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The Drama, Poetry and Hymns of Fred Pratt Green:

a bibliographic and critical study

in two volumes.

VOLUME TWO: HYMNS

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21 FEB 1996

## VOLUME TWO: HYMNS

Note: In the critical study in this section, 3.1, where a number appears in brackets after a hymn title it refers to The Hymns and Ballads of Fred Pratt Green [Nos.1-209] and Later Hymns and Ballads and Fifty Poems of Fred Pratt Green [Nos.210-294] edited by Bernard Braley, Stainer & Bell. London, 1982 & 1989.

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## General Introduction to the hymns of F.Pratt Green

The hymn section of this research is the largest section. This must be so when the hymns represent the major literary output of Pratt Green. In excess of three hundred hymns now exist in various parts of the world, in different hymnals for general congregational praise and in specific institutions for particular use. Since the publication in 1989 of Later Hymns and Ballads and Fifty Poems edited by Bernard Braley, six years have passed, in which Pratt Green has published further hymns and carols. Indeed, it is to mark his tremendous contribution to hymnody that he was honoured with the award of M.B.E. in 1994.

### The Hymn Explosion

The hymn-writing period is - with some notable exceptions - confined to the end of Pratt Green's working life and his retirement, which is when the majority of the three hundred plus hymns were written i.e. after 1960; these form part of what is now called the 'hymn explosion'.

The expression was used by Eric Sharpe in 1981 (see H.S.G.B.I. - address entitled '1970-1980 'The Explosive Years for Hymnody in Britain' Bull. 10, Jan.1982:9) to describe the sudden appearance of hymns after a period of many years in which there was little activity in this field. The fact that the 'explosion' of hymns has as its main contributors Anglican clergymen like Timothy Dudley-Smith and non-conformist ministers such as Albert Bayly, Fred Kaan and Brian Wren (who were Congregationalists), is indicative of the need felt by these men to write hymns for their congregations - hymns which addressed their Christian concerns with contemporary society.

Whilst Pratt Green joins them in this concern he is also concerned with the role of the individual Christian in today's society. Fred Pratt Green was not alone in this concern. It was shared with people like Albert Bayly (described by Cyril Taylor as 'the last of the old and the first of the new'<sup>1</sup>) of his own generation. Indeed, Bayly, who started hymn writing in the 1930s, might well be termed the father of modern hymnody but because of his conservative language and theology (as in 'Lord of all good, as gifts we bring thee' (Hymns & Psalms 797) where he uses the now archaic pronoun, 'thee') it is not until the 1960s that writers like Kaan, Wren and Pratt Green emerge using modern idiom and preaching a social gospel.

The term 'social gospel' is an old expression used by Pratt Green in an article in H.S.G.B.I. in 1980 entitled 'The Social Gospel in Modern Hymnody'. In this article F.P.G. says 'a social gospel as I define it, is not an expression of Christian charity but of social responsibility rooted in a sense of justice. It is concerned not with Christian philanthropy but with human rights.'<sup>2</sup>

Nevertheless, despite the later focus in hymns on a social gospel, Bayly's earlier contribution is considerable and Pratt Green acknowledges the debt of later hymn writers to Bayly in the following verse:

We count you among the pioneers;  
For you, dear friend, had reached this land of ours  
Before the dawn of our explosive years.<sup>3</sup>

In the 1960s younger men like Fred Kaan and Brian Wren were to build on Bayly's foundations with their use of daily idiom ; i.e. Wren in 'There's a Spirit in the air' writes : 'Lose your shyness, find your tongue'(Hymns & Psalms, 326)

( Bayly in the 1930s could not have written this. The time was not ripe )

At the same time as Kaan and Wren were emerging as modern hymn-writers many hymn-songs were being written by Sydney Carter in the form of popular ballads. One of these 'Lord of the Dance' (Hymns & Songs 82), using a Shaker tune, helped to widen the field of hymnody to include ballads.

These hymn-writers were supplying what current hymnals did not seem to offer: modern expressions of Christianity in relation to the modern world. In the 1960s Kaan had begun to write hymns for his Plymouth congregation, offering such Christian insight, in contemporary language, to supplement his local church's hymnal. In an article entitled 'Saturday Night and Sunday Morning' Kaan says 'I wrote about the modern city, industrial life, human rights, war and peace; in short: about being Christians in the world today.'<sup>4</sup>

However, there were other factors which contributed to the timing of this explosion, focussing it in the 1960s.

In 1961 the New English Bible was published. The use of modern idiom and rephrasing of archaic expressions in this work, accompanied by its removal of second person singular pronouns, 'thou' and 'thee', gave authenticity to hymn writers in their use of everyday language. One of the first and greatest modern hymns was written as a direct result: 'Tell out, my soul, the greatness of the Lord' (Partners in Praise,2) by Timothy Dudley-Smith was written after he had read the passage in Luke 1.46-55 from the new translation.

The timing of this explosion may also be explained partly by the current music scene. Earlier, in 1957, there had been the forming of the Twentieth-Century Church Light Music Group with Geoffrey Beaumont's Twentieth-Century Folk Mass.(1956) The sixties saw a rise of both secular and religious pop songs, relying on guitars for accompaniment. (It should be pointed out that Franz Gruber wrote the melody for 'Silent Night' for a guitar in 1838, so guitar music accompaniment for hymns was not entirely new in the 1960s.)

Modern congregations seem to forget that the nineteenth-century congregation was regularly accompanied by stringed instruments, as Hardy illustrates in Under the Greenwood Tree)<sup>5</sup>. Congregations became used to singing their religious songs to this accompaniment rather than to church organs. So the music produced at this time even in religious terms was a song, a melody that could be sung easily. In the 1970s popular songs like 'Mary's Boy Child'<sup>6</sup> were to find their way into the charts because of their simplicity. Spirituals like 'Kum Ba Ya' (Hymns & Psalms,525) appeared in hymn sheets. Similarly, Sydney Carter's religious songs helped establish a place for a different, wider type of music to be sung in church. Here the hymns written by Wren and Kaan formed a bridge; their hymns are not in the free style of Carter but with their use of modern language and concern for current issues they mark a period in hymn-writing that is distinctive.

### The History of Pratt Green's Hymns

Though Kaan, Wren and Carter were younger than Pratt Green they were his forerunners.<sup>7</sup> Not until 1969 did Pratt Green's name as a hymn-writer become widely known and that was as a result of the publication by the Methodist Church of Hymns & Songs.

Pratt Green was invited to be a member of a Working Party preparing this supplement to the Methodist Hymn Book. He was invited to join the Committee not to write hymns but from his position as a published poet to give advice on the selection of material available. The absence of hymns suitable for some specific occasions challenged Pratt Green to provide for this 'gap' - a gap which launched his hymn-writing career.

Although Pratt Green contributed to hymn-songs in similar style to Carter's, with 'The Jericho Road'(Partners in Praise,.62).- [ he even

wrote one entitled 'Hymn for Hippies', using musical metaphor, 'Life has many rhythms'(5), and another entitled 'A Gospel Song for a Guitar group' - 'You must be ready'(163)], Pratt Green's greatest hymns are not in this style. He himself wonders whether modern hymns are theological enough: 'All meaning or truth goes out of the window and you are left with emotional repetition leading to hysteria and a total numbness'. ( Methodist Recorder, 28/11/91). Basically, Pratt Green is not the 'guitar' musician. He has a traditional approach to music and makes a distinct division between those and 'hymn-songs' as exemplified by this quotation:

'So it came about that a new kind of Christian lyric, or sub Christian lyric, was born to be sung not easily (or not at all) to an organ but to the guitar and {God help us!} the electric organ.'<sup>8</sup>

Thus, the hymns to be discussed here are those that he, himself, would identify as hymns, written by him as the 'servant of the Church'.

### Pratt Green's Contribution to the 'Hymn Explosion'

What is seen in all Pratt Green's hymns is his faith and trust in God. This affirmation of faith is ever present in his work. In an interview in 1991 Pratt Green explains how 'in trying to express the truths of our Christian faith I have found my own faith simplified, clarified and confirmed.' (Methodist Recorder 28/11/91). This confirmation of faith is never missing ; his hymns are traditional in this respect. They are not traditional, however, in the way he presents his faith. What is immediately obvious to a person reading or singing Pratt Green's hymns is that he does not allow us to remain at a distance.

One of the characteristics of his hymn-writing is his ability to involve the individual. He does this by use of pronouns which place us alongside him. He tries to awaken the individual to a responsibility to others in this world: we find an example of this in 'Come, celebrate with us'(115) in the lines: 'And on our conscience bear our stricken world'.

Reference has already been made to the 'social gospel'. An indication that he can never separate worldly concerns from God's care is found in his writing in Worship, 49, 4, 1975 :

'The hymn writer exists to enrich the Church's worship, *to express the wide range of Christian devotion*, to offer salvation, to teach doctrine and to guide our feet into the way of scriptural holiness.'*(my italics)*

It was partly due to the twentieth-century concern with these issues that the Hymn Society of America sponsored the publication of 16 Hymns on the Stewardship of the Environment(1973). One of these hymns was 'God in his love for us lent us this planet'(21) contributed by Pratt Green. The concept of God lending us a planet is arresting; we lend things to people - to lend a planet is putting in everyday terms for all to understand the enormity of the gift bestowed on us by God and the responsibility it necessarily brings with it. Pratt Green finishes the hymn with these words:

Earth is the Lord's: it is ours to enjoy it,  
Ours, as his stewards, to farm and defend.  
From its pollution, misuse, and destruction,  
Good Lord, deliver us, world without end !

Here, as in the Bible, in the idea of the relationship of a landowner to his steward, it is plain to see the indissoluble relationship of God

with man that is ever present in his hymns.

What constitutes 'a wide range of Christian devotion'? Pratt Green is concerned, among other things, with the environment, the preservation of endangered species, conservation of the world's resources - to name these would appear to be naming areas not apparently specifically Christian but for Pratt Green they are.

Another particular contribution that Pratt Green has made is in his *attitude* to writing hymns. Church festivals are occasions where we might expect to find a hymn-writer at work but perhaps what marks this hymn-writer out as special is his ability to write hymns as requested for many and various occasions, not just the great festivals of the church. There are anecdotes of hymns being written overnight when committees were searching for a hymn to meet a particular situation, such as the writing of 'O Christ, the Healer, we have come'(6) during the Retreat in 1967 of the Working Party on Hymns and Songs.

For his attitude is that of a craftsman. Pratt Green sees himself as 'an architect' where hymn-writing is concerned and is always prepared to re-draft a hymn to fit it to the special requirements. So firmly does he adhere to this that we find it re-iterated as recently as August 1994<sup>9</sup> when he was interviewed by press and T.V. on his investiture with the M.B.E. Earlier in an interview with the Sunday Telegraph, on 11th July, 1993, he exemplified his approach to hymn writing graphically by comparing himself with an architect and his client: 'if they want the bathroom there they can have it there.'

This is one reason why Pratt Green differs from other hymn-writers. He views his task of writing hymns as a service. He calls himself 'a servant of the Church, writing hymns suitable to be sung in an act of worship. I have come to regard myself much as an architect does.'

(Dec. '81 'Speaking Personally' <sup>10</sup>). In most cases Pratt Green is deliberately trying to provide the sort of hymn that has been requested, 'tailoring' it to the needs of the occasion.

For Pratt Green all we do is linked with God. As a result we find he has written hymns for many, very different situations, from personal grief at the loss of a child - 'Lord Jesus, take this child', written in 1993 for the funeral of D.Thomas, at Hill Top Methodist Church in the Black country ; for the opening of some of the Methodist Homes for the Aged ; in honour of saints as little known as St.Giles ( he wrote a hymn especially for St.Giles' Church, Norwich); for innumerable anniversaries both here and in the United States and Australia and for various festivals in the Church year. Nevertheless, though such hymns may be based on Church occasions like new buildings, worldly issues or secular occasions, they are also firmly founded on the Bible and gospel incidents.

This has been true since he started hymn-writing; the starting point in his first hymn was the birth of Christ at Bethlehem, yet he was writing a hymn for a school in England.

He first responded to the need for a hymn in 1928 when he was chaplain to a Methodist girls' school in the East Riding of Yorkshire. This was the school hymn for Hunmanby Hall School. 'God lit a flame in Bethlehem'(196) was sung by generations of girls until the school's closure in the early 1990s. The hymn achieved recognition, affection and a permanent place in the minds of those pupils (some of whom have supplied me with early records and references to Pratt Green's time of association with that school).

And now the splendid torch is ours,  
For youthful hands to hold,  
That fires once lit in Galilee  
May light an English wold.

so firmly linking the East Riding of Yorkshire landscape surrounding the school with the Holy Land. This observation and reference to the surrounding landscape and nature is found frequently in his poetry.

Later, in the early 1940s, a second hymn, 'How wonderful this world of thine'(197), was written, in Clare College Gardens, Cambridge; this too focussed on nature and God's creation. It was against Pratt Green's wishes that this hymn was included in Hymns and Psalms <sup>11</sup> (1983), perhaps because of the poetic and philosophical qualities which set it apart from other hymns. Here the theological content is concentrated in the marvel of God's creation, such as the unerring instinct of bees returning to their hives or a bird's ability to nest in the same nest each year:

The migrant bird, in winter fled  
Shall come again with spring and build  
In this same shady tree;  
By secret wisdom surely led  
Homeward across the clover-field  
Hurries the honey-bee.

(These last two lines remind us of John Clare's poem 'Sudden Shower'<sup>12</sup> -

'And humming hive-bees homeward hurry by').

