morgenglanz der Ewigkeit."

Of the six texts which do not appear in The Lutheran Hymnal, five are late era hymns already commented upon in earlier chapters of this thesis. The remaining one, "Ach lieber Herre," was also previously commented upon. A final observation is the unusual inclusion of two translations of "Wollt ihr wissen."

Era of composition. Table 26 tells a familiar story. "Gelobet seist du" has already been mentioned as the single

TABLE 26

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo; Ach lieber Herre, Jesu Christ. (2)

Period of Reformation (1500-1560)

Gelobet seist du, Jesu Christ; Ein' feste Burg; Vom Himmel hoch. (3)

Early Post-Reformation Period (1560-1618)

Wie schoen leuchtet; Ach bleib bei uns. (2)

Period of Thirty Years' War (1618-1648)

Herzliebster Jesu; Nun danket alle Gott; Wer nur den lieben Gott; Macht hoch die Tuer. (4)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Froehlich soll; O
 Jesu Christ, mein schoenstes Licht; Befiehl
 du deine Wege; Ist Gott fuer mich, so trete;
 O Haupt voll Blut; Was Gott tut; Schoenster
 Herr Jesu; Lobe den Herren, den maechtigen;
 Himmel, Erde, Luft und Meer. (10)

Age of Pietism (1680-1756)

Morgenglanz der Ewigkeit; Seele! du musst
 munter werden; Mein Jesu, wie du wilt;
 Licht vom Licht, erleuchte mich; Jesus nimmt
 die Suender an; My Jesus, pierced for love
 of me (German title?); Gott ist gegenwaertig;
 Wollt ihr wissen was mein Preis. (8)

original entry from any of the earlier eras. Gerhardt again proves popular with six contributions. The selection is very similar to that of other sectarian hymnals already discussed.

Theological content. The cross shines forth in most of the texts, although in not too exciting a language.

"Jesus nimmt die Suender an" is notable for its forthrightness, as is illustrated by stanza four quoted below.

Christ receiveth sinful men,
 Even me with all my sin;
 Op'neth to me heaven again;
 With Him I may enter in.
 Death hath no more sting nor pain:
 Christ receiveth sinful men.

The petition for the gift of the Holy Spirit is well-phrased in "Morgenglanz der Ewigkeit," particularly in stanza two.

As on drooping herb and flower
 Falls the soft, refreshing dew,
 Let Thy Spirit's grace and power
 All our weary souls renew,
 Showers of blessing over all
 Softly fall.

Style. Most of the translations are couched in nineteenth-century English. Ten of them are from the hand of Catherine Winkworth. Although none of these stand out particularly above the others, they are serviceable. A noticeable weakness in "Gelobet seist du" appears in the first stanza, in which lines two and three do not fit the L. M. metre of the tune to which the text has been wedded.

All praise to Thee, Eternal Lord,
Clothed in a garb of flesh and blood;
Choosing a manger for Thy throne,
While worlds on worlds are Thine alone.

TABLE 27

Texts Listed According to Subject Matter

Opening of Service		51
Lord's Day		21
Praise		6, 459
Advent		114
Christmas	118, 119, 125,	130
Lent		151, 158
Reformation		266
Law and Gospel		506
Baptism		351
Confession and Absolution		227
The Redeemer	194, 312, 314, 321, 331,	513
New Obedience		280
Cross and Comfort	105, 291, 294,	299
Morning		27, 30, 487
Evening		505

Conclusions. Clarence Dickinson, the editor of this hymnal, apparently relied on traditional sources for the material he chose to include. Mr. Dickinson also served as editor of the hymnal of the Evangelical and Reformed Church, which hymnal appeared seven years after the Presbyterian publication. A comparison of material from the

German heritage in the two hymnals reveals that the later volume contains twenty-three additional chorale texts and sixteen additional chorale tunes than the earlier volume. This increase of material in the later publication is probably due to a combination of factors such as greater editorial freedom, the Evangelical and Reformed confessional standing, and an increased awareness on the part of the editor of the musical and spiritual value of the Reformation heritage.

CHAPTER XI

SONGS OF PRAISE

General observations. Four of the twenty-five texts under consideration in this hymnal are unique to it. Two of these, "Die ganze Welt" and "Zu Bethlehem geboren," are carols, the latter a repetitious ejaculation of praise. The other two, "Auf den Nebel folgt die Sonn'" and "Gott des Himmels," are sturdy chorales whose inclusion is a credit

TABLE 28

Texts Listed Alphabetically

Auf den Nebel folgt die Sonn'	478
Befiehl du deine Wege	479
Christe, du Beistand	349
Christus ist erstanden	153
Die ganze Welt	167
Die Nacht ist kommen	48
Ein' feste Burg	436
Froehlich soll mein Herze springen	89
Gott des Himmels und der Erden	32
Gott ist gegenwaertig	191
Herzliebster Jesu	99
Jesu, meine Freude	544
Liebe, die du mich zum Bilde	608
Lobe den Herren, den maechtigen	626
Meine Hoffnung stehet feste	442
Morgenglanz der Ewigkeit	27
Nun danket alle Gott	350
Nun ruhen alle Waelder	57
O Haupt voll Blut und Wunden	128
Schmuecke dich, o liebe Seele	267
Verborgne Gottes Liebe du	671
Wachet auf, ruft uns die Stimme	687
Wer sind die vor Gottes Throne	210
Wie schoen leuchtet der Morgenstern	90
Zu Bethlehem geboren	685

to the editors. Other than these texts, the list is composed of standard material.

Era of composition. No materials were chosen from the pre-Reformation era, and the Reformation years themselves are poorly represented. On the other hand, the distribution

TABLE 29

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

none

Period of Reformation (1500-1560)

Ein' feste Burg; Christus ist erstanden. (2)

Early Post-Reformation Period (1560-1618)

Die Nacht ist kommen; Gott des Himmels und
der Erden; Wie schoen leuchtet; Wachtet auf.
(4)

Period of Thirty Years' War (1618-1648)

Die ganze Welt; Herzliebster Jesu; Nun danket
alle Gott; Zu Bethlehem geboren; Christe,
du Beistand. (5)

Days of Paul Gerhardt (1648-1690)

Nun ruhen alle Waelder; Schmuecke dich;
Froehlich soll; Jesu, meine Freude; Befiehl
du deine Wege; O Haupt voll Blut; Liebe,
die du mich zum Bilde; Auf den Nebel folgt
die Sonn'; Lobe den Herren, den maechtigen;
Meine Hoffnung stehet feste. (10)

Age of Pietism (1690-1756)

Morgenglanz der Ewigkeit; Wer sind die vor
Gottes Throne; Gott ist gegenwaertig; Ver-
borgne Gottes Liebe du. (4)

among the last four periods is more even than is the case with most of the other hymnals examined. In most cases the examples from these periods are good ones.

Theological content. The message of salvation is well-expressed in most of these texts. Two outstanding examples are stanza five of "Meine Hoffnung stehet feste,"

Still from man to God eternal
Sacrifice of praise be done,
High above all praises praising
For the gift of Christ his Son.
Christ doth call
One and all:
Ye who follow shall not fall.

and stanza three of "Wie schoen leuchtet,"

All praise to him who came to save,
Who conquered death and scorned the grave;
Each day new praise resoundeth
To him, the Life who once was slain,
The friend whom none shall trust in vain,
Whose grace for ay aboundeth;
Sing then, ring then, tell the story
Of his glory,
Till his praises
Flood with light earth's darkest mazes.

It is to be regretted that the paraphrase of "Wachet auf," although beautiful in style, omits entirely the mention of the wise virgins, so integral a part of the original chorale.

The paraphrase of "Froehlich soll" is theologically questionable in that it can easily be understood in terms of the social Gospel, as is illustrated by stanza two below.

Come to bring a better morrow,
Preach God's Realm
And o'erwhelm
Selfishness and sorrow.

Men's devices spin to zero;
 He attains,
 His plan reigns:
 Prophet he and hero.

Style. It is the translations of the texts which capture the attention of the reader and singer. They are of excellent quality, clear in content and beautiful in language. Two examples are here quoted to give evidence of this excellence. The first is stanza one of "Auf den Nebel,"

Cometh sunshine after rain,
 After sorrow joy again;
 After storms of bitter grief
 Dawneth God's own sure relief:
 And my soul, who from her height
 Sank to realms of darkest night,
 Wingeth up to heaven her flight.

and the second is stanza one of "Gott des Himmels,"

Now the morn new light is pouring:
 Lord, may we our spirits raise,
 Through thy grace our souls restoring;
 So, on thy great day of days,
 We with joy its dawn may meet
 Fearless at the mercy-seat.

TABLE 30

Texts Listed According to Subject Matter

Opening of Service		191
Praise	167, 350,	626
Christmas	89,	685
Lent	99,	128
Easter		153
All Saints' Day		210
Reformation	349,	436
Lord's Supper		267
The Redeemer	90,	544
Consecration	608,	671
Trust		442
Cross and Comfort	478,	479
Morning	27,	32
Evening	48,	57
Judgment		687

Conclusions. One reads with joy the lyrics found in this hymnal as translated from the German. One sighs with regret that not more of such material is included.