The hymn shows us a writer vividly aware of his immediate surroundings, surroundings which lead him to consider the cosmos at large. It is this immediate situation which is used as a starting-point in many hymns, a point from which we are led to both a wider understanding of our place and purpose in creation and to consider the place of the Church and the role of the Christian in contemporary society.

## Subject Matter : Traditional

### The Christian Year

The church year with its great festivals of Christmas, Passiontide and Easter makes a natural focus for a hymn-writer. Pratt Green offers us also hymns to celebrate Advent, Trinity - even hymns for Lauds and Compline.(238 & 239) This, incidentally, is a sure indication of his non-denominational approach to hymnody. ( To celebrate the great festivals, we find not only hymns for singing in church but carols with activity particularly framed for children - but more of them later.)

An Advent hymn that is widely used is 'Long ago, Prophets knew'(17). The tune, from Piae Cantiones 1582, established the framework for this, because John Wilson requested an Advent hymn should be written by Pratt Green for this tune and this was the result.

The hymn contains orthodox Christian doctrine - as Pratt Green himself pointed out. He stresses Jews as the favoured race:

Long ago, prophets knew  
Christ would come, born a Jew,  
Come to make all things new;

The four verses span many centuries. The first verse recalls Old Testament prophecy that a Jewish Messiah would come while the second verse reflects on God's coming into time, 'divinely human'. The use of the phrase, 'divinely human' in v.2 is the orthodox expression of God made man, but made fresh by this unusual oxymoron. The third verse concerns the Annunciation and shows Mary's obedience as an example to us, and the fourth refers to the stable at Bethlehem awaiting the birth of Christ:

Journey ends! Where afar  
Bethlem shines, like a star,  
Stable door stands ajar.

'Journey ends' has a wealth of meaning. The star leads the Wise Men to the stable; God comes to man; Mary's child is born. It also suggests our journey in time; our journey through the hymn; our journey of the spirit. Our need for the Nativity is also expressed in this verse with the line 'Saviour, do not tarry.' Although its chorus urges bells to ring and choirs to sing at Christ's coming the first line of the chorus is a searching question: 'Who will make him welcome?' This question is answered in the final chorus with the words 'We will make him welcome', so ending the hymn on a note of confident affirmation of our readiness for Christ and for Christmas.

Christmas is associated with carols and one particular carol written in response to a request from the Editor of the Methodist Recorder in 1977 is of interest here because it takes the form of questions and answers. It is called the Carol of the Five Questions. (65) It was written after Pratt Green had preached on these five questions:

Where shall we lay him,  
Helpless and small?  
Here is this stall,  
This humble stall:  
He who is lowly shall not fall.

In each verse the question is concerned with the treatment of the Christ Child - how to feed him, what to name him, who will heed him, what will befall him? There is reference in each verse to an incident in Christ's life so that the carol contains 'flashes' of his life to come - to his ministry of healing, after the call of his first disciples. The answers to the questions are provided by these 'flashes'. In the last

verse we are brought back to the birth of the child with the description of him 'lying so still'.

The structure of the carol is used to allow the last line of each verse to be a fundamental teaching / preaching statement. At the end of each verse a theological statement is made. This line is repeated in the tune, thus reinforcing the point. In this, as in the Advent carol, the lines are short, simple and repetitive, while the festivals celebrated are viewed from both the gospel 'present' and the future events.

Another hymn which uses similar 'flashes' (hypotyposis) is 'Jesus in the olive grove'(4). This hymn is described by Professor J.R.Watson as: 'as sharply painted as Giotto or ( if that sounds too old fashioned) as a succession of cinema stills; it is a slide-projector account of the Passion'<sup>13</sup>.

The hymn which began life as a poem in 1965 focusses on a succession of events in Christ's Passion. Although it was published as a hymn in Partners in Praise in 1979, Pratt Green sees this work more as a meditation, and a poem. Later it was made the second part of a hymn for Holy Week, 'All is ready for the Feast'.

In all there are fifteen verses which provide word pictures / flashes / slides of scenes from the Passion story, creating effective hypotyposis. We have to provide the narrative context for the 'flashes' in these hymns; they would be incomprehensible if we did not know the Passion story. The interpretation, as in so many hymns, depends on an ability to 'read' their code.

Each verse of three lines, each of seven syllables, presents a different scene. Verse 1 places the action with reference to the first Passover and the killing of the Egyptian first-born to free the Israelites - obviously an omen for the fate of Jesus. Verse 2 focusses on Pilate's fear of uprising (ironic that his fear was of physical revolt but it is a theological revolt that confronts him ). Verse 3 is

the entry into Jerusalem, while verse 4 hints at the wonder and admiration Christ elicits. Verse 5 gives a glimpse of the clearing and cleansing of the Temple amid rising hatred from the priests; and verses 6 and 7 mirror the Last Supper and Judas's betrayal.

The reference to the Last Supper shows how a simple meal then becomes a sacrament and sign today, while the mixed motives for Judas's action suggest the many reasons why people today betray Christ afresh.

The use of the historic present and the reliance on simple language keep the hymn moving at speed – an unbroken speed which perhaps helps to convey the inevitability of the approach of the Cross. The second half imparts tension by the use of 'waiting', 'shadows', 'conspire' before the hymn moves to the question 'How much darker can it get?' – with the meaning both of physical darkness and spiritual blindness. The word 'darker' is used to link with the question in the next verse :

How much darker must it be?  
For a God to see and care  
That men perish in despair?

Like Thomas Hardy, in 'God-Forgotten'<sup>14</sup>, Pratt Green is asking what God is doing to allow such things. These questions refer not only to the original scenes but to our society; what was the historic present has become the simple present tense – our time. The words now refer to evil in our society. The answer to the apparent supremacy of evil comes in the final three lines:

It is God himself who dies!  
God in man shall set us free:  
God as Man – and only he.

The first line of this verse echoes Charles Wesley's hymn 'And can it be' (Hymns & Psalms, 216) which has in its verse 3: 'Tis mystery all; the Immortal dies! ' The phrases, 'God in man' and 'God as Man', express the paradox of the doctrine of the Incarnation. Pratt Green's lines above also show the only possible 'payment' for our 'fall'. The previous glimpses of the first Holy Week are to act as a reminder to the Church today of the cost to Christ. In the last verse the hymn-writer asks - What does our salvation cost? and the answer follows :

Jesus, we shall never know  
All you gave and all we owe.

The hymn ends with an affirmation of service, despite our inability to understand such a great sacrifice. There is here too, an example of Pratt Green's 'evangelism' in the lines 'Let him claim us as his own' and of his teaching in the phrase 'Such a God and such a man' reminding us of the Incarnation.

All the events of Holy Week are sketched before us and the very words used convey so much more than the first meaning the reader receives. There is reference to the 'whip of cords' used to clear the Temple; we realise the suggestion of the later flagellation of Christ. The use of the word 'hatred' being fanned at His actions reminds us of the flames of hate that destroy Him; the 'torches flicker in the glen' complete the image of the fanning of hate - a hate contrasted by Jesus who 'Rises free from bitterness'.

An example of a hymn for Passiontide is 'An Upper Room'(33) which partly achieves its effect by the juxtaposition of two lines recounting the gospel story with the two lines describing today's church:

An Upper Room did our Lord prepare  
For those he loved until the end:  
And his disciples still gather there  
To celebrate their Risen Friend.

By reminding the reader of the preparation Jesus made to receive his disciples in the Upper Room, Pratt Green links today's disciples gathering to celebrate Communion with the sense of their being expected and prepared for by Christ, as at the Last Supper. In v.2 the reference to the Cross ( John 19:17 'he bearing his cross went forth' ) is stressed by 'Whatever burdens may bow us down', reminding us of Christ bowing under the weight of the Cross. The phrase 'lift us up' is deliberately used to express the original pain-laden placing of the cross in an upright position with the agony it brought to the Crucified. At the same time the reverse of pain is suggested in 'lift us up' where the relief of burdens removed allows the human frame to stand upright again, and, furthermore, it has the meaning of the spirit being heartened. All these ideas are linked with the words of Christ recorded in St. John's Gospel 12:32 : 'And I, if I be lifted up, will draw all men unto me'. So the simple last line of the verse contains a typical example of apparent simplicity with theological overtones. The reference later in John 13: 4-5, 'Jesus began to wash the disciples' feet', is used in the hymn in verse 3 :

After supper he washed their feet  
For service, too, is sacrament.

The foot washing here not only describes Christ's washing the disciples' feet but is also used to express a physical act of service which is symbolic: it represents the spiritual frame of mind that the hymn-writer sees as essential for today's Christian.

For Pratt Green our Christian role is also to serve:

'Sent out to serve, as he was sent'. Again this brings to mind the words:

'As my Father hath sent me, even so send I you'(John 20,21)

In the last verse we find these words:

In every room in our Father's house  
He will be there, as Lord and Host.

This not only recalls John 14.2 'In my Father's house are many mansions' (which in recent translations substitutes 'rooms' for mansions) with its ideas of there being room for all who come - (Christina Rossetti's poem, 'Uphill', also comes to mind here<sup>15</sup>) - but with its play on words as in 'Lord and Host' the phrase firstly conveys the idea of the host entertaining his guest but much more, brings the sacrament of Communion back full circle to its origin in the Upper Room referred to in v.1.1 where the Lord prepared for the Last Supper. Also, we are intended to associate the word 'Host' with its usage to describe the elements in the Communion service. So once again Pratt Green binds together the gospel narrative, Christian teaching, and our involvement in both.

A hymn for Easter which has a distinctive metre is 'After darkness, light'(36) where its effect in verse 1 is made by strong contrasts and oppositions:

After darkness, light;

After winter, spring;

After dying, life:

Alleluia!

These single units complement each other, and the metre of 5.5.5.4 which is rare in hymns, coupled with the sheer economy of these words and the verse structure, identify this hymn as an example both of simple rhythm and skilful imagery.

Each of the first three lines repeats the first two syllables, following with a two-syllable word and completes the line with the key word, always monosyllabic. The deliberate juxtaposition of the words 'night' and 'morn' is an accepted daily change, the changing seasons an acknowledged fact; the Resurrection adds a new dimension - life beyond death.

Verse 2 refers to Joseph of Arimathea's taking of Christ's body to a specially-prepared tomb, which does not seem to argue that love has overcome - but it has. It is the paradox of death bringing life repeated from verse 1. The third verse refers to Mary in the Garden of Gethsemane in her grief - and her grief is all our grief - and the words 'Celebrate his death' are in stark contrast to this grief, emphasising the paradox yet again. Verse 4 sums up the events of the Passiontide (and all worldly misrule since then) and its result:

Come whatever may,  
God will have his way;  
Welcome Easter Day:  
Alleluia!

In each verse the use of a final Alleluia stresses the joy to be felt at Easter, and completes the verse with a celebration.

Pratt Green points out that this last verse is a sermon in itself, urging us to have faith to face whatever comes, while knowledge that God is always in control allows us to welcome every day when good triumphs as an Easter day.

A much better-known Easter hymn, and one in complete contrast to this carol, is one which has peculiar significance for its author. It is 'This Joyful Eastertide'(34). In his first scrapbook Pratt Green writes a warning to hymn-writers:

Experience has shown I made a serious error by repeating the first line of the famous hymn - this has led to some confusion.

This is because the first line, 'This Joyful Eastertide', is also the opening line of Canon Woodward's hymn:

This joyful Eastertide  
Away with sin and sorrow

(New English Hymnal 121.)

(However, it should be noted that T.Dudley Smith makes the identical mistake with one of his hymns - 'Praise the Lord of Heaven, Praise Him in the height'(Hymns & Psalms,507) where the lines are identical to T.Browne's hymn, ( English Hymnal ,534,1906 ed.), which is also a paraphrase of Psalm 148. Much earlier, there is also the example of Charles Wesley who used the first line: 'Come, Holy Ghost, our hearts inspire' in two different hymns - one being a translation of J.Cosin's earlier translation of Veni Creator Spiritus .)

The mood of Pratt Green's hymn appears to be joyful, but closer reading shows that in verse 2 there is more than joy; it presents a dogmatic statement of the meaning of the Resurrection:

For Easter makes it plain,  
His Kingdom is not shaken:

Verse 3 is an exhortation and invitation to trust Christ; the hymn ends with the promise 'He'll never quit his keeping', ( a line which, while preaching the Christian faith, is nevertheless an uneasy rhyme

with 'sleeping' in the previous line and one which is described by Erik Routley as 'a shade condensed'.<sup>16)</sup>

Most of Pratt Green's hymns for the Church year are written for congregations. However, the following hymn for Pentecost seems to be a personal rather than corporate outpouring. A significant trait of the hymn 'Of all the Spirit's gifts to me'(44) is its use of the pronouns 'I' and 'me'. It is only in vv.4 and 5 that the hymn moves to plural pronouns and so widens what appears to be in the first three verses a personal thanksgiving for the gifts of Pentecost. Love, joy and peace are the three gifts expressed in v.1 and the subsequent verses focus in turn on each of these attributes. For example, in v.4 :

Though what's ahead is mystery,  
And life itself is ours on lease,  
Each day the Spirit says to me:  
'Go forth in peace.'

The last verse reminds the Christian that there is no room for exclusivism:

We go in peace - but made aware  
That in a needy world like this,  
Our clearest purpose is to share  
Love, joy and peace.

The ideas of life on lease and the necessity of sharing gifts are not confined to this hymn, [as is exemplified in 'For the fruits of his creation'(20)]. Not only words but metre are used to emphasise the hymnwriter's message. Although line 4 of each verse is half the length of the first three lines the rhyme pattern is maintained a.b.a.b throughout until the last verse where the line 'in a needy world like

this' is accentuated simply because it does not fit the rest of the rhyme pattern. Much more than that, the need expressed here in v.5 contrasts with the use of 'treasure' and 'gift' from vv.1 and 2 and concludes what, without this last verse, might have seemed a 'comfortable', secure hymn, with the awareness that the Christian's role is to share these spiritual gifts. This conclusion is essential because we remember the original Pentecost (Acts 2) and the immediate effect on Peter with his ensuing sermon, which converted three thousand on that day. The hymn is a deliberate structure of statement in v.1 with exposition in vv.2, 3, and 4, concluding with application to us today in the last verse.

Firmly rooted in Scripture, theologically sound yet applicable to twentieth-century congregations, Pratt Green's hymns for the Church year move to the final festival, Trinity: 'Rejoice with us in God, the Trinity.' (15)

Erik Routley's comment on this hymn was 'If Fred Pratt Green had written nothing else, this would establish him as a creative hymn writer of the first rank.'<sup>17</sup> He felt it expressed what no other hymn about the Trinity managed to - the need to act out our faith rather than to meditate on innumerable, age-long discussions of the doctrine of the Trinity.

Here, again, we see Pratt Green's concern with, and for, the relevance of the Church today, as well as the social conscience which must be part of the Christian's life. The parallel of the doctrine of the Trinity to our peaceful co-existence with each other brings a peculiar practicality to the hymn :

The many live as one,  
Each loving each, as Father, Spirit, Son.

Finally, one of the more recent church festivals, Harvest, gives an

opportunity for what is perhaps one of the best-known of Pratt Green's hymns: 'For the fruits of his creation, thanks be to God'.(20) Its popularity is indicated by the twenty plus hymnals which include it.

In August 1970 the Methodist Recorder published this hymn set to the tune EAST ACKLAM, a tune sent to Pratt Green by Francis Jackson, a friend from his time in Yorkshire and the organist of York Minster. This is the tune which Pratt Green prefers and is the one for which he wrote the words. However, it seems to have been linked more often with the Welsh tune, AR HYD Y NOS - a disappointment to Pratt Green. His reason for preferring EAST ACKLAM is 'a well-known tune cannot allow consideration of the depth of meaning, thus the tune distracts from the words' (Conversation, 11 July, 1994 )

Verse 1 is thanking God for all earth provides:

For the fruits of his creation,  
Thanks be to God;  
For his gifts to every nation,  
Thanks be to God;

For the ploughing, sowing, reaping,  
Silent growth while we are sleeping,  
Future needs in earth's safe-keeping,  
Thanks be to God.

Here the word 'fruits' is used in both the narrow harvesting terms and the general term for all that results from the act of creation. By using the word 'gifts' the hymn-writer is suggesting something unearned and unmerited. Man's part is to plough, sow and reap but God provides 'silent growth while we are sleeping'; thus man must work on what God provides, to achieve harvest.

The mood of the first verse in 'thanks be to God' is subjunctive. This changes in verse 2:

In the just reward of labour  
God's will is done'

These lines appear to be the present tense but throughout the verse the second line is repeated, following lines that are not always fact but sometimes ideals or possibilities :

In our world wide task of caring  
For the hungry and despairing,  
In the harvests we are sharing,  
God's will is done.

Surely this is ironic, implying that God's will would be done, if we were sharing our harvest but that we don't do it very often? This is substantiated by the content of verse 2. Here we are reminded of the harvest, from industry and income as well as food.

The third verse moves from the physical to the spiritual - the harvest of the Spirit - and gives thanks for God's gifts of goodness, truth and love:

For the harvests of his Spirit,  
Thanks be to God;  
For the good we all inherit,  
Thanks be to God;  
For the wonders that astound us,  
For the truths that still confound us,  
Most of all that love has found us,  
Thanks be to God.

(Braley omits comma in line 7)

Thus verse 2 is in contrast with vv.1 and 3 which give thanks for physical and spiritual gifts, respectively. Alongside these, but separating them, Pratt Green is placing the needs of the world and Christian responsibility to meet those needs. He is not allowing us to

pour forth paeons of praise without reminding us that:

'For unto whomsoever much is given, of him shall be much required.'

(Luke 12:48)

(This also brings to mind his words in another hymn, 1, : 'the world we banish is our Christian care').

The third verse is about the harvest of the Spirit where 'For the good we all inherit' for the writer, means 'good' as an understanding of the difference between good and evil and a capacity to distinguish between them.

In the foreword to Hymns and Ballads of Fred Pratt Green Erik Routley comments on the significance of the penultimate line. He calls it 'the single moment in Pratt Green's hymns' where the line: "Most of all, that love has found us" is the key point; it encapsulates the Gospel message. (p.v.)

Other hymns which exemplify this same quality include 'An Upper Room did our Lord Prepare'(33) where we find the phrase: 'He by his Cross shall lift us up'. Again, in 'The First Day Of the Week'(8) Pratt Green writes:

As long as Jesus lives in us  
So long our freedoms last.

## Hymns on the Sacraments:

### Baptism

So far the hymns discussed have been those used by a general congregation as the church moves through its annual calendar. The Sacraments of the Church, however, are administered when required, not just at certain times of the year. Neither are the Sacraments restricted to the normal congregation of a church.

Perhaps it is Pratt Green's keen observation of human behaviour which led him to write hymns for baptism services. These are often occasions when non-church-goers come into the church, perhaps only half aware of the significance of the sacrament to be administered. In the hymn discussed below it can be seen that the hymn-writer has this partly in mind.

'Lord Jesus, once a child'(25) was written at a request from Francis Westbrook. It was first published in Twenty-Six Hymns (1971) and entitled 'Christian Baptism'. Its short metre was dictated by the tune sent by Westbrook, called CORINNE; however, the hymn is now more commonly sung to FRANCONIA. It is a simple hymn with four verses each of four lines:

Lord Jesus, once a child,  
Saviour of young and old,  
Receive this little child of ours  
Into your flock and fold.

The use of the phrase 'flock and fold' in v.1 is a direct reference to Christ as the Good Shepherd and parallels the image of the lamb with the young child. This gentle image is immediately dispelled by the second verse with its reference to 'cup of life' and 'bitterness' but follows on from v.1, with Christ's Incarnation as an example of his

love, in v.2 with the 'uttermost' love shown by the death of Jesus:

You drank the cup of life,  
Its bitterness and bliss,  
And loved us to the uttermost  
For such a child as this.

The 'cup' has connotations of both loving cup and the chalice used at Communion. There is a natural break in this hymn after v.2, for v.3 focusses on 'this baptismal rite' so that it might remind the baptismal party of their reliance on God's 'saving might' rather than themselves. The use of 'rite' is followed by the description of human love as 'imperfect' - both words conveying human inadequacy. 'Rite' describes a man-made custom; human love is necessarily marred; thus both are incomplete in themselves and only trust in God's 'saving might' can ensure that the child will be 'received into your flock and fold'. The fourth verse is a reminder of the importance of vows made for infants at baptism :

Lord Jesus, for his sake,  
Lend us your constant aid,  
That he, when older, may rejoice  
We kept the vows we made.

The importance of these vows is that the baptised infant should recognize, in future years, the validity of the vows that the adults are now making on the child's behalf and should keep, with God's help. Surely this places a responsibility on the baptismal party that it will be called to answer to the child in years to come.

This last verse indicates Pratt Green's concern that the sacrament of baptism should not be approached as just a social occasion but also a spiritual one. The hymn is another example of a wealth of ideas encased in a simple structure.

In 1973 Pratt Green wrote 'When Jesus came to Jordan'(24). At the time he was in correspondence with Dirk van Dissel, an Anglican theological student in Australia who wanted a hymn on baptism. After many drafts and discussions the text emerged. It was reviewed in 1981 by Ian Stratton in the H.S.G.B.I. who said 'it must be counted a triumph - laconic, scriptural and with conscious echoes of the early Christian baptismal liturgies.'<sup>18</sup>

The first two verses focus on Jesus, the reason for his baptism and the descent of the dove - firmly rooted in gospel narrative ; the final verse moves to the present congregation singing this hymn :

Come, Holy Spirit, aid us  
To keep the vows we make;  
This very day invade us,  
And every bondage break.  
Come give our lives direction,  
The gift we covet most:  
To share the resurrection  
That leads to Pentecost.

where the use of the pronouns in the first person plural links us with the baptism he has been describing, the same idea of involvement at baptism as in the hymn for infant baptism described above.

## The Sacraments :

### Marriage

'The grace of life is theirs'(23) is one of the few texts not written in response to any request but simply because Pratt Green wanted to write a hymn for marriage services. In the final verse of this hymn the focus moves from the bridal couple's love to a more personal note - almost as if Pratt Green is writing of his own lifelong relationship with his wife (they celebrated their diamond wedding shortly before his wife died). The hymn was published in August 1970 in the Methodist Recorder.

Entitled 'Joint heirs of the grace of life', it was written to stress the Christian aspect of marriage at a time when changes in the Divorce Bill were imminent. The last line of each verse, 'The lasting joy of Christian / such a love', emphasises the permanence of Christian love: In v.2 in the words

A home where trust and care  
Give birth to happiness

there seems an intentional use of 'birth' as the fruit of a marriage. It is almost as if the writer considers 'trust and care' as marriage partners rather than abstract qualities. V.3 is almost idealist in its description of love:

How slow to take offence  
Love is! How quick to heal!  
How ready in distress  
To know how others feel!

These words from 1 Corinthians 13 : 4-7, underline the commitment made in Christian marriage. All this at a time when an impending

Divorce Bill that stated 'irretrievable breakdown' was a sufficient cause for divorce, the words of this hymn suggest an ideal Christian love. The last verse ending with:

And when time lays its hand  
On all we hold most dear'

is an indirect reference to the words of the marriage service 'til death us do part'.

The imagery used here fits the subject; in v.4 'time lays its hand' suggests a caress. 'Life, by life consumed' describes how years of expending mental and physical energy wear out the body.

The structure of six-lined verses is used distinctively. There is a definite break after line 4 ; lines 5 and 6 of the verse are prayers that the married couple may 'prove the lasting joy of such a love'. There is also a feeling of tenderness conveyed here:

And when time lays its hand  
On all we hold most dear,  
And life, by life consumed,  
Fulfils its purpose here :  
May we, O Lord, together prove  
The lasting joy of Christian love.

What also highlights the final line of each verse is that the rhyme is not true - merely eye-rhyme. So the last two lines, different in structure and rhyme from the rest of the verse, may well be seen as a type of refrain which emphasises the importance of the line's content.

## The Sacraments :

### Communion

Just as the marriage hymn discussed above was a spontaneous and unsolicited composition so the following Communion hymn was written because Pratt Green was impressed by the liturgical ending with which he concludes each verse. He calls it 'This is the Threefold Truth' (81). At the end of each verse these lines appear as a refrain:

Christ has died!  
Christ is risen!  
Christ will come again!

The same three lines are part of the congregation's response in the modern Communion service. The verse is a four line 6.6.6.6. followed by a refrain of 3.4.5. This metre has led to the hymn being set in anthem form but it is still awaiting a tune for singing in hymn form.

The ideas expressed in this hymn focus on the centrality of the refrain, described in v. 1 by Pratt Green as the threefold truth on which 'Worship begins and ends'.

The verses, starting with worship in v.1, move in v.2 to our hope in Christ:

New-minted for our time,  
Our liturgies sum up  
The hope we have in him:

The idea of 'new-minted' suggests a coinage that is always valid but changes the face and date it bears as years pass.

Verse 3 deals with the physical partaking of the Elements - but with a difference:

As, kneeling side by side,  
We take the bread and wine  
From him, the Crucified:

If the recipient of Elements is receiving them from Christ, the Communion becomes of paramount, gigantic importance. This focus on Christ's part in the Communion service gives it a solemnity and together, the importance and solemnity, coupled with hope and worship, lead into the declaration in v.4: 'By this we are upheld' and such support is seen as all-sufficient.

The last verse considers the effect of these words of the Communion liturgy on us:

if we hold it fast,  
Changes the world and us  
And brings us home at last.

Throughout, the pronouns used are first person plural and the words point to consideration of our participation in the service in both verbal and physical actions.

As the first verse encapsulates the Christian faith so the last verse expounds the doctrine of salvation of all believers. The hymn is rare in its focus on the liturgy. Most communion hymns focus on the Lord's Table and a symbolic heavenly feast.

## Subject Matter : Modern

### The Church in the world

An important characteristic of the hymn explosion is its concern with the world around us and with current issues. It is because he recognizes the relationship of man and his place as a steward in God's world [expressed in 'God in his love for us lent us this planet'(21)] that Pratt Green sees the responsibility, which follows logically from the stewardship idea, that the Christian must take for his fellow human beings. This is his social gospel.

The following hymn (1) could not be said to be other than 'in the world' with its use of idiom:

When the Church of Jesus  
Shuts its outer door,  
Lest the noise of traffic  
Drown the voice of prayer:

This hymn was written in 1968 for a Stewardship Renewal Campaign in his own church, Trinity Methodist Church, Sutton, Surrey. It addressed the criticism that the church was insufficiently involved with the problems facing society at the time. The conflict between the contemplative and active life is highlighted by expressions like 'Lest the noise of traffic / Drown the voice of prayer'. Here the effect of the expression is produced because the 'traffic' is both physical and symbolic. It epitomises the worshipper during a service, shut off from the rest of society. It also awakens the worshipper to the need of being involved in the world, rather than being a disinterested outsider. In so doing it reiterates the conflict of the contemplative life versus the active life ( a conflict not confined to the Middle

Ages but visible today).

If our hearts are lifted  
Where devotion soars  
High above this hungry  
Suffering world of ours:  
Lest our hymns should drug us  
To forget its needs,  
Forge our Christian worship  
Into Christian deeds.