The hymns included in this volume were selected by the members of the Synod of the German Lutheran Church in America, and were chosen from the hymnals of the German Lutheran Church in America, and were chosen from the hymnals of the German Lutheran Church in America, and were chosen from the hymnals of the German Lutheran Church in America.

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CHAPTER XII

HYMNS FOR WORSHIP

General observations. From the beginning of their work of compilation, the editors of this college hymnal have been guided by the criteria of the significance of the hymns for American youth of today. Evidently most of the chorale texts found in the other hymnals examined are

TABLE 31

Texts Listed Alphabetically

Ach bleib bei uns, Herr Jesu Christ	136
Befiehl du deine Wege	127
Christe, du Beistand	16
Die Nacht ist kommen	137
Dreieinigkeit, der Gottheit wahrer Spiegel	120
Ein' feste Burg	4
Es ist ein' Ros'	169
Gott ist gegenwaertig	11
Herzliebster Jesu	184
Ihr Himmel troepfelt Thau in Eil	122
In dulci iubilo	170
Jesu, meine Freude	47
Jesus, meine Zuversicht	191
Licht vom Licht, erleuchte mich	139
Liebster Jesu, wir sind hier	35
Lobe den Herren, den maechtigen	18
Meine Hoffnung stehet feste	19
Nun danket alle Gott	25
Nun ruhen alle Waelder	129
O Haupt voll Blut und Wunden	183
O heil'ger Geist, kehr bei uns ein	202
Puer nobis nascitur	187
Schmuecke dich, o liebe Seele	206
Schoenster Herr Jesu	40
Verborgne Gottes Liebe du	22
Vom Himmel hoch, da komm' ich her	168
Wachet auf, ruft uns die Stimme	12
Wie schoen leuchtet der Morgenstern	176

in the eyes of the editors of this hymnal significant for youth, for the list in this hymnal bears close resemblance to the others. The three which are unique to it, "Dreieinigkeit, der Gottheit," "Ihr Himmel troepfelt," and "Puer nobis nascitur," are interesting additions. The first is a joyous hymn of praise by Johann Franck; the second is a fine morning hymn; and the third is the familiar carol.

The presence of the more sturdy chorales most likely stems from the editors' desire to include their tunes, for their chief concern was to produce a hymnal with a high standard of musical quality for use in interdenominational chapels and by student groups of all kinds. Additional stanzas to "Herzliebster Jesu," "O Haupt voll Blut," and "Wachet auf" could have been included with profit.

Era of composition. Little comment is necessary in this respect other than that the Gerhardt era was again extraordinarily appealing to the editors, as Table 32 indicates.

TABLE 32

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo; Puer nobis nascitur. (2)

Period of Reformation (1500-1560)

Es ist ein' Ros'; Ein' feste Burg; Vom
Himmel hoch. (3)

Early Post-Reformation Period (1560-1618)

Die Nacht ist kommen; Wie schoen leuchtet;
Wachet auf; Ach bleib bei uns; Ihr Himmel.
troepfelt Thau in Eil. (5)

Period of Thirty Years' War (1618-1648)

Herzliebster Jesu; Nun danket alle Gott;
O heil'ger Geist,kehr bei uns ein; Christe,
du Beistand. (4)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Schmuecke dich;
Jesus, meine Zuversicht; Jesu, meine Freude;
Befiehl du deine Wege; O Haupt voll Blut;
Liebster Jesu (Clausnitzer); Schoenster Herr
Jesu; Lobe den Herren, den maechtigen;
Meine Hoffnung stehet feste; Dreieinigkeit,
der Gottheit wahrer Spiegel. (11)

Age of Pietism (1680-1756)

Licht vom Licht, erleuchte mich; Gott ist
gegenwaertig; Verborgne Gottes Liebe du.
(3)

Theological content. The Message is contained amply
in the texts used. "An interesting confession of the divin-
ity-humanity of Our Lord is expressed in stanza three of
"Ihr Himmel troepfelt."

O wonder! night no more is night!
Comes then at last the longed for light?
Ah yes, thou shinest, O true Sun,
In whom are God and man made one!

Style. Nothing in the translations needs new comment. The editors relied heavily on the work of Catherine Winkworth, utilizing thirteen of her translations. These have all been discussed earlier in this thesis.

TABLE 33

Texts Listed According to Subject Matter

Opening of Service				11
Lord's Day				139
Praise	18,	25,	35,	120
Christmas	167,	168,	169,	170
Lent			183,	184
Easter				191
Pentecost				202
Reformation			4,	16
Law and Gospel				133
Lord's Supper				206
The Redeemer	40,	47,		176
Consecration				22
Trust				19
Cross and Comfort				127
Morning				122
Evening			129,	137
Judgment				12

Conclusions. The concern in publishing this hymnal was to a great extent a musical one. As in the case of several hymnals, an orientation steeped in the theology of the Reformation might well have resulted in an increase of dynamic and virile hymnody from that era. With regard to texts it might be said that there is no appreciable difference between the hymnals published for denominational use and those published for special groups of worshippers.

CHAPTER XIII

CANTATE DOMINO

General observations. The World's Student Christian Federation has published in this hymnal a selection of texts from the German heritage which excels by far that of any other of the hymnals examined. The seven solid Reformation chorales found only in this hymnal are noble samples of the dynamic grasp of the Gospel which the people of Luther's

TABLE 34

Texts Listed Alphabetically

All Morgen ist ganz frisch	107
Aus meines Herzens Grunde	77
Aus tiefer Not schrei ich zu dir	98
Christ ist erstanden	30
Die gueld'ne Sonne	111
Die helle Sonn' leucht't jetzt herfuer	108
Ein' feste Burg	70
Erhalt uns, Herr, bei deinem Wort	55
Es ist ein' Ros'	19
Gelobt sei Gott im hoechsten Thron	32
Gott ist gegenwaertig	5
Herr, nun selbst den Wagen halt	66
Herz und Herz vereint zusammen	60
Jesu, meine Freude	37
Jesus, meine Zuversicht	38
Komm, Gott Schoepfer	41
Lobe den Herren, den maechtigen	11
Lobet den Herren alle	113
Nun bitten wir den heiligen Geist	39
Nun danket alle Gott	13
Nun ruhen alle Waelder	115
O Haupt voll Blut und Wunden	23
Schmuecke dich, o liebe Seele	54
Schoenster Herr Jesu	35
Vom Himmel hoch, da komm' ich her	21
Wachet auf, ruft uns die Stimme	116
Wie schoen leuchtet der Morgenstern	10

day had. "Nun bitten wir," "Komm, Gott Schoepfer," and "Erhalt uns, Herr" are mentioned in particular.

The three from the later eras unique to this volume, "Lobet den Herren alle," "Aus meines Herzens Grunde," and "Herz und Herz vereint," are likewise useful worship material.

It is heartening to observe three Easter chorales, the most found in any hymnal examined. The appearance of the proportionately large number of morning hymns most likely

TABLE 35

Texts Listed According to Subject Matter

Opening of Service		5
Praise	11,	13
Christmas	19,	21
Lent		23
Easter	30, 32,	33
Pentecost	39,	41
Reformation	55,	70
Lord's Supper		54
Confession and Absolution		98
The Redeemer	10, 35,	37
Consecration		66
New Obedience		60
Morning	77, 107, 108, 111,	113
Evening		115
Judgment		116

stems from the peculiar use to which the hymnal is put in the service of the organization which produced it. Finally, of interest is the hymn of consecration by the Swiss reformer, Huldrych Zwingli.

Era of composition. It is in this respect that Cantate Domino stands out in most glaring contrast to all the other

hymnals discussed in this thesis. Of the twenty-seven texts listed, twelve come from the years preceding 1560. This may

TABLE 36

Texts Listed Chronologically

Pre-Reformation Period (1100-1500)

Christ ist erstanden. (1)

Period of Reformation (1500-1560)

Es ist ein' Ros'; Aus tiefer Not; Nun bitten wir; Ein' feste Burg; Komm, Gott Schoepfer; Herr, nun selbst den Wagen halt; Gelobt sei Gott im hoechsten Thron; Vom Himmel hoch; Erhalt uns, Herr; All Morgen ist ganz frisch; Die helle Sonn' leucht't jetzt herfuer. (11)

Early Post-Reformation Period (1560-1618)

Aus meines Herzens Grunde; Wie schoen leuchtet; Wachtet auf. (3)

Period of Thirty Years' War (1618-1648)

Nun danket alle Gott. (1)

Days of Paul Gerhardt (1648-1680)

Nun ruhen alle Waelder; Schmuecke dich; Jesus, meine Zuversicht; Jesu, meine Freude; O Haupt voll Blut; Lobet den Herren alle; Die gueld'ne Sonne; Schoenster Herr Jesu; Lobe den Herren, den maechtigen. (9)

Age of Pietism (1680-1756)

Gott ist gegenwaertig; Herz und Herz vereint zusammen. (2)

probably be attributed to the editors' linguistic and geographic closeness to, and theological familiarity with, genuine Reformation materials.