The use here of 'forge' reminds us of the blacksmith's forge and the metaphor is one of strength, physical strength, as though the worship could be a strong force. This recognises the necessary interaction between the world and the spirit.

The subject matter of Pratt Green's hymns is, of course, concerning God but also the indissoluble partnership of God and man and what that entails:

We have no mission but to serve  
In full obedience to our Lord:  
To care for all, without reserve,  
And spread his liberating Word.

[ 'The Church of Christ, in every age' (10) ]

By switching from general to particular so swiftly the reader is immediately drawn into the situation:

Across the world, across the street,  
The victims of injustice cry  
For shelter and for bread to eat,  
And never live until they die.

Leaving the reader to realize, to appreciate the paradox of this - the meaning of 'live' in this line with his devastating statement that there are people who never 'live' - never have enough to eat, who can't read or write, never experience any sort of life but just exist, the hymnwriter moves on to relate our need to care for others with the need to clothe ourselves in Christ's humanity and follow Christ's example.

In Pratt Green's eyes, the modern world with its wars, famine and injustice is the place for the Christian:

For he alone, whose blood was shed,  
Can cure the fever in our blood,  
And teach us how to share our bread  
And feed the starving multitude.

Not all twentieth-century problems are physical, that is, concerned with food, housing, health. Urbanisation as a result of industrialisation has been taking place for over a century. Pratt Green deals with the issues raised by life in the contemporary city not in terms of a lack of physical needs but rather an awareness of the inner need of the city dweller.

This hymn (146) is to awaken us to the spiritual vacuum that exists in our cities today.

Pray for our cities! Grown too fast,  
How many lives they crush or break!  
Their golden nets too widely cast,  
They gather more than they can take.  
How many seeking gold find dross!  
Who can assess the gain and loss?

The images used are of destruction, of enmeshment and of beguilement by a materialism that brings misery. In v.2 the analysis of the city dwellers reminds us of Eliot's quotation from Dante in The Waste Land :

Unreal city,  
Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many  
I had not thought death had undone so many.<sup>19</sup>

Pratt Green writes:

Look kindly on each nameless face,  
All who make up the motley throng:  
That immigrant of alien race:  
The lonely old, the rootless young;  
The ones who rise, the ones who fall;  
The rich, the poor: pray for them all!

The words 'nameless', 'motley', 'alien', 'rootless', are evocative; such people need our prayers. Surely no other hymn-writer analyses the city dwellers so fully. Pratt Green presents the tragedy of those who form part of the city seemingly being swept along in a crowd with no inner resources to give life meaning.

As is often found in his hymn structure Pratt Green links contemporary society and Biblical reference. In v.3 he links the immorality of Corinth, Athens and Ephesus with the :

sordid sex to double talk

In San Francisco or New York.

Indicating by naming these two places the breadth and universality of

the problem - throughout a continent.

Moving from Pauline epistles, this writer reminds us in the last verse of this 'hymn' of Christ's tears over Jerusalem:

But Christ, who teaches us to care,  
Who loved the city David planned,  
Who wept for it, and suffered there :  
Who builds on rock and not on sand :  
He shares with us each urban task,  
And gives new life to all who ask.

So the application and the teaching of our responsibility to care for the 'rootless' is re-iterated. The problem has been discerned, described and the curative action indicated in an analysis of the contemporary city that is unusual in 'hymn' form - if it can be classified as such, for it is surely on the very edge.

While v.1 is addressed to the reader - 'Pray for our cities' - v.2 with the words: 'Look kindly on each nameless face' has the echo of a prayer, an intercession to God. Verse 3 comments as an observer on the timeless problems cities hold, while finally, v.4 displays confidence that in Christ lies the answer. So the tone moves from urging and entreating to awareness and confidence. The picture painted has been compassionate, of unfulfilled lives but the conclusion is positive.

## Subject Matter : Modern

### Doubt

The twentieth century was heralded by Darwin's apparent discrediting of the Genesis story of creation and ushered in by Freud and Marx whose analysis of the subconscious and of society respectively, did much to dismantle traditional church teaching. By the 1960's freedom of thought, belief and social mores had produced a permissive society; coupled with the fact that society in Britain was by then a multi-racial society; in such a climate the church and its adherents could not remain unscathed or uninvolved. Either one can turn one's back on current problems or try to acknowledge them. Pratt Green confronts one of the possible results of examining Christianity in the light of new thinking: doubt.

In 26 Hymns (1971) there is an example of this acknowledgement of doubt:

When our confidence is shaken  
In beliefs we thought secure;  
When the spirit in its sickness  
Seeks but cannot find a cure :

(29)

which shows yet again a hymn writer who faces a problem, acknowledging that twentieth-century living can leave us groping for something on which to anchor life.

Doubt comes often when one is faced with the problem of evil. Sickness, terminal illness, physical and mental handicaps, unnecessary suffering as a result of the deeds of others, and the tragic death of loved ones, all evoke the question 'Why?, God ' Pratt Green understands the doubt such situations give rise to and the

strain on the human frame as a result:

Always our researches lead us  
To the ultimate Unknown:  
Faith must die, or come full circle  
To its source in God alone.

For the practising Christian who seeks but cannot find a cure :

God is active in the tensions  
Of a faith not yet mature.

Doubt, for Pratt Green, is an essential part of faith. He says : 'Strong faith supports doubt'.(Conversation, 11 July,1994) He sees faith as 'demanding questioning which strengthens faith'. One verse of the above hymn refers to a solar system - 'Solar systems void of meaning' because the discovery of other planets and other worlds forces us to face the possibility of life elsewhere which must result in questioning. The lines 'Faith must die or come full circle' remind us of the two possible outcomes of doubt. For the hymn-writer doubts mark the path to mature faith.

Although the hymn deals with doubt it does so positively, acknowledging doubts can not always be answered because of our earthly limitation. All is part of a maturing faith:

Faith maturing learns acceptance  
Of the insights we receive.

This hymn while accepting the limited understanding of humanity also shows his perception in its description of the human situation :

In the drudgery of caring,  
When it's not enough to grieve:

To use the expression 'drudgery' about caring indicates a man who faces the truth. We are reminded here of a verse in George Herbert's hymn :

A servant with this clause  
Makes drudgery divine

(H & P.803)

Again, 'When it's not enough to grieve' reminds us that grief must lead to a fuller understanding and faith.

This idea is also found in 'After darkness, light'(36) where he writes:

Turn away in grief;  
Turn away in faith;

However, 'When our confidence is shaken' is one of very few hymns to deal sensibly with doubt but on reflection we realize that the hymn-writer's faith is strong enough to allow this.

A similar expression of this problem is found in a hymn which Timothy Dudley-Smith, a pioneer in the hymn 'explosion' in the Anglican church, used in a devotional book called Someone Who Beckons.<sup>20</sup> The hymn he quoted was the hymn written by Pratt Green for St.Barnabas' Counselling Centre in Norwich, in 1974.

This hymn, 'Here, Master, in this quiet place'(7), also acknowledges doubt but in the context of looking to God -'believing you can heal'. Although the hymn is seen as a prayer for healing, its content is not limited to physical or mental pain:

If self upon its sickness feeds  
And turns my life to gall,  
Let me not brood upon my needs,  
But simply tell you all.

The mood of this hymn is very different from ' When our confidence is shaken ' but the reason the two have been mentioned together is seen in the final lines of this hymn for healing:

Of all my prayers, may this be chief:  
Till faith is fully grown,  
Lord, disbelieve my unbelief,  
And claim me as your own.

Here there is not the assurance of God's love continuing in man's doubt, as is found in ' When our confidence is shaken '. The use of 'claim' suggests future action, not an existing situation. It should be noted that the choice of phrase here seems deliberate; it recalls the gospel words: ' Lord, I believe. Help thou my unbelief'.

## Subject Matter : Modern :

### Divorce

Not only environmental issues, but also personal relationships and marriage severances are faced in Pratt Green's hymns. One of the problems any priest faces in today's church is the high rate of divorce and the inability of re-marriage for most divorced people in church. Pratt Green's hymn 'Lord, we come to ask your blessing'(280) was written in 1986 for a friend who could not be married in church after a divorce, but for whom a Service of Blessing was arranged. It links human and divine forgiveness, and stresses mankind's reliance on God in all situations:

God of love unless you bless us  
How can we each other bless?  
Only as you live within us  
Is there depth of happiness.

Although it is titled 'Blessing of a Civil Marriage' it supersedes the civil ceremony in its opening lines :

Here, as Christians, to acknowledge  
You are Lord, and you alone. '

stating plainly that no civil marriage is complete in itself for a Christian. The third verse with its lines :

Through the mercy of forgiveness  
You have set our spirits free;  
Grant us, Lord, divine direction  
In the years that are to be.

seems to be recognizing possible guilt at a previous failure but also offering hope in a God-guided future. This hymn is an example of Pratt Green's understanding of the need to meet humanity where it is, rather than cut off those who do not live up to the Church's teaching. It is a valuable contribution to hymnody in a society where one in three marriages ends in divorce.

## The Language and Technique of the Hymns

Pratt Green's hymns are normally characterised by simple modern diction. Erik Routley describes the hymns like this: 'There is a deceptive naturalness about their diction. They make it look as if it's easy to write a good hymn. They are never ostentatious or self-consciously clever.'

(Foreward, Hymns & Ballads of F.P.G., v)

The simple, direct expression of his hymns immediately registers with the reader because the reader can identify with it.

When Pratt Green is writing about the Church he uses these words:

Here are symbols to remind us  
Of our lifelong need of grace;  
Here are table, font and pulpit;  
Here the cross has central place.'

['God is here ! As we his people', (76) ]

Yet these are unusual words because they are concerned with furniture - which is not normal hymn vocabulary. But it is the furniture of the church building that gives the security of recognition and feeling of belonging to a particular place. The words also express the message the churches and cathedrals proclaim when we enter them. Again, what better example of diction and action than 'Give me your hand, my friend'(49) can preach church unity? It is a simple action expressed in monosyllabic, assonantal and balanced words, resulting in clarity and effectiveness.

Yet there is a skilful interface of religious language with that of the secular modern world which can evade the reader at the time, its skill only to be realised later.

Examples of this can be found in 'When the Church of Jesus / Shuts its outer door'(1). 'The roar of traffic' sounds secular but the phrase conveys not just cars but commerce, particularly relevant in a materialistic world. The use of 'drug' in 'Lest our hymns should drug us' is indeed part of our world - the narcotic that reminds us of not only physical but mental confusion. Marx calls religion 'the opium of the people'. F.P.G. is using the same idea here. We do not usually consider hymns as drugs, so the daring metaphor mixes what we might strive to keep apart: the social and the spiritual. (These two things remain permanently intertwined for Pratt Green). In the same hymn is the verse:

Lest the gifts we offer,  
Money, talents, time,  
Serve to salve our conscience  
To our secret shame.

Here the 'money, talents, time' links together our material wealth and the parable of the talents with our skills and with the time we have. 'Salve' used here to quieten our consciences has the more normal use of an ointment to give comfort to wounds.

This hymn demonstrates by such usage the hymn-writer's agility in interfacing religious and secular ideas through language. The simple language underlines the hymn-writer's point.

Another hymn - 'Sing, one and all, a song of celebration' (42), written in 1973, demonstrates this same skill in its choice of words. There are phrases like 'ferment of creation'; 'springboard of decision' - when deciding to follow Christ; 'to shape the future' - as we follow His example; 'to step across frontiers of forgiving' and in the last verse 'Your stock of truth invigorates the mind'. This is modern idiom used to help people today to worship God.

His skilful choice of language is not only used to help us to worship God, but Pratt Green's use of language is also employed to create a 'global village' effect; he reduces the problems of the world to a level where the impact is greatest, as in 'The Church of Christ, in every age'(10):

Across the world, across the street,  
The victims of injustice cry.

Here the balance of the phrases so different in meaning yet using almost the same words creates the 'shock' effect which he wants. The same sort of reaction results from his hymn 'In honour of St. Andrew', 'How good it is in praise and prayer' (265), where the last verse turns from the life of the saint to the present:

Then let us take the widest view  
Of what Christ wants his Church to do,  
And heed his great command :  
Yet never, to our shame, ignore  
His needy at our own back-door,  
The task at our right hand.

The use of this phrase, 'back-door', is unexpected in hymns but is deliberate, to surprise with the homely detail. Again, his choice of words is deliberate in their sound; we can hear pairs of words with the same sounds and rhythms used to maximise effect:

When in our music, God is glorified,  
And adoration leaves no room for pride,  
It is as though the whole creation cried:  
Alleluia!

(my underlining )

There are other characteristics of his hymn-writing that can easily be missed when we are involved with singing. In discussion with others he is often surprised when structure is mentioned, for he says that because he writes instinctively - and of course as a poet - that such structure is not 'consciously contrived'.

### Stanzaic structure

The actual construction of the verses adds yet another dimension to the hymns. For example, Pratt Green uses the first lines of a hymn to describe an event and the next lines to apply it to us, so that we find in 'When the Church of Jesus' (1) that the first four lines are answered by the second four. This creates a strong structure.

Stanzaic structure is deliberately employed to reinforce a point in the Carol of Five Questions (65) where the last line of every verse, addressed to the singer, is stating a fundamental truth which forms the answer to the question posed at the start of the verse..

Another characteristic of his hymns is his use of repetition, both of meaning and of word. This is well illustrated in 'God is here! As we his people' (76) where the second verse depends on such repetition:

Here are symbols to remind us  
Of our lifelong need of grace:  
Here are table, font and pulpit;  
Here the cross has central place.  
Here in honesty of preaching,  
Here in silence, as is speech,  
Here, in newness and renewal,  
God the Spirit comes to each.