Theological content. The hymns are rich and varied in this respect. Of interest to the ecumenical movement in the Christian Church today is "Herz und Herz vereint," stanza three of which is quoted below.

Grant Lord, that with Thy direction:
 "Love each other" we comply,
 Aiming, with unfeigned affection,
 Thy love to exemplify.
 Let our mutual love be glowing;
 Thus will all men plainly see
 That we, as on one stem growing,
 Living branches are in Thee.

"Herz und Herz vereint" and other similar substantial hymns concerned with this subject of unity in Christ are sorely needed in the hymnals of today.

The translation "Christ will comfort us," repeated three times as the refrain in "Christ ist erstanden," does not strike one as being the most powerful expression possible.

A final observation concerning the morning hymns is their high evangelical character, illustrated by stanza four of "All Morgen ist ganz frisch."

O God, Thou star of dawning day,
 Give us that light for which we pray:
 Make Thou Thy flame in us to glow,
 That we no lack of grace may know.

Style. A host of literary folk in addition to the ever-useful Catherine Winkworth were employed to produce the many original translations for these texts. The results are consistently of a high standard.

It is good to note The English Hymnal version of "Wachet auf" and Catherine Winkworth's translation of "Nun ruhen alle Waelder" rather than the one by Robert Bridges, which is the version used in almost all the other hymnals. Stanza five of her version illustrates well what is lacking in the Bridges version, namely, the presence of Our Lord.

My Jesus, stay Thou by me,
 And let no foe come nigh me,
 Safe sheltered by Thy wing;
 But would the foe alarm me,
 O never let him harm me,
 But let Thine angels round me sing.

Conclusions. With respect to the texts in this hymnal chosen from the German tradition, the editors and their sponsor, the World's Student Christian Federation, have reason to be happy. Editors of similar worship publications in this country might well study Cantate Domino as an excellent model worthy of emulation.

APPENDIX A

THE ENGLISH HYMNAL

Tunes Listed Alphabetically

Ach bleib bei uns (510); Ach Gott und Herr (329); Ach Gott vom Himmelreiche (179); Allein Gott in der Hoeh' (103); Alle Menschen muessen sterben (128); All Saints (204); Andernach (50); Angelus (286); Aus der Tiefe (75); Ave virgo virginum (131).

Beata nobis gaudia (186).

Christe, du Beistand (160); Christi mutter (115); Christ ist erstanden (134); Christus, der ist mein (232, 360); Crueger (45); Culbach (286).

Das ist meine Freude (97); Das neugeborne Kindelein (67); Das walt' Gott Vater (36); Den des Vaters Sinn geboren (218); Der Tag bricht an (101); Dies ist der Tag (139); Dretzel (281).

Ein' feste Burg (362, 537); Erhalt uns, Herr (68); Es ist das Heil (478); Es ist ein' Ros' (19); Es ist gewisslich (4); Es ist kein Tag (521).

Freuen wir uns (314).

Gaude, regina gloriae (54, 55); Geduld, die soll'n wir haben (345); Gott des Himmels (132); Gott sei Dank (552); Gottes Sohn ist kommen (436).

Heiliger Geist (76); Helfer meiner armen Seele (648); Herr, deinen Zorn (223, 224); Herr Gott Vater (274); Herr Jesu Christ, dich zu uns wend (173); Herr Jesu Christ, mein's (484); Herzlich tut mich erfreuen (284); Herzlich tut mich verlangen (102); Herzliebster Jesu (70); Heut' triumphieret Gottes Sohn (417); Hilariter (164); Hoehster Priester (135).

Ich halte treulich still (644); In allen meinen Thaten (321); In einen Krippelein lag ein Kind (338).

Jesu dulcis memoria (238); Jesu, Jesu du mein Hirt (655); Jesu Kreuz, Leiden und Pein (140); Jesu meines Glaubens Zier (118, 353); Jesus ist das schoenste Licht (247); Jesus, meine Zuversicht (282).

Keine Schoenheit hat die Welt (536); Komm, o komm, du Geist (527); Komm, Seele (486).

Lasst uns erfreuen (519); Laus tibi Christi (534); Liebster Immanuel (41); Liebster Jesu (356); Lobe den Herren, den (536).

Mach's mit mir, Gott (138, 459); Magdalena (392); Mainz (118); Maria jung und zart (443); Mit Freuden zart (604); Morgenglanz der Ewigkeit (374); Munich (195).

Narenza (518, 627); Neander (241, 330); Nun danket all' (421); Nun danket alle Gott (533); Nun freut euch (148); Nun komm, der Heiden Heiland (110); Nun lasst uns geh'n (104); Nun lasst uns Gott dem Herren (126); Nicht so traurig (100).

O der alles (332); O Jesu (406); O Jesu Christ (A.46); O Jesu mi dulcissime (535); O Mensch, beweine (544); O Mensch sieh (121); Omni die (120); O Welt, ich muss dich lassen (86, 278).

Paderborn (251); Praetorius (549); Pressburg (353); Puer natus in Bethlehlem (44); Puer nobis nascitur (14, 610).

Quedlinburg (245); Quem pastores (543, 593).

Resonet in laudibus (612); Rex gloriose (183); Ringe recht (585).

St. Bernard (71); St. Gregory (49); Schmuecke dich (306); Schoenster Herr Jesu (323); Seelenbraeutigam (272); So giebst du (515); Soll's sein (268); Speer (290); Stettin (202); Stuttgart (40).

Te lucis terminum (264); Tres magi de gentibus (647).

Valet will ich dir geben (622); Vater unser (462); Voller Wunder (256, 516); Vom Himmel hoch (17, A.35).

Wachet auf (12); Was lebet, was schwebet (42); Werde munter (418); Wer da wonet (35); Wer nur den lieben Gott (453); Winchester New (9, 620); Wohlauf, thut nicht verzagen (32); Wuertzburg (127).

Zum Frieden (499).

APPENDIX B

THE ENGLISH HYMNAL

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

Christ ist erstanden; Laus tibi Christi; Quem pastores; Resonet in laudibus; Es ist das Heil; In einem Kripplein lag ein Kind; O Welt, ich muss dich lassen. (7)

Period of Reformation (1500-1560)

Beata nobis gaudia; Freuen wir uns; Nun freut euch; Nun komm, der Heiden Heiland; O Mensch, beweine; Ein feste Burg; Gottes Sohn ist kommen; Wohlauf, thut nicht verzagen; Es ist gewisslich; Allein Gott in der Hoeh'; Vater unser; Vom Himmel hoch; Erhalt uns, Herr; Ave virgo virginum; Herzlich tut mich erfreuen; Wer da wonet; Gaude, regina gloriae; Puer natus in Bethlehem (Piae Cantiones). (18)

Early Post-Reformation Period (1560-1618)

Mit Freuden zart; O Mensch sieh; Stettin; Nun lasst uns Gott dem Herren; O Jesu Christ; Ach bleib bei uns; Es ist ein Ros'; Praetorius; Wachtet auf; Magdalena; Herzlich tut mich verlangen; Heut' triumphieret Gottes Sohn; Geduld, die soll'n wir haben; Andernach; Rex gloriose; Te lucis terminum; Tres magi de gentibus; Ach Gott vom Himmelreiche; Christus, der ist mein; Das neugeborne Kindelein; Jesu Kreuz, Leiden und Pein; Puer nobis nascitur (Musae Sioniae); Valet will ich dir geben; Der Tag bricht an; Paderborn. (25)

Period of Thirty Years' War (1618-1648)

Jesu dulcis memoria; Narenza; Hilariter; Lasst uns erfreuen; Herr Gott Vater; Christi mutter; Herr Jesu Christ, mein's; Herr Jesu Christ, dich zu uns wend; Mach's mit mir, Gott; Omni die; Soll's sein; Herzliebster Jesu; Wer nur den lieben Gott; Maria jung und zart; Werde munter; Gott des Himmels; Christe, du Beistand; Nun danket alle Gott; Crueger; Heiliger Geist; Herr, deinen Zorn. (21)

Days of Paul Gerhardt (1648-1680)

Schmuecke dich; Nun danket all'; O Jesu mi dulcissime;
 Ach Gott und Herr; Jesus, meine Zuversicht; Angelus;
 Gulbach; Helfer meiner armen Seele; Keine Schoenheit
 hat die Welt; Mainz; Liebster Jesu; Lobe den Herren,
 den; Voller Wunder; Liebster Immanuel; Aus der Tiefe;
 Dies ist der Tag; Schoenster Herr Jesu (Kuenster);
 Alle Menschen muessen sterben; Jesu, Jesu du mein Hirt;
 Komm, o komm, du Geist; Neander. (21)

Age of Pietism (1680-1756)

Komm, Seele; Winchester New; Es ist kein Tag; Munich;
 Speer; Nun lasst uns geh'n; So giebst du; Seelen-
 braeutigam; All Saints; Gott sei Dank; Morgenglanz
 der Ewigkeit; O der alles; Wuerzburg; Das walt'
 Gott Vater; Jesu, meines Glaubens Zier; Pressburg;
 Stuttgart; Ich halte treulich still; St. Gregory;
 Das ist meine Freude; Den des Vaters Sinn geboren;
 Jesus ist das schoenste Licht; O Jesu; St. Bernard;
 In allen meinen Thaten; Hoechster Priester; Ringe
 recht; Nicht so traurig; Zum Frieden; Was lebet,
 was schwebet; Dretzel; Quedlinburg. (32)

APPENDIX C

HYMNS ANCIENT AND MODERN

Tunes Listed Alphabetically

Ach Gott und Herr (538); Ach Gott vom Himmelreiche (509); Ach Herr (70); Ades pater supreme (112); Alle Menschen muessen sterben (139, 240); Alles ist an Gottes Segen (508, 535); Angelus (20); Aus der Tiefe (92); Ave virgo virginum (294).