The use of repetition is not confined to anaphora but ranges over sound, balance of phrase within the line and, all the while, stresses the idea of the importance of the place, the church building, by rehearsing the physical features found there.

Again, repetition is used in the form of anadiplosis to link verses 4 and 5 of 'Of all the Spirit's gifts to me'(44 ) with the phrase 'Go forth in peace'.

It is used not as a mere poetic device but to underline the spiritual peace received which results in an awareness that this inner strength received is to be used in the outer world around us.

A further example of such repetition occurs in 'Jesus in the olive grove'(4) where the lines 'How much darker can it get?'(v.4.3) and 'How much darker must it be?'(v.5.1) emphasise the utter blackness of human wickedness while also reinforcing the stanzaic structure.

## The Poet As Hymn Writer

The relationship between poet and hymn writer is one of tension for Pratt Green.

On 22 September, 1977 Pratt Green was interviewed on B.B.C. Radios 3 & 4 in a programme entitled Why Did You Come So Late? It was here that Pratt Green made the significant remark: 'The poet insists on asking the hard questions, the parson must try to answer them. No wonder there is tension.'

Prior to that interview in 1975, Pratt Green had written an article called Poet and Hymn Writer (reprinted in the Introduction to Later Hymns & Ballads, pages xiii-xxiv). He wrote:

Surely, then, the poet has a special gift to offer a Church which makes splendid use of hymns and spiritual songs.<sup>21</sup>

He cited as an example of a poet's contribution to hymnody the Hymn to God the Father by John Donne.

Perhaps an example of the 'tension' he mentions can be seen in his comments that whereas a poet 'may be an agnostic or atheist or indifferent to what we know as religion' hymns are written by people who believe what they are writing about. He also points out in the same article that poets write out of a freedom to please themselves in a personal, private vision, with a 'sense of unity underlining all existence'.<sup>21</sup>

Hymnwriting is different. Pratt Green writes:

'the hymnwriter does not write to please himself.'

The article examines these differences. Technically, the theme, the type of verse, the language, the mood of poetry depend on the poet's wishes. The hymn writer is restricted in his mood, language, subject matter, thus:

'The poet in him finds himself in a straitjacket.'

He says that a poet who would normally use speech rhythm for his poetry is frustrated by restriction of metre. Despite this frustration Pratt Green uses the confines of metre to maximum advantage as is seen in the use of trochaic pattern in 'When the Church of Jesus/ Shuts its outer door'(1). The metre of 6.5.6.5. allows him to stress the last word of each line with effect so that v.1 stresses 'door', 'prayer', 'aware', 'care'. These four words are a skeletal sermon in themselves.

Both metre and rhyme become significant in hymns. In The Poet and Hymn Writer he argues that hymns need to be in a fixed metre simply because they are destined for congregational singing. 'To write strictly to a metre is extremely irksome to a poet. The poet avoids monotony by subtle variations in rhythm.'

It is worth quoting T.S.Eliot here. In his Reflections on Vers Libre he says:

'The most interesting verse which has yet been written in our language has been done either by taking a very simple form, like the iambic pentameter and constantly withdrawing from it, or taking no form at all, and constantly approximating to a very simple one. It is this contrast between fixity and flux, this unperceived evasion of monotony, which is the very life of verse.'<sup>22</sup>

Surely F.P.G.is making the same point.

Although he describes rhyme as relatively unimportant, what will also help the singer to remember hymns is precisely this - their rhyme pattern. How does this affect the hymn? Pratt Green says in the same article:

'The magic of rhyme is that it ties the verses together, enforces its meaning and makes it memorable'.

What is interesting is that the rhymes he uses are not true rhymes, deliberately.

Consider the following (115):

Come, celebrate with us  
The few who, met in prayer,  
Confessed their sinfulness,  
And knew what they must share:  
Their faith that it is Christ alone  
Redeems the world, and makes it one.

Here the rhyme in lines 1 and 3 is not true; again, lines 5 and 6 are not emphatic because they are eye rhymes. In the second verse this changes :

They set apart one day,  
In each succeeding year,  
And called on us to pray,  
And on our conscience bear  
Our stricken world that needs to find  
In God new hope for humankind.

There is a different rhyme scheme employed here. Lines 1 and 3 rhyme, lines 2 and 4 are eye rhymes and the last lines form a rhyming couplet. The last lines emphasise their content by the pure rhyme.

This varying of rhyme can also be found in other hymns. Such interspersing of different types of rhyme gives his work a freshness. For the singing congregation it adds interest to a hymn and avoids a sing-song rhyme developing - a danger in hymn tunes of unending regular rhythmic pattern.

What Pratt Green brings to his hymn writing is firstly his technical skill as a poet. The rhyme and the structure are merely two examples of this skill.

Secondly, a poet is acutely aware of his surroundings in a way that a hymn writer need not be. The sensitivity of the poet may be observed in one of the early hymns: 'How wonderful this world of Thine'.(197)

Vividly aware of his surroundings, of the insignificance of earth in the vast solar system, of the delicacy of 'The wings within the white cocoon' and the marvel of their being 'perfected for flight' this seeing eye of the poet turns to their Creator:

O take these strange unfolding powers  
And teach us through Thy Son to find  
The life more full and free.'

Here there is wealth of meaning within the phrase 'Strange unfolding powers' – from the butterfly in Nature and the growth and development of all living things to the growing realisation, spiritually, of the fullness of life offered by Christ – a wealth of meaning found more often in poetry than hymns. Because he is a poet, his ability to both generalise and defamiliarise his subject matter has enhanced his hymns, setting his work apart from that of other contemporary hymn writers.

## MUSIC

For most congregations the enjoyment of the hymn depends on their ability to sing it. Any tune that defies the normal scale and leaps from minor thirds to octaves without warning leaves the would-be singer dismissing that hymn as poor. Pratt Green has an advantage here over other hymn - writers because (as previously stated ) he writes with a tune in mind. So important is the tune for the hymns that Pratt Green wrote his own tune for 'When the Church of Jesus' because he was dissatisfied with existing tunes. This hymn in 1968 really marks the beginning of his concentrated period of hymn-writing and the lack of a tune in this instance underlined for him the importance of music in his later compositions.

'Ideally, the hymn should fit the tune like a glove.' wrote F.P.G. in 1970.<sup>23</sup> Later, in his article, Poet and Hymn Writer he says 'A hymn has to be sung by a congregation, rarely by trained groups.' This awareness of the necessity in a hymn of inter-relationship of words and tune, coupled with ease of congregational singing was to stand him in good stead, when, in 1977 Pratt Green's hymn, 'It is God who holds the nation in the hollow of his hand' was used for the official Order of Service for the Queen's Jubilee; it was to be sung throughout the country and the Commonwealth. Pratt Green set it to the tune by H.Walford Davies, VISION, which was already well-known. He wanted to ensure the music would be no stumbling-block to the many people who were not frequent church-goers who would be attending services. Aware of how easily this can happen, he states, ruefully, that one or two of his hymns have been denied true appreciation because the tune has hindered wide use of the hymn.

There are several hymns which have this problem, hymns which seem to lose some of their beauty and effect in the singing, either because the speed of the tune allows insufficient time to appreciate the

content or simply because the tune does not match the quality of the verse.

This situation is also found in an Easter carol, 'After darkness, light'. (36) Despite this being written in 1972 for a cantata, The Seven Words by F. Westbrook, it was not published because the music was considered too difficult. It was 1978 when it appeared in the Methodist Recorder, whose Editor invited possible tunes. Indeed, the reason for its not being well-known probably rests in the inability to find a tune that really 'sets off' the words! Even Brian Hoare's tune, RIDGEWAY, has not given it the popularity it deserves, because with a metre 5.5.5.4. it requires a particular musical presentation that has not yet been found.

Pratt Green has collaborated with several musicians. Recently, he has written hymns for which the tunes have been later composed by Ron Watson, a local organist and friend in Norwich.

In his musical links it is interesting to see how the key chosen by the composer suits the mood of Pratt Green's words. In a Sequence of Hymns for the Christian Year, (210-217) published with Ron Watson in 1986, the Christmas hymn tune, THORNABY, is set in a major key, that of C, which reinforces the positive words.

Yet Pratt Green seems happiest to start with the tune and in his association with John Wilson (teaching at Charterhouse for thirty years and then at the Royal College of Music ) he produced hymns for beautiful, neglected tunes like ENGELBERG (H.&P.388) which Wilson brought to his attention. Similarly, Jeremiah Clark's melody, HERMON, first published in Playford's The Divine Companion(1707) is used for 'What Adam's disobedience cost'(16). Again, it was Wilson who requested an Advent hymn set to the melody from Piae Cantiones (1582), resulting in 'Long Ago, prophets knew'.(17)

1971 saw the publication of 26 Hymns (Epworth) In this Pratt Green 'warmly acknowledges his debt to Mr. John Wilson for prompting the writing of many of these hymns.'

However, Pratt Green is both flexible and versatile; his tunes range from Clark's melodies to 'Cockles and Mussels' for which he wrote the words, 'Alive, alive, O' - an irregular metre spiritual song to be sung at a Methodist East Anglian District Day. This was a request from Richard Jones, the Chairman of the Norwich district, where Pratt Green lives. For this hymn the content required was stated and the choice of tune left to Pratt Green but, as with John Wilson's requests where the music pre-exists the hymns, he is often approached by people who have a tune and want words fitted to it.

This was the case with 'Christ is the World's Light' (2) where the feminine ending ( Sapphic verse form often used in Latin but not suitable for English ) created problems in the adaptation of the music 'Christe Sanctorum' from the Paris Antiphoner (1681). By strengthening the weak endings in repeating the final words of lines 1, 2 and 3 in subsequent verses and adding an emphatic fourth line, again repeated in each verse, Pratt Green overcame this problem.

Christ is the World's Light, he and none other;  
Born in our darkness, he became our Brother.  
If we have seen him, we have seen the Father:  
Glory to God on high.

When the tune exists before the hymn for Pratt Green and thus dictates the metre, he uses many different metres. Mark Borum, in his study of Pratt Green's hymns, points out that Pratt Green's 'overwhelming choice of rhythmic pattern is the iambic foot' and cites 'What Adam's disobedience cost' as typical.<sup>24</sup> Nevertheless, close inspection of the carols does not entirely support this comment. Where it is so, it is only true as a result of Pratt Green starting hymns and carols with questions and exclamations, - adverbs like 'how', 'when', 'what', which result in iambic feet.

Previously mentioned was the hymn 'After darkness, light'(36). This uses the trochaic pattern with great effect. The voice falls on the last word of the lines: 'light', 'spring' , 'life'. These are the words that matter here.

However, the dependence of the words on the tune means that the tune dictates the metre and that the place of words in the line depends on the musical beat. For example, when singing 'This Joyful Eastertide' (34) it is obvious that the stressed words occur at stressed beats of the tune ; this is deliberate and the accentuated words are the ones that Pratt Green so placed to achieve maximum effect.

This hymn was written in 1967 when the Methodist Working Party was planning Hymns & Songs (1971). The tune to be used was VRUECHTEN, a Dutch carol tune. The words of the hymn are so placed in each line that the significant words coincide with the first beat in the bar, placing stress as follows:

This joyful Eastertide  
What need is there for grieving?  
Cast all your cares aside  
And be not unbelieving:  
Come, share our Easter joy  
That death could not imprison,  
Nor any power destroy  
Our Christ, who is arisen! (my underlining)

It is in the hymn 'This Joyful Eastertide' that we find another example characteristic of his hymn-writing : epimone. Particularly, this use of a refrain occurs in his hymns of thankfulness and joy ; in the hymn above we celebrate Easter. Refrains also occur in Advent hymns, i.e. 'Long Ago'(17); Christmas hymns, as in 'Ring the Bells of Bethlehem' (97) and in the Harvest thanksgiving hymn, 'For the fruits of his creation' (20), where the refrain is incorporated in the verse, -

just to point out a few examples. So epimone is used to reinforce the hymn's message while helping to make the hymn memorable for the singer by repeating part of it.

The co-opting of Pratt Green on to hymn committees resulted in his friendship with musicians who stimulated his hymnwriting and widened the range of the tunes for which he wrote.

Membership of one committee, Hymns and Songs, brought him into contact with John Wilson whose 'Come and Sing' sessions at Westminster Abbey also helped to publicise Pratt Green's hymns and whose musical partnership established a firm friendship in ensuing years. As a result of this friendship John Wilson and Pratt Green collaborated for two decades in a particularly productive partnership. There were others who were influential in providing musical stimulus; Francis Westbrook and Francis Jackson both had frequent communication with Pratt Green, exchanging words and tunes.

All this interaction of hymnwriter and musician has resulted in a hymnwriter particularly aware and sensitive to the paramount importance of both words and music. This in its turn has helped to set Pratt Green apart from the ranks of other modern hymn-writers and heightened his contribution to hymnody.

## Carols

Carols deserve separate treatment because although they may be termed 'songs with religious impulse' (Percy Dearmer: Introduction to the Oxford Book of Carols), the word 'carol' has its origin in dance, i.e. movement, whereas the hymn is the extension of a prayer, a form of speaking.

The word 'carol' has a long history. Dante used the word 'carola' in Canto 24 of Paradiso (1307) to mean a choir that danced. Again Chaucer in The Miller's Tale has Nicholas singing 'Angelus Ad Virginem' but it is in The Parlement of Foules, in the roundel (lines 680 - 686) that lines recur in the middle and again at the end, thus indicating the repeat lines that are one of the marks of the carol as we know it.

In the Nineteenth Century the word 'carol' was in danger of losing its meaning - of words and music with possible movement. Instead it became used to mean any printed matter, as in the title, The Christmas Carol by Charles Dickens.