Bunyan (293).

Christ ist erstanden (601); Christus, der ist mein (114, 286); Crueger (219); Culbach (73).

Das neugeborne Kindelein (395); Das walt' Gott Vater (334); Dretzel (25).

Ein' feste Burg (183); Erschienen ist (609); Es ist das Heil (366); Es ist ein' Ros' (68); Es ist gewisslich (366); Es ist kein Tag (589).

Fang dein Werk (518); Franconia (48, 335).

Gott des Himmels (406, 477, 636); Gottes Sohn ist kommen (250); Gott sei Dank (39); Gott will's machen (364); Grasmere (567); Gute Baeume bringen (91).

Herr, deinen Zorn (551); Herr Jesu Christ, mein's (333, 460, 634); Herzlich tut mich verlangen (111); Hoechster Priester (141).

Ich dank' dir, lieber Herre (325); Ich halte treulich still (335).

Jesu, Jesu du mein Hirt (110); Jesu, meines Herzens Freud (367).

Komm, Seele (340).

Lasst uns erfreuen (172, 602); Laus Deo (422); Liebster Immanuel (409); Liebster Jesu (408); Lobe den Herren, den (392).

Mach's mit mir, Gott (187); Mainz (118); Mit Freuden zart (423).

Narenza (229); Neander (222); Nicht so traurig (411);
Nun danket all' (347); Nun danket alle Gott (379); Nun
freut euch (150); Nun komm, der Heiden Heiland (101).

O du Liebe (119); O Jesu Christ (419); O Jesu Christ,
mein's (57, 553); O Jesulein suess (425); O Traurigkeit
(126); O Welt, ich muss dich lassen (34).

Puer nobis nascitur (430, 539).

Quem pastores (456, 596).

Rex gloriose (504); Ringe recht (124).

St. Bernard (104); St. Gregory (83, 329); Salus mortalium
(517); Schmuecke dich (395); Seelenbraeutigam (35);
Stoerl (239); Sunrise (6); Straf mich nicht (136); Stutt-
gart (76, 542)

Tempest (312).

Valet will ich dir geben (98, 597); Vom Himmel hoch (151).

Wachet auf (55); Was lebet, was schwebet (77); Werde munter
(275); Winchester New (2, 50, 548).

APPENDIX D

HYMNS ANCIENT AND MODERN

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

Christ ist erstanden; Quem pastores; Es ist das Heil;
O Welt, ich muss dich lassen. (4)

Period of Reformation (1500-1560)

Nun freut euch; Nun komm, der Heiden Heiland; Ein'
feste Burg; Gottes Sohn ist kommen; Ich dank' dir,
lieber Herre; Ades pater supreme; Es ist gewisslich;
Vom Himmel hoch; Ave virgo virginum; Erschienen ist.
(10)

Early Post-Reformation Period (1560-1618)

Mit Freuden zart; O Jesu Christ; Es ist ein' Ros';
Wachet auf; Herzlich tut mich verlangen; Rex gloriose;
Ach Gott vom Himmelreiche; Christus, der ist mein;
Das neugeborne Kindelein; Puer nobis nascitur (Musae
Sioniae); Valet will ich dir geben; Ach Herr. (12)

Period of Thirty Years' War (1618-1648)

Narenza; Lasst uns erfreuen; Herr Jesu Christ, mein's;
Mach's mit mir, Gott; O Traurigkeit; Werde munter;
Gott des Himmels; Nun danket alle Gott; Crueger;
Herr, deinen Zorn. (10)

Days of Paul Gerhardt (1648-1680)

Schmuecke dich; O Jesulein suess; Nun danket all';
Ach Gott und Herr; Angelus; Culbach; Fang dein Werk;
Mainz; Salus mortalium; Liebster Jesu; Lobe den
Herren, den; Liebster Immanuel; Aus der Tiefe; O
Jesu Christ, mein's; Alle Menschen muessen sterben;
Neander; Jesu, meines Herzens Freud; Jesu, Jesu du
mein Hirt. (18)

Age of Pietism (1680-1756)

Komm, Seele; Winchester New; Es ist kein Tag; Gute
 Bäume bringen; Straf mich nicht; Sunrise; Seelen-
 braeutigam; Gott sei Dank; Stoerl; Das walt' Gott
 Vater; Stuttgart; Ich halte treulich still; Laus
 Deo; Alles ist an Gottes Segen; Franconia; St.
 Gregory; Grasmere; St. Bernard; Bunyan; Hoechster
 Priester; O du Liebe; Ringe recht; Nicht so traurig;
 Was lebet, was schwebet; Tempest; Gott will's machen;
 Dretzel. (27)

APPENDIX E

CHRISTIAN WORSHIP

Tunes Listed Alphabetically

Angelus (602).

Christus, der ist mein (385).

Ein' feste Burg (155); Es ist ein' Ros' (194).

Franconia (466).

Herr Jesu Christ, dich zu uns wend (636); Herzlich tut mich verlangen (231).

In dulci iubilo (193).

Jesu, meines Lebens Leben (510).

Komm, o komm, du Geist (545).

Lasst uns erfreuen (157); Lobe den Herren, den (98, 158).

Munich (434).

Neander (121, 354); Nun danket all' (275); Nun danket alle Gott (176, 598).

O Jesu (499, 516); O Jesu Christ, mein's (600); O Mensch sieh (484).

Valet will ich dir geben (221).

Warum sollt' ich mich denn graemen (186); Wer nur den lieben Gott (404); Winchester New (471); Wunderbarer Koenig (123).

APPENDIX F

CHRISTIAN WORSHIP

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo. (1)

Period of Reformation (1500-1560)

Ein' feste Burg. (1)

Early Post-Reformation Period (1560-1618)

O Mensch sieh; Es ist ein' Ros'; Herzlich tut mich verlangen; Christus, der ist mein; Valet will ich dir geben. (5)

Period of Thirty Years' War (1618-1648)

Lasst uns erfreuen; Herr Jesu Christ, dich zu uns wend; Wer nur den lieben Gott; Nun danket alle Gott. (4)

Days of Paul Gerhardt (1648-1680)

Nun danket all'; Angelus; Lobe den Herren, den; Warum sollt' ich mich denn graemen; O Jesu Christ, mein's; Komm, o komm, du Geist; Neander; Wunderbarer Koenig. (8)

Age of Pietism (1680-1756)

Jesu, meines Lebens Leben; Winchester New; Munich; Franconia; O Jesu. (5)

APPENDIX G

THE PILGRIM HYMNAL

Tunes Listed Alphabetically

Ach Gott und Herr (411); Alle Menschen muessen sterben (70); Andernach (15, 129); Angelus (60, 275); Aus der Tiefe (112); Ave virgo virginum (134).

Christus, der ist mein (271, 245, 396); Crueger (68).

Ein' feste Burg (259); Es ist ein' Ros' (100).

Franconia (423).

Gottes Sohn ist kommen (423); Gottlob, es geht nunmehr zu Ende (40).

Herzlich tut mich verlangen (118); Hilariter (137).

In dulci iubilo (90).

Lasst uns erfreuen (16); Lobe den Herren, den (167); Lobt Gott, ihr Christen (226).

Mach's mit mir, Gott (335); Maria jung und zart (263); Munich (421).

Nun danket all' (81, 318); Nun danket alle Gott (12).

Omni die (152); O Welt, ich muss dich lassen (59, 136).

St. Bernard (113, 425); Schop (95); Straf mich nicht (163); Stuttgart (72, 169).

Valet will ich dir geben (111); Vom Himmel hoch (88).

Warum sollt' ich mich denn graemen (92); Wie schoen leuchtet (79); Winchester New (117).

APPENDIX H

THE PILGRIM HYMNAL

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo; O Welt, ich muss dich lassen. (2)

Period of Reformation (1500-1560)

Ein' feste Burg; Gottes Sohn ist kommen; Vom Himmel hoch; Ave virgo virginum; Lobt Gott, ihr Christen. (5)

Early Post-Reformation Period (1560-1618)

Es ist ein' Ros'; Wie schoen leuchtet; Herzlich tut mich verlangen; Andernach; Christus, der ist mein; Valet will ich dir geben. (6)

Period of Thirty Years' War (1618-1648)

Hilariter; Lasst uns erfreuen; Mach's mit mir, Gott; Omni die; Schop; Maria jung und zart; Nun danket alle Gott; Crueger. (8)

Days of Paul Gerhardt (1648-1680)

Nun danket all'; Ach Gott und Herr; Angelus; Lobe den Herren, den; Warum sollt' ich mich denn graemen; Aus der Tiefe; Alle Menschen muessen sterben. (7)

Age of Pietism (1680-1756)

Winchester New; Munich; Straf mich nicht; Stuttgart; Gottlob, es geht nunmehr zu Ende; Franconia; St. Bernard. (7)

APPENDIX I

THE HYMNAL 1940

Tunes Listed Alphabetically

Abendlied (313); Ach Gott vom Himmelreiche (133); Allein Gott in der Hoeh' (303); Alle Menschen muessen sterben (53); All Saints (130); Angelus (168); Aus der Tiefe (55); Ave virgo virginum (94).

Christus, der ist mein (252); Culbach (373).

Das walt' Gott Vater (160); Der Tag, der ist (29); Dir, dir, Jehovah (255).

Ein' feste Burg (551); Erhalt uns, Herr (61); Es ist ein' Ros' (17).

Franconia (418).

Geduld, die soll'n wir haben (505); Gottes Sohn ist kommen (399); Gott sei Dank (253); Gott will's machen (320); Gute Baeume bringen (556).

Helfer meiner armen Seele (234); Herr, deinen Zorn (205); Herr Jesu Christ, dich zu uns wend (159); Herr Jesu Christ, du hast bereit't (287); Herr Jesu Christ, mein's (6); Herzlich tut mich verlangen (75); Herzliebster Jesu (71); Hoehster Priester (427); Holy Ghost (57).

In der Wiegen (39); In dulci iubilo (31).

Jerusalem, du hochgebaute Stadt (594); Jesu dulcis memoria (56); Jesu, Joy of Man's Desiring (211); Jesu Kreuz, Leiden und Pein (37); Jesu, meine Freude (453); Jesu, meines Glaubens Zier (78); Jesus, meine Zuversicht (190).

Komm, o komm, du Geist (518).

Lasst uns erfreuen (599); Liebster Jesu (186); Lobe den Herren, den (279); Lobt Gott, ihr Christen (435).

Mach's mit mir, Gott (93); Mainz (76); Maria jung und zart (534); Mit Freuden zart (522); Munich (114).

Neander (90); Nun danket all' (370); Nun danket alle Gott (144); Nun lasst uns Gott dem Herren (149).

O dass ich tausend (302); O Traurigkeit (83); O Welt,
ich muss dich lassen (181).

Petersen (216); Puer nobis nascitur (34, 47, 98, 158).

Quem pastores (35).

Resonet in laudibus (45); Rex gloriose (8); Richter (154);
Ringe recht (72).

St. Bernard (413); Schmuecke dich (210); Schoenster Herr
Jesu (346); Schop (25); Seelenbraeutigam (425); Steadfast
(283); Stoerl (516); Straf mich nicht (95); Stuttgart (1);
Swabia (375).

Tysk (477).

Unitas fratrum (194).

Valet will ich dir geben (62); Vater unser (147); Vom
Himmel hoch (22).

Wachet auf (3); Warum sollt' ich mich denn graemen (32);
Was frag' ich nach der Welt (14); Wie schoen leuchtet (329);
Winchester New (10); Woodbird (474).

APPENDIX J

THE HYMNAL 1940

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo; Quem pastores; Resonet in laudibus;
O Welt, ich muss dich lassen; Der Tag, der ist. (5)

Period of Reformation (1500-1560)

Ein' feste Burg; Gottes Sohn ist kommen; Allein Gott
in der Hoeh'; Vater unser; Vom Himmel hoch; Erhalt
uns, Herr; Ave virgo virginum; Lobt Gott, ihr Christ-
en. (8)

Early Post-Reformation Period (1560-1618)

Mit Freuden zart; Unitas fratrum; Fuer nobis nasci-
tur (Piae Cantiones); Nun lasst uns Gott dem Herren;
Es ist ein' Ros'; Wachtet auf; Wie schoen leuchtet;
Herzlich tut mich verlangen; Geduld, die soll'n wir
haben; Rex gloriose; Ach Gott vom Himmelreiche;
Christus, der ist mein; Jesu Kreuz, Leiden und Pein;
Fuer nobis nascitur (Musae Sioniae); Velet will ich
dir geben. (15)

Period of Thirty Years' War (1618-1648)

Jesu dulcis memoria; Lasst uns erfreuen; Herr Jesu
Christ, mein's; Herr Jesu Christ, dich zu uns wend;
Mach's mit mir, Gott; O Traurigkeit; Herzliebster
Jesu; Holy Ghost; Schop; Jesu, Joy of Man's Desir-
ing; Maria jung und zart; Steadfast; Nun danket
alle Gott; Herr, deinen Zorn. (14)

Days of Paul Gerhardt (1648-1680)

In der Wiegen; Jesu, meine Freude; Schmuecke dich;
Nun danket all'; Jesus, meine Zuversicht; Angelus;
Culbach; Helfer meiner armen Seele; Mainz; Jeru-
salem, du hochgebaute Stadt; Liebster Jesu; Lobe
den Herren, den; Warum sollt' ich mich denn freuen;
Herr Jesu Christ, du hast bereit't; Aus der Tiefe;
Schoenster Herr Jesu (Muenster); Alle Menschen muessen
sterben; Was frag' ich nach der Welt; Komm, o komm,
du Geist; Neander; Abendlied. (21)

Age of Pietism (1680-1756)

Winchester New; Gute Baeume bringen; Munich; Straf
 mich nicht; Petersen; Seelenbrautigam; All Saints;
 Woodbird; Dir, dir, Jehovah; Gott sei Dank; Richter;
 Stoerl; Das walt' Gott Vater; Jesu, meines Glaubens
 Zier; Stuttgart; Tysk; Alles ist an Gottes Segen;
 Franconia; O dass ich tausend; St. Bernard; Hoechs-
 ter Priester; Ringe recht; Swabia; Gott will's
 machen. (24)

APPENDIX K

THE HYMNAL

Tunes Listed Alphabetically

Angelus (57); Allein Gott in der Hoeh' (6); Aus der Tiefe (143, 156).

Christus, der ist mein (34, 327).

Die gueldne Sonne (49).

Ein' feste Burg (281); Es ist ein' Ros' (113); Es ist gewisslich (361)

Fahre fort (200); Franconia (247); Freu dich sehr (234).

Gott des Himmels (40); Gott sei Dank (45, 82, 358).

Herr Jesu Christ, dich zu uns wend (28, 508); Herr, wie du willst (210); Herzlich tut mich verlangen (142, 162); Herzliebster Jesu (147).

In dulci iubilo (116).

Jesu, meine Freude (240); Jesu, meines Lebens Leben (155); Jesus, meine Zuversicht (168, 320, 421).

Lasst uns erfreuen (9, 15, 386); Liebster Jesu (26, 203); Lobe den Herren, den (8); Lobe den Herren, o meine (6); Lobt Gott, ihr Christen (97, 449).

Macht hoch die Tuer (92); Mainz (150); Maria jung und zart (263); Marter Christi (152); Meinen Jesum lass' ich nicht (42); Morgenglanz der Ewigkeit (47); Munich (199).

Narenza (308); Neander (25); Nun danket all' (183, 238, 330, 357); Nun danket alle Gott (72).

O Gott, du frommer Gott (64); O Jerusalem, du schoene (98); O Lamm Gottes, unschuldig (526); O Welt, ich muss dich lassen (52, 58).

Puer nobis nascitur (48).

Ringe recht (216).

St. Bernard (222); Schmuecke dich (334); Seelenbraeutigam
(284); Sollt' ich meinem Gott (16); Stuttgart (83); Swabia
(37, 81).

Valet will ich dir geben (100, 135); Vom Himmel hoch (114).

Wachet auf (96); Warum sollt' ich mich denn graemen (119);
Was Gott tut (309); Werde munter (90); Wer nur den lieben
Gott (500); Wie schoen leuchtet (122, 186); Winchester New
(95, 365); Wunderbarer Koenig (29).