The difference between carols and hymns is not always distinct. In subject matter although carols are seasonal, generally associated with Christmas and Easter, there are also secular carols. Musically, one distinction of the carol is its tune. The tune of a carol tends to be a lilting strain which generally takes precedence over the words allowing use of refrain and repetition to accommodate the tune. It seems somewhat ironic that it was the early Methodists who tried to persuade villagers to abandon carols (deemed ungodly) and now it is a modern Methodist who has written many carols, both secular and religious, in what P. Dearmer earlier describes as 'A resurgence of the carol that has occurred since the publication by Bramley and Stainer in 1871 of 42 Christmas Carols New and Old.' (Ox. Bk. C) This publication was followed by the founding of the Folk Song Society in 1898 which restored and established the carol in its proper place, for carols belong to folk song not plainsong.

Although it may be considered 'debatable land' between hymn and carol, Pratt Green moves across the area with ease.

Many of his carols are to be found in The Galliard Book of Carols edited with B.Braley(1980).

In 1978 Pratt Green wrote, at the request of the Dean of St.Paul's, the carol 'The Bells of St. Paul's'.(114) Based on a traditional tune, the SUSSEX CAROL, the words depend much on the bell-like accompaniment, emphasising the precedence of the tune over the words.

Another carol of interest is 'The Donkey's Carol'.(153) Here, whilst using music from the twelfth century, and basing the content loosely on Scripture, Pratt Green includes a lively refrain: 'Hey Sir Donkey, hey!' The verses are written more in simple ballad form than would normally be found in hymns. Making the donkey speak is also introducing an element not found in hymns and creating a levity, usually unsuitable in hymnody, which further distinguishes the carol from the hymn:

Here's a donkey you may trust;  
While you can, escape you must!  
When the baby had been fed  
'Time to go', the donkey said.

Not all that Fred Pratt Green has written has been well received. Eric Sharpe in reviewing Partners in Praise wrote, in referring to 'The calf said Moo', (a carol written for an exchange of gifts between children):

'worship can very easily begin to sound like a holiday camp singsong or a Christmas pantomime'

In his assessment of this carol he continues

'a delightful song for little children but not suitable in a book intended for family worship in which all participate.'<sup>25</sup>

Here is an example of unacceptable 'levity' - from the reviewer's point of view.

Another of Pratt Green's carols, 'The Troubadour's Carol' is an example of the interchange of Christianity and folklore subject-matter that is often present in carols :

'Sire', cried the troubadour,  
'I'm not used to rank and heraldry;  
My carols are of Jesus Christ:  
No coat of arms had he.'

This verse indicates this point. The verses deal with heraldic devices and the feudal system of a liege Lord. The chorus in the words of the troubadour emphasises a different set of values which will replace the limitations of the feudal system. In Christian terms it states the need for humility but Pratt Green does not emphatically teach or preach in carols.

Other hymnwriters like Sydney Carter and Albert Bayly also wrote carols but not in any way using subject matter that is secular. In contrast, Pratt Green has written what appears to be utterly secular carols, such as 'A Lover's Carol'.

The scene is set in Spring and he describes 'lovers a-kissing and a - quarrelling' but in the last verse he writes :

We'll go to church, with wedding bells  
With you in white and me in tails,  
Or run away, if all else fails  
Together,  
Together!  
And never, never cease to be together.

Here, despite secularity there is an emphasis on the permanence of the love [perhaps recalling the marriage hymn, 'The Grace of Life is Theirs' (23).]

Again, Pratt Green extends the ability found in his hymns to see all aspects of life as relevant to his carols such as in 'The Shrove Tuesday Carol' (170) which merges Christian observance of Lent with feasting prior to observance of fasting. It is not unusual for carols to be concerned with food; Pratt Green is following the example of carols of the fifteenth century; carols such as 'The Boar's Head' and 'Wassail' dwell on this theme.(see Oxford Book of Carols, nos.19 &32)

John Dowland (1563-1626) wrote a lute song 'Now cease my wandering eyes'. To this Elizabethan lyric Pratt Green wrote the words of 'A Herb Carol'.(168) In a note to this carol he writes: 'From its association with "rue" (sorrow, repentance) the plant was also known as the "herb of grace". For the purpose of this mediaeval-style carol I have made rue a bad thing!'

(L.H.&B. p.193)

The carol concludes:

All you who dote on herbs,  
Lest you be pierced through,  
Let none you love touch Rue

having reminded us in verses 2 and 3 that Our Lady and Eve were pierced through when Jesus, and Adam earlier, 'plucked the Rue'.

This carol demonstrates well the merging of country lore and Christianity, another characteristic which separates it from hymnody distinctly.

As a final example of carols Pratt Green's 'A Concert Goers' Carol' is worth mention. It is set to a traditional Basque tune. Each verse has 15 lines with a metre of: 10.7.8.7.4.4.4.4.6.14.4.4.7.4.4. – rather less traditional.

Turo, luro, luro, who can measure  
All that music can impart?  
Music gives unbounded pleasure  
To the listening mind and heart.  
In music's range  
The smallest change  
In pace or key  
Can suddenly  
Enchant us, enchant us.  
These are moments of delight all the great composers grant us:  
Giocoso,  
Or maestoso,  
All good music is the Lord's,  
And offers us  
Its rich rewards.

The musical terms used vary in v.2 but as above give peculiar relevance to the concert goer.

Line 10 is clumsy-looking metrically, but in the context of the tune fitting. This carol displays both the skill of the hymn writer in using the tune as a framework and the technique of the poet in his use of metre and rhyme.

The rhyme patterns vary from the quatrain, a.b.a.b, using the trochee in the first four lines, to couplets, c.c.d.d.e.e.f.f.g.e.g, in lines 8 to 12, changing to iamb in line 9, while in line 13 Pratt Green makes use of the spondee before returning to iamb in the final lines.

This carol is remarkable in its ambitious structure and shows how the carol form has more flexibility than the hymn because its music is related to, and derived from, folk song, whereas the hymn as we know it today was originally a chant or plainsong. It is this flexibility that the carol affords that Pratt Green utilises in adapting mediaeval and Elizabethan music to modern words. Furthermore, it is just such carols as the one above which serve to illustrate the diversity of the range of this hymn writer's work.

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- 14) Norman Goldhawk, *On Hymns and Hymn Books*, London, 1979
- 15) Fred Pratt Green, *26 Hymns*, London, 1971
- 16) Fred Kaan, *The Hymn Texts of Fred Kaan*, Stainer & Bell,  
1985.
- 17) Robin Leaver, James H. Litton & Carlton Young.(editors),  
*Duty and Delight: Routley Remembered*, Norwich, 1985
- 18) Liturgical Conference Proceedings, *Crisis in Church Music*,  
Washington, 1967
- 19) C.Henry Phillips, *The Singing Church*, London, 1945
- 20) C.S.Phillips, *Hymnody Past and Present*, London, 1937
- 21) William J.Reynolds, *Songs of Glory*, Grand Rapids, Michigan, 1990

- 22) Samuel J. Rogal, *A General Introduction to Hymnody and  
Congregational Song*, Metuchen, New Jersey, 1991
- 23) Erik Routley, *Church Music and the Christian Faith*, Agape,  
Illinois, 1978
- 24) Ibid., *Church Music and Theology*, London, 1959
- 25) Ibid., *I'll Praise my Maker*, London, 1951
- 26) Ibid., *Twentieth Century Church Music*, Agape,  
Illinois, 1964
- 27) Ibid., *Words, Music and the Church*, London, 1968
- 28) Richard Watson & Kenneth Trickett (eds.),  
*Companion to Hymns and Psalms*, Peterborough,  
1989

### 3.2

#### Publications in which the Hymns of Fred Pratt Green Appear:

Each title is followed by the abbreviation which is used in the bibliography, for ease of reference. [An asterisk indicates that the text is not listed in Later Hymns & Ballads (Ed. B. Braley)]

A.D. Magazine	(A.D.M.)
Aere Vaere Gud	(A.V.G.)
Alfred V. Fedak Hymnary*	(A.V.F.H.)
Agape	(A)
Alive Now	(A.N.)
American Lutheran Hymnal	(Am.Luth.H.)
Anglican Praise	(A.P.)
Art Masters Studio Inc.	(A.M.S.I.)
Assembly Songs	(A.S.)
Augsburg Publishing House	(A.P.H.)
Australian Hymn Book	(A.H.B.)
Banquet of Praise*	(B.of P.)
Baptist Hymnal	(B.H.)
Baptist Praise & Worship*	(B.P.&W.)
Belwin-Mills Publishing	(B-M. P.)
Boys' Brigade Hymn Book	(B.B.H.B.)
Book of Worship*	(B.o.W.)
Broadcast Praise	(B.P.)
Cantate Domino	(C.D.)
Carl Fischer Inc.	(C.F.I.)
Catholic Book of Worship 2	(C.B.W.2)
Catholic Worship Book	(C.W.B.)
Celebration Hymnal 2	(C.H.2)
Choristers' Guild	(C.G.)
Christian Worship	(C.W.)
Christmas Resource Book	(C.R.B.)
Christmas Search, The	(C.S.)

Church Hymnary, 3rd ed.	(C.H.3rd.)
Collegeville Hymnal, The*	(Coll.H.)
Come and Praise 2	(C.&P2)
Complete Celebration Hymnal	(C.C.H.)
Concordia Publishing Co.	(C.P.C.)
Ecumenical Praise	(Ec.P.)
English Praise	(E.P.)
Galliard Book of Carols, The	(G.Bk.C.)
G.I.A.Publications Inc.	(G.I.A.)
Glory Sound	(G.S.)
H.W.Gray Publications	(H.W.G.)
Hal Hopson Choral Series*	(H.H.C.S.)
Harold Flammer Inc.	(H.F.I.)
Hinshaw Music Inc.	(H.M.I.)
Holding in Trust*	(H.i.T.)
Hope for the Earth	(H.E.)
Hope Publishing Company	(H.P.C.)
Hundred Hymns for Today*	(100H.F.T.)
Hundred Hymns of Hope*	(100H.H.)
Hymn, The	(H.T.)
Hymnal for the Hours*	(H.f.t.H.)
Hymnal 1982, The	(H.82)
Hymnal Supplement	(H.S.)
Hymnal Supplement 2	(H.S.2)
Hymnal Supplement 1991*	(H.S.91)
Hymn Book, The	(H.B.)
Hymns Ancient & Modern, Revised S.Ed.	(H.A.&M.)
Hymns and Psalms	(H.&P.)
Hymns and Songs	(H.&S.)
Hymns for a Day	(H.D.)
Hymns for Celebration	(H.f.C.)
Hymns for the Homeless	(H.f.t.H.)
Hymns for Today's Church	(H.F.T.C.)
Hymns of Faith*	(H.o.F.)

Hymns of Faith of Life	(H.o.F.o.L.)
Hymns of Life	(H.L.)
Hymns of Praise	(H.o.P.)
Hymns of the Day,Vol.7	(H.O.D.7)
Hymns of the Saints	(H.o.t.S.)
Hymns Old and New (Anglican)	(H.O.&.N.)
Indre Mission Musiksekretariatet	(I.M.K.)
In Every Corner Sing	(I.E.C.S.)
In the Beauty of Holiness	(I.B.H.)
Introits and Responses for Contemporary Worship	(I.R.C.W.)
In Wonder, Love and Praise	(I.W.L.P.)
Journeysongs*	(J.)
Johannine Hymnal	(J.H.)
Junior Praise	(J.P.)
Laurel Press Choral Series	(L.P.C.S.)
Living Parish Hymn Book	(L.P.H.B.)
Lutheran Book of Worship	(L.B.W.)
Lutheran Worship	(L.W.)
Marriage Service with Music	(M.S.M.)
May We Have A Word*	(M.W.H.A.W.)
Mission Praise 1	(M.P.1)
More Hymns & Spiritual Songs*	(M.H.&.S.S.)
More Hymns for Today	(M.H.T.)
New Church Praise	(N.C.P.)
New English Hymnal,The	(N.E.H.)
New Hymnal for Colleges and Schools*	(N.H.C.&.S.)
Novello & Company Ltd	(N.&.C.)
One Hundred Hymns for Today	(100H.F.T.)
One World Songs	(O.W.S.)
Oxford University Press	(O.U.P.)
Pangbourne College Service Book	(P.C.S.B.)
Partners in Praise	(P.i.P.)
People's Mass Book	(P.M.B.)
Pocket Praise	(P.P.)

Praise and Thanksgiving	(P.&T.)
Praise for Today	(P.F.T.)
Praise God*	(P.G.)
Praise God Together	(P.G.T.)
Praise the Lord	(P.T.L.)
Praiseways	(P.)
Presbyterian Hymnal,The	(P.H.)(West.)
Presbyterian Hymnal,The*	(P.H.)(Knox.)
Psalter Hymnal	(Ps.H.)
Radley College Service Book	(R.Coll.S.Bk.)
Roy Hopp Hymnary *	(R.H.H.)
Rejoice	(R.)
Rejoice and Sing *	(R.&S.)
Rejoice in the Lord	(R.L.)
Risk,Nairobi Assembly Edition	(R,N.A.E.)
Roberton Publications	(R.P.)
Sacred Music Press	(S.M.P.)
Saint Deiniol Carol Book	(St.D.C.)
School Hymn Book of the Methodist Church	(S.H.B.Meth.)
Seaford College School Hymn Book*	(S.Coll.Sch.H.Bk.)
Seventh Day Adventist Hymnal	(S.D.A.H.)
Sing Alleluia!	(S.A.)
Sing Joyfully*	(S.J.)
Singing Church, The	(S.C.)
Singing for Peace	(S.f.P.)
Sing New Songs	(S.N.S.)
Sing to the Lord*	(S.t.t.L.)
Sixteen Hymns of Today for use as Simple Anthems	(16H.as S.Anth.)
Sixteen New Hymns on the Stewardship of the Environment	(16N.H.St.Env.)
Song in Season	(S.i.S.)
Songs for a Gospel People	(S.f.G.P.)
Songs for the Seventies	(S.f.S.)