APPENDIX L

THE HYMNAL

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

O Welt, ich muss dich lassen; In dulci iubilo. (2)

Period of Reformation (1500-1560)

Herr, wie du willst; Ein' feste Burg; Es ist gewisslich; Allein Gott in der Hoeh'; Vom Himmel hoch; O Lamm Gottes, unschuldig; Freu dich sehr; Lobt Gott, ihr Christen. (8)

Early Post-Reformation Period (1560-1618)

Es ist ein' Ros'; Wachet auf; Wie schoen leuchtet; Herzlich tut mich verlangen; Christus, der ist mein; Puer nobis nascitur (Musae Sioniae); Valet will ich dir geben. (7)

Period of Thirty Years' War (1618-1648)

Narenza; Lasst uns erfreuen; Herr Jesu Christ, dich zu uns wend; Sollt' ich meinem Gott; Herzliebster Jesu; Wer nur den lieben Gott; Maria jung und zart; Werde munter; Gott des Himmels; Nun danket alle Gott. (10)

Days of Paul Gerhardt (1648-1680)

Jesu, meine Freude; Schmuecke dich; Nun danket all'; Jesus, meine Zuversicht; Angelus; Mainz; Liebster Jesu; Lobe den Herren, den; Lobe den Herren, o meine; Die gueldne Sonne; Warum sollt' ich mich denn graemen; Meinen Jesum lass' ich nicht; Aus der Tiefe; Neander; Wunderbarer Koenig. (15)

Age of Pietism (1680-1756)

Was Gott tut; Jesu, meines Lebens Leben; Winchester New; Munich; O Gott, du frommer Gott; Seelenbrautigam; Fahre fort; Gott sei Dank; Macht hoch die Tuer; Morgenglanz der Ewigkeit; O Jerusalem, du schoene; Stuttgart; Marter Christi; Franconia; St. Bernard; Ringe recht; Swabia. (17)

APPENDIX M

THE METHODIST HYMNAL

Tunes Listed Alphabetically

Christi mütter (139); Christus, der ist mein (534).

Du Friedensfürst, Herr (52).

Ein' feste Burg (67); Es ist gewisslich (335); Es ist kein Tag (425).

Herr Jesu Christ, dich zu uns wend (611); Herzlich tut mich verlangen (141); Höchster Priester (295).

In dulci iubilo (110).

Lasst uns erfreuen (6, 65); Liebster Jesu (310, 390); Lobe den Herren, den (60).

Nach's mit mir, Gott (344); Mit Freuden zart (355); Munich (326).

Nun danket all' (399, 400, 420, 482); Nun danket alle Gott (7).

O Jesu (325); O Mensch, beweine (513).

Praetorius (71); Puer nobis nascitur (157).

Seelenbräutigam (336); Stuttgart (75, 80).

Valst will ich dir geben (128).

Wer nur den lieben Gott (272).

APPENDIX N

THE METHODIST HYMNAL

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo. (1)

Period of Reformation (1500-1560)

O Mensch, beweine; Ein' feste Burg; Es ist gewisslich. (3)

Early Post-Reformation Period (1560-1618)

Mit Freuden zart; Praetorius; Herzlich tut mich verlangen; Christus, der ist mein; Puer nobis nascitur (Musae Sioniae); Valet will ich dir geben; Du Friedensfuerst, Herr Jesu Christ. (7)

Period of Thirty Years' War (1618-1648)

Lasst uns erfreuen; Christi mütter; Herr Jesu Christ, dich zu uns wend; Mach's mit mir, Gott; Wer nur den lieben Gott; Nun danket alle Gott. (6)

Days of Paul Gerhardt (1648-1680)

Nun danket all'; Liebster Jesu; Lobe den Herren, den. (3)

Age of Pietism (1680-1756)

Es ist kein Tag; Munich; Seelenbraeutigam; Stuttgart; O Jesu; Hoehster Priester. (6)

APPENDIX O

THE NEW CHURCH HYMNAL

Tunes Listed Alphabetically

Angelus (135).

Christi mütter (151); Christus ist auferstanden (165).

Ein' feste Burg (289).

Gelobt sei Gott (459); God Is Ascended (166); Gott sei Dank (99); Gottlob, es geht (446).

Herzlich tut mich verlangen (155); Herzliebster Jesu (147).

In dulci iubilo (110).

Komm, o komm, du Geist (432).

Lasst uns erfreuen (66, 98); Lieblich, dunkel (519); Liebster Jesu (34, 196); Lobe den Herren, den (13).

Mit Freuden zart (146); Munich (193).

Nun danket all' (189); Nun danket alle Gott (12).

O Mensch sieh (392); O Welt, ich muss dich (60).

Posen (330, 481); Puer nobis nascitur (301).

Seelenbrautigam (228); St. Bernard (152); Straf mich nicht (149); Stuttgart (507).

Tu vins, Jesus (110).

Valet will ich dir geben (140); Vom Himmel hoch (123).

Wachet auf (173); Warum sollt' ich mich denn freuen (111); Was lebet, was schwebet (27); Winchester New (176); Wunderbarer Koenig (24).

APPENDIX F

THE NEW CHURCH HYMNAL

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo; O Welt, ich muss. (2)

Period of Reformation (1500-1560)

Ein' feste Burg; Vom Himmel hoch; Lieblich, dunkel. (3)

Early Post-Reformation Period (1560-1618)

Mit Freuden zart; O Mensch sieh; Wachet auf; God Is Ascended; Herzlich tut mich verlangen; Gelobt sei Gott; Puer nobis nascitur (Musae Sioniae); Valet will ich dir geben. (8)

Period of Thirty Years' War (1618-1648)

Christus ist auferstanden; Lasst uns erfreuen; Christi mutter; Herzliebster Jesu; Nun danket alle Gott. (5)

Days of Paul Gerhardt (1648-1680)

Nun danket all'; Angelus; Liebster Jesu; Lobe den Herren, den; Warum sollt' ich mich denn graemen; Komm, o komm, du Geist; Wunderbarer Koenig. (7)

Age of Pietism (1680-1756)

Winchester New; Posen; Munich; Straf mich nicht; Seelenbraeutigam; Gott sei Dank; Tu vins, Jesus; Stuttgart; Gottlob, es geht; St. Bernard; Was lebet, was schwebet. (11)

APPENDIX Q

THE HYMNAL (PRESBYTERIAN)

Tunes Listed Alphabetically

Ach bleib bei uns (506); Ach Gott und Herr (326, 491);
Angelus (43).

Christus, der ist mein (92).

Ein' feste Burg (266); Es ist gewisslich (342).

Freu dich sehr (227).

Gott sei Dank (27).

Herr Jesu Christ, dich zu uns wend (A.27, 475); Herzlich
tut mich verlangen (151); Herzliebster Jesu (158, 329);
Hoechster Priester (A.17, 288).

In dulci lubilo (130).

Jesu Kreuz, Leiden und Pein (316).

Lasst uns erfreuen (13, 398); Liebster Jesu (21); Lobe
den Herren, den (6).

Morgenglanz der Ewigkeit (30); Munich (215).

Nu Wol Gott das unser Gesang (513); Nun bitten wir (102,
182); Nun danket all' (197, 212); Nun danket alle Gott
(459).

O Jesu (79, 397); O Mensch sich (344); O Welt, ich muss
dich lassen (505).

Pesen (452); Puer natus in Bethlehem (A.1, 134); Puer
nobis nascitur (119).

Seelenbraeutigam (502); Stuttgart (113); Swabia (20, 253).

Valet will ich dir geben (146); Vom Himmel hoch (118, 351).

Wallin (17); Warum sollt' ich mich denn graemen (125);
Was Gott tut (291); Was lebet, was schwebet (7); Wer nur
den lieben Gott (105); Wie schoen leuchtet (321); Win-
chester New (150); Wollt ihr wissen, was mein Preis (331);
Wunderbarer Koenig (51).

APPENDIX B

THE HYMNAL (PRESBYTERIAN)

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

Nun bitten wir; In dulci iubilo; O Welt, ich muss dich lassen. (3)

Period of Reformation (1500-1560)

Ein' feste Burg; Wallin; Es ist gewisslich; Vom Himmel hoch; Freu dich sehr; Puer natus in Bethlehem. (6)

Early Post-Reformation Period (1560-1618)

O Mensch sieh; Ach bleib bei uns; Wie schoen leuchtet; Nu wol Gott das unser Gesang; Herzlich tut mich verlangen; Christus, der ist mein; Jesu Kreuz, Leiden und Pein; Puer nobis nascitur (Musae Sioniae); Valet will ich dir geben. (9)

Period of Thirty Years' War (1618-1648)

Lasst uns erfreuen; Herr Jesu Christ, dich zu uns wend; Herzliebster Jesu; Wer nur den lieben Gott; Nun danket alle Gott. (5)

Days of Paul Gerhardt (1648-1680)

Nun danket all'; Ach Gott und Herr; Angelus; Liebster Jesu; Lobe den Herren, den; Warum sollt' ich mich denn graemen; Wunderbarer Koenig. (7)

Age of Pietism (1680-1756)

Was Gott tut; Winchester New; Posen; Munich; Seelenbraeutigam; Gott sei Dank; Morgenglanz der Ewigkeit; Stuttgart; O Jesu; Hoechster Priester; Swabia; Was lebet, was schwebet; Wollt ihr wissen, was mein Preis. (13)

APPENDIX S

SONGS OF PRAISE

Tunes Listed Alphabetically

Abendlied (692); Ach bleib bei uns (42); Ach Gott und Herr (278); Ach Gott vom Himmelreiche (146); Allein Gott in der Hoeh' (561); Alle Menschen muessen sterben (558); Alles ist an Gottes Segen (212); All Saints (210); Andernach (130); Angelus (42); Auf meinen lieben Gott (109); Aus der Tiefe (97); Aus meines Herzens Grunde (360); Ave Maria klare (223); Ave virgo virginum (144).

Bamberg (6).