Songs of Glory*	(S.o.G.)
Songs of God's People	(S.o.G.P.)
Songs of Thanks and Praise	(S.T.&P.)
Songs of Worship	(S.W.)
Sound The Bamboo *	(S.t.B.)
Sounds of Salvation	(S.o.S)
Stainer & Bell Ltd.	(S.&B.)
Suomen Evankelis-Luterilaisen Kirken Virisikirja	(S.E.L.K.J.)
Supplement to Congregational Praise	(Suppl.C.P.)
Supplement to the Book of Hymns	(Suppl.Bk.H.)
Supplement to the Lutheran Hymnal	(Suppl.L.H.)
Svensk Psalmbok for den Evangelisk-Lurgerska Kyrkan i Finland	(S.P.E.L.K.F)
Syng for Herren	(S.F.H.)
Their Words My Thoughts	(T.W.M.T.)
Theodore Presser Company	(T.P.C.)
Thirty-six Gailliard Carols for the Year	(36 G.C.)
Thirty-two Gailliard Carols for Christmas	(32 G.C.)
Together for Festivals	(T.F.)
Trinity Hymnal	(T.H.)
Twenty-one Hymns Old and New for Use as Simple Anthems	(21 H.as S.A.)
Twenty-six Hymns	(26 H.)
Ung Sang*	(U.S.)
Unison, Vol.8, No.4	(U.8/4)
United Church of Christ's Children's Hymnal	(U.C.C.C.H.)
United Methodist Hymnal	(U.M.H.)
Van Ness Press Inc.	(V.N.P.)
Westminster Praise	(W.P.)
Williams School of Church Music, The	(W.S.C.M.)
With One Voice	(W.O.V.)
Worship 2	(W.2)
Worship 3	(W.3)
Worship Songs*	(W.S.)

### 3.3 An Alphabetical List of Hymns and Carols with their sources and textual variations

In this work Braley's listing from his two volumes of Fred Pratt Green's hymns, Hymns and Ballads and Later Hymns and Ballads has been adopted; for ease of reference, the numbers on the left indicate his numbering; numbers 1-209 may be found in Hymns & Ballads; numbers 210-294 in Later Hymns & Ballads. All carols of Fred Pratt Green published in the Galliard Book of Carols, edited by Braley, have been included in the listing below. Braley, however, has selected only some of these carols in his listing. This discrepancy is noted under the particular carol. Where necessary, more recent hymns have been added to his listing and these are marked by an asterisk instead of a number.

Where Braley uses italics I have followed suit; these appear to indicate quotations. In some places Braley has included both the first line of a hymn and of its chorus, listing it separately in italics. Verses appearing in Braley but omitted from a hymnal are printed here, using his punctuation. Where the text differs from Braley's 1981 and 1989 editions of Pratt Green's work, Hymns & Ballads and Later Hymns & Ballads, the variant has been quoted. Discussion of the significance of these variations may be found at the end of this section.

The date in brackets after a hymn is the date of its composition or first printing. Where this date is preceded by 'c' this is the copyright date and indicates that no earlier reference to the hymn has been found. Where there is no date this indicates that there is no further known reference.

For each hymn the list of hymnals in which it occurs is in chronological order; publications which concur with Braley's text precede those with variants. Hymns listed without a hymnal reference indicate no reference has been traced.



283

All my hope is firmly grounded (1986)

U.M.H.(1989) 132

no capitals except for proper nouns and  
sentence start;

v.1.2 'the' replaces 'our';

1.5 'God' replaces 'Him';

v.3.3 'the' replaces 'his';

3.7 'God's' replaces 'his';

v.4.2 'God's' replaces 'his';

4.3 'God' replaces 'he', 'potter' in lower  
case;

4.7 'God' replaces 'He'.

161

All of you share my gladness (1972)

P.F.T. (1974) 2

v.1.3 'Now he is' replaces 'at last he's' ;

v.2.3 'to' replaces 'but'; 2.5 in italics;

2.8 'And kill the fatted calf'

replaces :

'Dear son, on your behalf! ';

v.3 .5 & 6

'Why should he fear your coming  
Has robbed him of his half?'

replaces :

'Why should he be the loser,  
Because the lost is found?'

1.8. 'And kill the fatted calf'

replaces :

'And pass the love-cup round!'

173

All the sky is bright (1972)

C. D.(1980) 64

v.1.2 'fill'd' ;

1.3 inserts comma after 'night';

1.5 'feast' in lower case, colon replaces  
exclamation after 'this' ;

1. 7 'giv'n' ;

v.2.7 'wand'ring' ;

v.4.7 omits exclamation after 'Glory';

4.7 inserts exclamation after 'cry'.

152

All they wanted was a shelter (1975)

H.f.t.H.(1975)

no capitals except for proper nouns and  
sentence start.

v.1.2 'space' replaces 'place';

1.5 omits capitals for 'servant';

v.4.2 'backyard' hyphenated;

4.5 'Say' replaces 'But';

v.5.2 'all embracing' hyphenated.

43

All who worship God in Jesus, all who serve  
the Son of Man (1973)

P.i.P.(1979) 113

P.F.T.(1974) 4

v.1.3 'Know the purpose of his coming is the  
test of all we plan' replaces:

'Are committed to his purpose in the things  
we do and plan';

v.2.1 & 2

'As the need of man increases in a world that  
grows afraid

When the tempter finds a reason why the  
truth should be betrayed'

replaces:

'When the forces that divide us threaten all  
that God has made,  
When it's easy to find reasons why the truth  
should be betrayed';

v.3.1 'from the fall' replaces 'when we fall'.

H.S.(1984) 32

v.2.2 semicolon replaces colon;

v.3.2 'Spirit' in lower case;

v.3.3 semicolon replaces colon.

B.P.&W.(1991) 369

no capitals except for proper nouns and  
sentence start;

printed as 8.7.8.7.8.7.6.

v.1.5 &6 reads as original of 1.3:

'know the purpose of his coming  
is the test of all we plan';

v.2.1-4 reads as original of 2.1&2:

As the need of man increases  
in a world that grows afraid  
when the tempter finds a reason  
why the truth should be betrayed.

2.6 colon replaces period at line end;

v.3.2 'from the fall' replaces 'when we fall'.

160

A man had been robbed of all he had (1971)

26 H (1971) 25

v.1.4 & v.5 1-3: omits speech marks;  
5.5 not repeated.

P.i.P.(1979) 62

v.1.3 period at line end.

B.o.W.(1979) 186

v.1 omits speech marks;  
no repeat of last line in last verse.

48

A new day bids us wake (1975)

H.S.(1984) 79

in all verses line 6 reads:

'This is God's world, God's day' ;

v.2.5 omits commas after 'God' and 'may' ;

v.3.3 'God's' replaces 'his' ;

3.5 omits comma after 'God' ;

v.3 originally read:

Each day we must renew  
This journey we are taking,  
And summon into view  
The future of our making!  
Forget God though we may,  
This is his world, his day.

236 A New Year confronts us: and must it be true  
(1987)

188 Angelic hosts proclaimed him, when he  
came, when he came (c.1974)  
Translation from Welsh

33 An Upper Room did our Lord prepare (1973)

H.f.C.(1974) 16H.o.T.as S.Anth.;

Can. C.H.; P.&T.(1985) 3

R.Coll.S.Bk.(undated) 801

no capitals except for proper nouns and  
sentence start;

v.1.1 'upper room' in lower case;

1.4 'risen friend' in lower case;

v.2.1 parenthetical dash replaces colon at line  
end;

2.4 'cross' in lower case;

v.3.1 'supper' in lower case;

v.4.1 colon replaces exclamation in mid-line;

4.2 'our' replaces 'the';

4.4 'host' in lower case.

H.f.C.(1974) 17

v.1.3 inserts comma at line end.

B.o.W.(1979) 79

v.4.2 'our' replaces 'the' .

W.O.V.(1979) 453

no capitals except for proper nouns  
and sentence start.

C.B.W.2 (1980) 567

v.1.1 'upper room' in lower case;  
v.4.2 'our' replaces 'the' ; 4.3 'ev'ry' .

M.H.F.T (1980) 101

no capitals except for proper nouns and  
sentence start;  
between vv.3 & 4 in italics: 'organ  
introduction' .

H.o.t.S.(1981) 343

no capitals except for proper nouns and  
sentence start;  
v.4.2 'our' replaces 'the'.

H.&P.(1983) 594

v.1.2 semicolon replaces colon;

v.2.1 parenthetical dash replaces colon;  
2.2 semicolon replaces period;  
2.4 'cross' in lower case;

33 continued

v.3.1 'supper' in lower case, comma inserted after 'feet';

3.2 semicolon replaces period;

v.4.1.semicolon replaces comma;

4.2 semicolon replaces colon.

C.C.H. (1984) 399

no capitals except for proper nouns and sentence start, apart from 'Lord' and 'Risen Friend' ;

v.2.2 'Loving' capitalised;

v.4.3 and 4 in lower case.

H.S.(1984) 38

no capitals except for proper nouns, sentence start and 'Risen Friend' ;

v.4.2 'our' replaces 'the' .

H.A.&M.(New Std.)(1984) 434

no capitals except for proper nouns and sentence start;

33 continued

'Organ introduction' in italics before vv.1 & 4;  
v.1.3 comma inserted at line end;

v.2.1 parenthetical dash replaces colon;  
v.3.1 comma inserted at line end;

v.4.1 colon replaces exclamation after 'is';  
4.1 period replaces comma at line end;  
4.2 'our' replaces 'the'.

R.i.t.L.(1985) 568

no capitals except for proper nouns and  
sentence start;

v.1.1 'upper' in lower case;  
1.4 'risen friend' in lower case;

v.2.4 'cross' in lower case;  
v.3.3 comma replaces parenthesis.

7th D. A. H. (1985) 397

v.1.1 no capitals for 'upper room';  
1.3 'his' in capitals;  
1.4 'risen' in lower case;

vv.2 and 3 reversed;

v.2.1 (i.e.3) 'supper' in lower case;

2.1 'he' in capitals;

2.3 'him' in capitals; omits parenthetical dash  
at line end;

2.4 'he' in capitals;

v.3.1,2 & 4 (i.e.v.2) 'his' in capitals;

3.4 'cross' in lower case;

v.4.1 'we' in lower case; period at line end  
replaces comma;

4.2 'our' replaces 'the';

4.4 'host' in lower case.

Coll.H.(1990) 393

v.1.1 'upper room' in lower case;

1.4 'risen friend' in lower case;

v.2.4 'cross' in lower case;

v.3.1 'supper' in lower case;

3.3 omits parenthetical dash at line end;

v.4.1 period replaces comma at line end;

4.3 'ev'ry'.

P.H.(Knox)(1990) 94

v.1.1 'room' in lower case;

1.3 'His' in upper case;

1.4 'risen' in lower case; 'friend' in upper case;

v.2 'his' in upper case throughout;

v.3.1 &4 'he' in upper case;

3.3 'Christ' replaces 'him'; colon replaces parenthetical dash at line end;

v.4.4 'Christ' replaces 'He'.

B.P.&W.(1991) 429

no capitals except for proper nouns and sentence start;

v.1.4 'risen friend' and 'upper room' in lower case;

v.2.1 parenthetical dash replaces colon at line end;

2.4 'cross' in lower case;

v.3.1 'supper' in lower case;

v.4.1 colon replaces exclamation in mid line;

4.1 'we' in lower case.

R.&S.(1991) 438

no capitals except for proper nouns and sentence start;

v.1.1 'upper' in lower case;

1.2 semicolon replaces colon at line end;

v.2.1 parenthetical dash replaces colon at line end;

2.2 semicolon replaces period at line end;

2.4 'Cross' in lower case;

v.3.1 'supper' in lower case; comma inserted after 'feet';

3.2 semicolon replaces period at line end;

v.4.1 semicolon replaces comma at line end;

4.2 semicolon replaces colon at line end.

N.H.C.&S.(1992)394

no capitals except for proper nouns and sentence start;

v.1.2 comma replaces colon;

v.3.1 comma inserted after 'feet';

3.3 comma replaces parenthetical dash at line end;

v.4.1 period replaces comma at line end;  
4.2 'our' replaces 'the'.

W.S.(1992) 4

no capitals except for proper nouns and  
sentence start;  
In italics before v.1 and after v.3  
'Introduction' (referring to line of music);

v.2.1 parenthetical dash replaces colon at  
line end;

v.4.1 colon replaces exclamation mid-line;  
4.1 'we' in lower case;  
4.2 'our' replaces 'the' ;  
4.3 'in' in lower case;  
4.4 'he' and 'host' in lower case.

111 As athletes gather round the track (c.1979)

238 As darkness turns to light (c.1988)

239 As evening turns to night (c.1988)

- 187 As Jesus Christ lay fast asleep (1974)  
Translation from Welsh
- 80 As we Christians gather (1978)
- 87 A tree there grew in Eden's glade (1979)
- 123 Before the Legions marched away (1977)
- 171 Blest be the King whose coming is in the name  
of God!  
(Translation of Bendito el Rey c.1974)

C. D.(1980) 57

printed as prose with line break;  
v.1.4 'humility' omits exclamation mark.

S.o.T.&P.(1980) 20

v.1.3 inserts comma after 'pomp';  
1.4 omits parenthetical dash mid-line;

vv.1.3 & 4 .4 exclamation at line end.