Christe, du Beistand (349); Christi mutter (138); Christ ist erstanden (155); Christopher (636); Christus, der ist mein (595); Coethen (150); Cologne (163); Crasselius (93); Crueger (87); Culbach (1).

Das neugeborne Kindlein (80); Das walt' Gott Vater (679); Die Nacht ist kommen (48); Dies ist der Tag (168); Der Tag bricht an (563); Der Tag, der ist (11); Dessler (703).

Eia, eia (685); Ein' feste Burg (436); Erhalt uns, Herr (277); Erschienen ist (159); Es ist das Heil (156); Es ist ein' Ros' (70); Es ist gewisslich (672); Es ist kein Tag (289, 583).

Fortem virili pectore (183); Franconia (455); Freuen wir uns (510).

Geduld, die soll'n wir haben (194); Gelobt sei Gott (154); Gott des Himmels (32); Gottes Sohn ist kommen (570); Gottlob, es geht nunmehr zu Ende (637); Gott sei Dank (645); Gott will's machen (487); Gute Baeume bringen (468).

Heiliger Geist (391); Herr, deinen Zorn (186); Herr Jesu Christ, dich zu uns wend (40); Herr Jesu Christ, mein's (132); Herzlich tut mich erfreuen (249); Herzlich tut mich verlangen (128); Herzliebster Jesu (99); Heut' triumphieret Gottes Sohn (533); Hilariter (167); Hoechster Priester (160).

Ich fehr dahin (667); Ich halte treulich still (480); In der Wiegen (369); In natalli domini (478).

Jesu dulcis memoria (549); Jesu, Jesu du mein Hirt (506); Jesu Kreuz, Leiden und Pein (215); Jesu, meine Freude (544); Jesu, meines Glaubens Zier (139); Jesu, meine Zuversicht (24).

Keine Schoenheit hat die Welt (559); Komm, o komm, du Geist (32); Komm, Seele (255); Kommt Seelen (60).

Lasst uns erfreuen (157); Laus tibi Christi (388); Liebster Immanuel (85); Liebster Jesu (457); Lobe den Herren, den (626); Lobet den Herrn, ihr (475); Lobt Gott, ihr Christen (481).

Mach's mit mir, Gott (168); Macht hoch die Tuer (77); Magdalena (591); Mainz (138); Maria jung und zart (111); Meine Hoffnung (442); Mit Freuden zart (214); Morgenglanz der Ewigkeit (27); Munich (255).

Nachtigall (313); Noander (477); Nicht so traurig (264); Nun danket all' (38); Nun danket alle Gott (350); Nun freut euch (640); Nun komm, der Heiden Heiland (295); Nun lasst uns Gott dem Herren (435); Nun preiset alle (238).

O der alles (217); O Jesu (532, 663); O Jesulein suess (600); O Jesu mi dulcissime (184); O Mensch, beweine (246); O Mensch sich (142); Omni die (217); O Welt, ich muss dich lassen (57).

Paderborn (234); Praetorius (174); Pressburg (292); Puer natus in Bethlehem (91); Puer nobis nascitur (33, 385).

Quedlinburg (238); Quem pastores (540).

Resonet in laudibus (700).

St. Bernard (537); St. Gabriel (662); Schmuecke dich (267); Schoenster Herr Jesu (276); Seelenbraeutigam (52); So giebst du (123); Soll's sein (8); Stettin (225); Strassburg (400); Stuttgart (84).

Tres magi de gentibus (305).

Valet will ich dir geben (135); Vater unser (566); Voller Wunder (374); Vom Himmel hoch (80).

Wachet auf (697); Waechterlied (562); Warum sollt' ich mich denn graemen (89); Was frag' ich nach der Welt (621); Was Gott tut (403); Was lebet, was schwebet (470); Werde munter (101); Wer nur den lieben Gott (606); Wie schoen leuchtet (90); Winchester New (137); Wir Christenleut (638); Wohlauf, thut nicht verzagen (322); Wuertzburg (150).

Zum Frieden (674).

APPENDIX T

SONGS OF PRAISE

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

Christ ist erstanden; Laus tibi Christi; Quem pastores; Resonet in laudibus; Es ist das Heil; O Welt, ich muss dich lassen; Der Tag, der ist; Ich fahr dahin. (8)

Period of Reformation (1500-1560)

Freuen wir uns; Nun freut euch; Nun komm, der Heiden Heiland; O Mensch, beweine; Ein' feste Burg; Gottes Sohn ist kommen; Wohlauf, thut nicht verzagen; Es ist gewisslich; Allein Gott in der Hoeh'; Vater unser; Vom Himmel hoch; Erhalt uns, Herr; Ave virgo virginum; Die Nacht ist kommen; Herzlich tut mich erfreuen; Puer natus in Bethlehem; Lobt Gott, ihr Christen; Erschienen ist. (18)

Early Post-Reformation Period (1560-1618)

Mit Freuden zart; O Mensch siehe; Stettin; Auf meinen lieben Gott; Puer nobis nascitur (Piae Cantiones); Nun lasst uns Gott dem Herren; Ach bleib bei uns; Wir Christenleut; Aus meines Herzens Grunde; Es ist ein' Ros'; Praetorius; Wachet auf; Wie schoen leuchtet; Magdalena; Waechterlied; Herzlich tut mich verlangen; Heut' triumphieret Gottes Sohn; Geduld, die soll'n wir haben; Andernach; In natali domini; Tres magi de gentibus; Ach Gott vom Himmelreiche; Christus, der ist mein; Das neugeborne Kindelein; Gelobt sei Gott; Jesu Kreuz, Leiden und Pein; Lobet den Herrn, ihr; Puer nobis nascitur (Musae Sioniae); Valet will ich dir geben; Paderborn; Strassburg; Der Tag bricht an. (32)

Period of Thirty Years' War (1618-1648)

Jesu dulcis memoria; Cologne; Hilariter; Lasst uns erfreuen; Christi mütter; Herr Jesu Christ, mein's; Herr Jesu Christ, dich zu uns wend; Mach's mit mir, Gott; Omni die; Soll's sein; Christo, du Beistand; Grueger; Herr, deinen Zorn; Herzliebster Jesu; Wer nur den lieben Gott; Ave Maria klare; Maria jung und

zart; Werde munter; Gott des Himmels; Nun preiset alle; Nun danket alle Gott. (21)

Days of Paul Gerhardt (1648-1680)

Heiliger Geist; In der Wiegen; Jesu, meine Freude; Nachtigall; Schmuecke dich; O Jesulein suess; Nun danket all'; O Jesu mi duesssime; Ach Gott und Herr; Jesus, meine Zuversicht; Angelus; Culbach; Keine Schoenheit hat die Welt; Mainz; Liebster Jesu; Lobe den Herren, den Vollen Wunder; Warum sollt' ich mich denn graemen; Christopher; Eia, eia; Liebster Immanuel; Aus der Tiefe; Dies ist der Tag; Schoenster Herr Jesu (Muenster); Alle Menschen muessen sterben; Was frag' ich nach der Welt; Komm, o komm, du Geist; Neander; Abendlied; Jesu, Jesu du mein Hirt; Meine Hoffnung. (31)

Age of Pietism (1680-1756)

Komm, Seele; Was Gott tut; Winchester New; Es ist kein Tag; Gute Baeume bringen; Munich; So giebst du; Fortem virili pectore; Seelenbraeutigam; All Saints; Bamberg; St. Gabriel; Gott sei Dank; Macht hoch die Tuor; Morgenglanz der Ewigkeit; O der alles; Wuerzburg; Das walt' Gott Vater; Jesu, meines Glaubens Zier; Pressburg; Stuttgart; Gottlob, es geht nunmehr zu Ende; Ich halte treulich still; Alles ist an Gottes Segen; Franconia; O Jesu; St. Bernard; Hocchster Priester; Coethen; Crasselius; Dessler; Nicht so traurig; Kommt Seelen; Zum Frieden; Was lebet, was schwebet; Gott will's machen; Quedlinburg. (37)

APPENDIX U

HYMNS FOR WORSHIP

Tunes Listed Alphabetically

Ach bleib bei uns (138); Ach Gott und Herr (89); Allein Gott in der Hoeh' (8); Alle Menschen muessen sterben (78); Aus der Tiefe (174).

Christus, der ist mein (80).

Das neugeborne Kindelein (216); Das walt' Gott Vater (26, 69, 115); Du Friedensfuerst, Herr Jesu Christ (128).

Ein' feste Burg (4); Es ist ein' Ros' (169); Es ist gewisslich (75, 107); Es ist kein Tag (7, 212).

Franconia (101).

Gottlob, es geht nunmehr zu Ende (22); Gott will's machen (30).

Herr Jesu Christ, mein's (134); Herr Jesu Christ, wahr'r Mensch (105); Herzlich tut mich verlangen (183, 218); Herzliebster Jesu (184).

Ich halte treulich still (46); In dulci iubilo (170).

Jesu, meine Freude (47); Jesus Christus, unser Heiland (108); Jesus, meine Zuversicht (191).

Komm, Seele (77, 195).

Lasst uns erfreuen (17); Liebster Immanuel (173); Liebster Jesu (35, 143); Lobe den Herren, den (18); Lobt Gott, ihr Christen (96).

Mach's mit mir, Gott (31); Meinhold (139); Munich (185).

Neander (19); Nun danket all' (51); Nun danket alle Gott (25).

O Mensch, beweine (71); O Welt, ich muss dich lassen (129).

Practoring (142); Puer nobis nascitur (147, 167).

Schmuecke dich (206); Stuttgart (154); Swabia (141, 198).

Valet will ich dir geben (140, 177); Vom Himmel hoch (122, 168).

Wachet auf (12); Was frag' ich nach der Welt (6, 23); Was lebet, was schwebet (172); Wie schoen leuchtet (176, 202); Winchester New (57, 79, 179); Wunderbarer Koenig (11).

APPENDIX V

HYMNS FOR WORSHIP

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

In dulci iubilo; O Welt, ich muss dich lassen. (2)

Period of Reformation (1500-1580)

O Mensch, beweine; Ein' feste Burg; Es ist gewisslich;
Allein Gott in der Hoeh'; Vom Himmel hoch; Lobt Gott,
ihr Christen; Jesus Christus, unser Heiland. (7)

Early Post-Reformation Period (1580-1618)

Puer nobis nascitur (Piae Cantiones); Herr Jesu Christ,
wahr'r Mensch; Ach bleib bei uns; Du Friedensfuerst,
Herr Jesu Christ; Praetorius; Wie schoen leuchtet;
Wachet auf; Es ist ein' Ros'; Herzlich tut mich ver-
langen; Christus, der ist mein; Das neugeborne Kinde-
lein; Puer nobis nascitur (Musae Sioniae); Valet will
ich dir geben. (13)

Period of Thirty Years' War (1618-1648)

Lasst uns erfreuen; Herr Jesu Christ, mein's; Mach's
mit mir, Gott; Herzliebster Jesu; Nun danket alle
Gott. (5)

Days of Paul Gerhardt (1648-1680)

Jesu, meine Freude; Schmuecke dich; Nun danket all';
Ach Gott und Herr; Jesus, meine Zuversicht; Liebster
Jesu; Lobe den Herren, den; Liebster immanuel; Aus
der Tiefe; Alle Menschen muessen sterben; Was frag'
ich nach der Welt; Neander; Wunderbarer Koenig. (13)

Age of Pietism (1680-1756)

Komm, Seele; Meinhold; Winchester New; Es ist kein
Tag; Munich; Das walt' Gott Vater; Stuttgart; Gott-
lob, es geht nunmehr zu Ende; Ich halte treulich still;
Franconia; Swabia; Was lebet, was schwebet; Gott
will's machen. (13)

APPENDIX W

CANTATE DOMINO

Tunes Listed Alphabetically

Ach Gott und Herr (57); All Morgen ist ganz frisch (107);
Aus meines Herzens Grunde (77); Aus tiefer Not (98).

Christ ist erstanden (30).

Die gueldne Sonne (111); Die helle Sonn' leucht't (103).

Ein' feste Burg (70); Erhalt uns, Herr (55); Es ist ein'
Ros' (19).

Freylinghausen (49).

Geduld, die soll'n wir haben (51); Gelobt sei Gott (32).

Herr, deinen Zorn (113); Herr, nun selbst den Wagen halt
(66); Herzlich tut mich verlangen (23).

Ich halte treulich still (37).

Jesu, meine Freude (37); Jesus, meine Zuversicht (38).

Lasst uns erfreuen (2); Liebster Immanuel (22); Lobe den
Herren, den (11); Lobt Gott, ihr Christen (90, 94).

Nun bitten wir (39); Nun danket all' (53); Nun danket alle
Gott (3, 13); Nun komm, der Heiden Heiland (97).

O du Liebe (60); O Mensch, beweine (69, 73); O Welt, ich
muss dich lassen (115).

Schmucke dich (54).

Valet will ich dir geben (75, 118); Vom Himmel hoch (21).

Wachet auf (116); Was mein Gott will (79); Wie schoen
leuchtet (10); Wunderbarer Koenig (5).

APPENDIX X

CANTATE DOMINO

Tunes Listed Chronologically

Pre-Reformation Period (1100-1500)

Christ ist erstanden; Nun bitten wir; O Welt, ich
muss dich lassen. (3)

Period of Reformation (1500-1560)

Aus tiefer Not; Nun komm, der Heiden Heiland; O
Mensch, beweine; All Morgen ist ganz frisch; Ein'
feste Burg; Komm, Gott Schoepfer; Was mein Gott
will; Herr, nun selbst den Wagen halt; Vom Himmel
hoch; Erhalt uns, Herr; Lobt Gott, ihr Christen.
(11)

Early Post-Reformation Period (1560-1618)

Aus meines Herzens Grunde; Es ist ein' Ros'; Wachet
auf; Wie schon leuchtet; Herzlich tut mich verlangen;
Geduld, die soll'n wir haben; Die helle Sonn' leucht't;
Gelobt sei Gott; Valet will ich dir geben. (9)

Period of Thirty Years' War (1618-1648)

Lasst uns erfreuen; Nun danket alle Gott; Herr,
deinen Zorn. (3)

Days of Paul Gerhardt (1648-1680)

Jesu, meine Freude; Schmuecke dich; Nun danket all';
Ach Gott und Herr; Jesus, meine Zuversicht; Lobe den
Herren, den; Die gueldne Sonne; Liebster Immanuel;
Wunderbarer Koenig. (9)

Age of Pietism (1680-1756)

Freylinghausen; Ich halte treulich still; O du Liebe.
(3)

APPENDIX Y

NUMBER OF TEXTS IN HYMNALS EXAMINED
ARRANGED TOPICALLY

	A	Am	B	C	E	Er	M	N	P	S	W	D
Opening of Service	1	1	2		1	3		1	1	1	1	1
Lord's Day			1			2		1	1		1	
Praise	3	3	2	2	5	7	4	2	2	3	4	2
Advent			1	1	2	4	1	1	1			
Christmas			3	5	7	4	2	3	4	2	4	2
Lent	2	2	1	1	3	4	1	2	2	2	2	1
Easter	1	2				1				1	1	3
Pentecost and Trinity						2					1	2
All Saints' Day	1	1			1					1		
Reformation	2	2	2	2	2	1	1	2	1	2	2	2
Law and Gospel							1		1		1	
Baptism	2	1			2				1			
Lord's Supper	1	2			1	1				1	1	1
Confession and Absolution						1			1			1
The Redeemer			2	3	2	5	3	4	6	2	3	3
Faith and Justification						1	1					
Consecration	1	1			1	3	2	1		2	1	1
New Obedience		1	2	1	2	2	3	3	1			1
Trust			1	1			1	1		1	1	
Missions					1							
Cross and Comfort		1	2	1	1	3	1	3	4	2	1	
Morning			1	1	2	4	1	2	3	2	1	5
Evening	1	1	1	2	2	2	1	1	1	2	2	1
Judgment and Life Everlasting	1	1			2	2		1		1	1	1

APPENDIX Z .

NUMBER OF TEXTS IN HYMNALS EXAMINED
ARRANGED CHRONOLOGICALLY

	A	Am	B	C	E	Er	M	N	P	S	W	D
1100 - 1500	1	2	1	1	1	1	1	1	2	0	2	1
1500 - 1560	2	2	2	3	3	6	1	2	3	2	3	10
1560 - 1618	1	1	1	3	4	2	2	2	2	4	5	3
1618 - 1648	3	3	4	3	7	6	3	4	4	5	4	1
1648 - 1680	6	8	7	8	12	20	7	10	10	10	11	9
1680 - 1756	3	3	6	2	10	17	9	7	8	4	3	2

APPENDIX AA

FREQUENCY OF INCLUSION OF CHORALES IN HYMNALS EXAMINED

Texts

1. Ein' feste Burg (12)
2. Lobe den Herren, den (12)
3. Nun danket alle Gott (12)
4. O Haupt voll Blut (12)
5. Gott ist gegenwaertig (10)
6. Nun ruhen alle Waelder (10)
7. Schoenster Herr Jesu (10)
8. Befiehl du deine Wege (9)
9. Christe, du Beistand (8)
10. Froehlich soll mein Herze (8)
11. Wachet auf (8)
12. Wie schoen leuchtet (8)

Tunes

1. Ein' feste Burg (12)
2. Herzlich tut mich verlangen (12)
3. Lasst uns erfreuen (12)
4. Lobe den Herren, den (12)
5. Nun danket all' (12)
6. Nun danket alle Gott (12)
7. Valet will ich dir geben (12)
8. Christus, der ist mein (10)
9. Munich (10)
10. O Welt, ich muss dich (10)
11. Stuttgart (10)
12. Vom Himmel hoch (10)
13. Winchester New (10)
14. Angelus (9)
15. Es ist ein' Ros' (9)
16. Liebster Jesu (9)
17. Puer nobis nascitur (9)
18. In dulci iubilo (8)
19. Seelenbraeutigam (8)
20. Wachet auf (8)

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