H.1982 (1982) 74

Acknowledgement made of editor's alteration

of Pratt Green's translation of Pagura's  
Spanish hymn.

no capitals except for proper nouns and  
sentence start;

v.1.3 colon at line end;

1.4 comma replaces hyphen after 'such' ;

v.2.2 semicolon replaces period at line end;

2.4 'has atonement made' replaces

'has our ransom paid' .

7th D.A.H.(1985) 231

throughout, though set out as in Braley, mid-  
line capitals suggest the hymn could be  
7.6.7.6.D.

v.1.2 'him' in capitals;1.3 'he' in capitals;

1.4 omits parenthetical dash before 'such';

v.2.3 'who' in capitals;

2.4 'promise' in lower case;

'who has atonement made' replaces

'and has our ransom paid';

v.3.3 'his' & 'his' in capitals;

v.4.3 'he' and 'his' in capitals;

4.4 'he' in capitals.

N.H.C.&S.(1992) 210

no capitals except for proper nouns and  
sentence start;

v.1.3 comma after 'pomp' inserted;

1.4 comma replaces parenthetical dash;

v.2.4 'who has atonement made' replaces  
'and has our ransom paid'.

284

*Break forth, O pure celestial light (1980)*  
(Translation)

The first verse was translated by J.Troutbeck.

U.M.H.(1989) 223

no capitals except for proper nouns and  
sentence start;

v.1.1 'beauteous heavenly' replaces 'pure  
celestial';

v.3.5 'the' replaces 'be', comma inserted after  
'thanks';

3.6 semicolon replaces colon;

3.8 'This' replaces 'the'.

108

*But here's a bouncing ball (1972)*

See

We haven't come from afar

184

By gracious powers so wonderfully sheltered  
(1972)

Ec. P. (1973) 57

no capitals except for proper nouns and  
sentence start;

v.1.1 'pow'rs' ;

omits v. 5 .

C. D.(1980) 48.

printed as prose with line break.

v.1.1 'shelter'd';

v.5.2 colon replaces hyphen.

H.1980 (1980) 695 & 696

(hymn printed twice as numbers. 695 & 696  
for two different tunes given separate word  
entries)

184 continued

no capitals except for proper nouns and sentence start, apart from v.4.2 'Sun' ;  
omits v.5

S.o.T.&P.(1980) 63

v.1.1 'shelter'd';

v.2.2 semicolon replaces period at line end;

v.3.2 'sorrow' replaces 'suffering';

3.4 omits commas in mid-line; 'belov'd';

v.4.1 omits commas in mid-line;

4.2 'sun' in capitals;

omits v.5

Suppl. Bk. H.(1982) 867

lower case in all verses for lines two and four; capitals at start of line three, disregarding punctuation.

v.1.1 'shelter'd';

v.2.2 semicolon replaces period at line end;

v.3.4 omits commas after 'good' and 'beloved';

v.4.1 omits comma after 'again' and 'world';  
omits v.5.

A.S.(1983) 117

all verses 2 & 4 omit capitals at line start;  
v.1.1 'shelter'd' ; 1.2 comma after 'waiting' ;

v.2.2 semicolon replaces period;

v.3.3 omits comma at line end;  
3.4 omits commas mid-line;

v.4.1 omits commas mid-line;  
omits v.5.

H.S.(1984) 83

all verses 1 & 3 use capitals at line start;  
v.1.1 'shelter'd' ; 1.2-4 in lower case;

v.2.2 semicolon replaces period;  
2.3 comma at line end;

v.3.2 'sorrow' replaces 'suffering' ;  
3.4 omits commas after 'good' and 'belov'd';  
3.4 'belov'd' ;

v.4.1 omits commas after 'again' and 'world';  
4.2 'sun' in capitals;

omits v.5.

R.i.t.L.(1985) 55

no capitals except for proper nouns and  
sentence start;

v.3.4 omits commas;

v.4.1 omits commas after 'again' and 'world';  
omits v.5

U.M.H.(1989) 517

no capitals except for proper nouns and  
sentence start;

v.3.2 'sorrow' replaces 'suffering';

3.4 omits commas;

v.4.1 omits commas;

omits v.5.

P.H.(Knox) (1990) 342

v.1.2 inserts comma after 'waiting';

v.2.2 semicolon replaces period at line end;

v.3.4 omits commas after 'good' and 'beloved';  
v.4.1,2 & 4 : 'you', 'your' and 'yours' in upper  
case.

B.P.&W.(1991) 117

no capitals except for proper nouns and  
sentence start;

v.1.2 comma inserted after 'waiting';  
1.4 'meet' replaces 'greet';

v.2.1 'are our hearts' replaces 'is this heart';  
2.1 'their' replaces 'its';

v.3.3

'We take it gladly, trusting though with  
trembling' replaces:  
'We take it thankfully and without trembling';  
3.4 omits commas after 'good' and 'beloved';

v.4.1

'If once again, in this mixed world' replaces:  
'Yet when again, in this same world,';

4.3

'We shall recall what we have learned thro'  
sorrow'  
replaces :  
'We shall remember all the days we lived  
through';

4.4 'and dedicate our lives to you alone'

replaces:

'And our whole life shall then be yours alone';

v.5.1 'as' replaces 'when';

5.2-4 reads as follows:

'open our ears to hear your children raise  
from all the world, from every nation round

us,

to you their universal hymn of praise.'

R.&S.(1991) 486

no capitals except for proper nouns and  
sentence start;

v.1.2 inserts comma after 'waiting';

v.2.2 semicolon replaces period at line end;

v.3.4 omits commas after 'good' and 'beloved';

v.4.1 omits comma after 'again' and 'world';

4.2 'sun' in capitals.

omits v.5.

N.H.C.&S.(1992) 467

v.1.3 inserts comma at line end;

v.2.2 semicolon replaces period at line end;

2.3 inserts comma at line end;

v.3.4 omits commas after 'good' and 'beloved';

v.4.1 Omits comma after 'world';

4.2 'sun' in upper case;

omits v.5

By the Cross which did to death our only  
Saviour (c. 1974) Translation from French.

C. D.(1980) 78

v.1. 7 'Calv'ry's' ; 1.8 'ev'ry' ;

vv.1 & 2.9 'Conqu'ring' ;

v.3.2 'for' replaces 'of';

3.5 'Christ Jesus' replaces 'Jesus Christ' ;

v.4 .2 'bride' in lower case;

4.6 'Priesthood' in capitals.

C.C.H.(1984) 419

no capitals except for proper nouns, sentence  
start and 'Cross' ;

in all verses 9 'Church' replaces 'people';

vv.1&2.3, 6, &9 in bold type;

v.1.7 'Calv'ry's'; 1.8 'ev'ry';

v.2.1 capitalises 'Blood' ;

v.3.1 'Calv'ry's'; 3.2 'for' replaces 'of' ;

v.4.2 'for bride' replaces 'for his Bride' ;

4.3 period replaces exclamation at line end;

4.7 'Priesthood' capitalised;

v.5.8 'for our food' replaces 'for our good';

81

*Christ has died (1980)*

See

This is the threefold truth

145

Christ is preached in Caesarea

2

Christ is the World's Light, he and none other  
(1968)

H.&S.(1969) 8 ; B.P.(1981) 9

P.&T.(1985) 11

R.Coll.S.Bk.(undated) 804

no capitals except for proper nouns and  
sentence start;

vv1-3 'light', 'peace', 'life' in lower case;

v.1.1 colon replaces semicolon at line end;

v.1&2.2 semicolon replaces period;



2 continued

v.2.1 colon replaces semicolon at line end;  
v.3.3 inserts comma after 'He' and 'us';

v.4.3 semicolon replaces colon at line end.

S.C.(undated) 84

no capitals except for proper nouns and  
sentence start;

vv.1-3 'light' , 'peace' , 'life' in lower case;

v.1.2 & v.3.2 'brother' in lower case;

v.2.2 'another' replaces 'brother' .

26 H.(1971) 2

v.3.3 'He' followed by comma.

Ec.P.(1973) 66

lower case for 'light' , 'brother' , 'peace' and  
'life' ;

v.4.3 'man' in lower case.

H.f.C.(1974) 28

v.3.3 inserts commas after 'He' and 'us';

2 continued

v.4.3 'man' in lower case.

S.i.S.(1976) 2

vv.1 & 3.2 'brother' in lower case.

O.W.S.(1978) 16

v.3.3 inserts comma after 'He' ;

v.4.3 'man' in lower case.

W.O.V.(1979) 191

no capitals except for proper nouns and  
sentence start;  
throughout, 'light' , 'peace' and 'life' in lower  
case.

vv.1-4 last lines italicised;

v.4.1 'no other' replaces 'none'.

B.o.W.(1979) 59

no capitals except for proper nouns and  
sentence start;

v.3.3 'Brother' in capitals.

3.1 'life' in lower case.

2 continued

P.i.P.(1979) 32

v.3.1 omits semicolon at line end;

v.4.3 'man' in lower case.

C.D.(1980) 97

omits Braley' s capitals for 'brother', 'peace'  
and 'life' .

C.B.W.2 (1980) 543

omits Braley' s capitals for 'light' , 'peace' ,  
'life' , 'brother' , 'man' .

M.H.F.T.(1980) 107

no capitals except for proper nouns and  
sentence start.

S.o.T.&P.(1980) 82

all verses end with exclamation;

vv.1&3.2 'brother' in lower case;

3.2 omits parenthetical dash at line end;

v.4.3 'man' in lower case.

2 continued

H.F.T.C.(1982) 321

no capitals except for proper nouns and  
sentence start;

v.2.4 ends with exclamation.

H.&P.(1983)

v.2.2 'No one' replaces 'No man'.

H.A.&M.(New Std.)(1984) 440

no capitals except for proper nouns and  
sentence start;

v.1.1 colon replaces semicolon at line end;

1.2 semicolon replaces period at line end;

v.2.1 colon replaces semicolon at line end;

2.2 semicolon replaces period at line end;

v.3.3 inserts comma after 'he' ;

v.4.3 semicolon replaces colon at line end.

2 continued

C.C.H.(1984) 428

no capitals except for proper nouns and  
sentence start;

arranged as six line verses with

'gloria' in bold type.

v.1. 'no other' replaces 'none other'.

H.S.(1984) 127

vv1-3.1 'light', 'peace', 'life' in lower case;

'Christ' replaces 'he' ;

v.1.2 'brother' in lower case;

v.2.2 'another' replaces 'brother' ;

v.3.3.inserts commas after 'He' and 'us' .

7th D.A.H.(1985) 234

no capitals except for proper nouns and  
sentence start;

exclamation at end of all verses;

v.1. 1&2 'he' in capitals; 1.3 'him' in capitals;

1.4 exclamation at line end;

v.2.1 'he' in capitals;

2 continued

2.2 'him' in capitals ;  
'another' replaces 'his brother';

v.3.1 'he' in capitals;  
3.2 'brother' in lower case;  
3.2 omits parenthetical dash at line end.

A. P.(1987) 719.

no capitals except for proper nouns and  
sentence start;

vv.1-3 'light', 'peace', 'life' in lower case;  
v.1.2 'the' replaces 'our' .

U.M.H.(1989) 188

no capitals except for proper nouns and  
sentence start;  
exclamation at end of all verses.  
vv.1-3 'he' is replaced by 'Christ';  
v.2.2 'No one' replaces original text, 'no man'.

B.P.&W.(1991) 34

no capitals except for proper nouns and  
sentence start;

2 continued

vv1-3.1 'light', 'peace' and 'life' in lower case;  
1&3.2 'brother' in lower case;  
1.4 italicised;

v.4.2 colon replaces semicolon at line end;  
4.3 'man' in lower case.

R.&S.(1991) 600

no capitals except for proper nouns and  
sentence start;

v.2.2 'a' replaces 'his'.

U. S.(1991) 128

Kristus er verdens lys.

C.W.(1993) 343

exclamation at end of all verses;  
vv.1.2 & 3.1 'light', 'peace' and 'life' in lower  
case; 'Christ' replaces 'he';  
1.2 'brother' in lower case;

v.2.2 'man' replaced by 'one';  
'brother' replaced by 'another';

2 continued

2.3 'with' replaces 'in';

v.3.2 'brother' in lower case followed by period replacing parenthetical dash;

3.3 'redeemed' replaces 'redeems';

v.4.3 'with us' replaces 'in Man'.

S.t.t.L.(1993) 150

v.1.2 & 3 'he' in capitals;

v.2 & 3.1 'he' and 2.2 'him' in capitals;

v.4.3 'man' in lower case; 'brother' in capitals.

- 115            Come, celebrate with us (1982)
- 263            Come, let us all renew the vows (1985)
- 262            *Come quickly Lord*, they prayed (1988)

W.S.(1992) 16

no capitals except for proper nouns and sentence start;

v.1.1 speech marks replace italics;

v.3.1 'Were you to come' replaces 'But if you come' .



69 Daily we come, dear Master (1982)

67 Dark against an eastern sky (1975)

P.i.P.(1979) 72

Original second verse, as punctuated in  
Braley:

Every man prepares to die  
Roman soldiers marching  
Down with Parthia! is their cry  
Roman soldiers marching  
Every battle is the last,  
Roman soldiers marching  
Pax Romana cannot last  
Roman soldiers marching

289 Dear Lord from youth to age (1986)

240 Father, in weakness give us strength (1985)

R.H.H.(1990) 25

no capitals except for proper nouns and  
sentence start.

199 Father of every race (1961)

223 For each kind of music that adds a dimension  
(1986)

102 For forty days we mourn the day (1981)

20 For the fruits of his creation (1970)

S.o.W.(1980) 78

P.&T.(1985) 15

R.Coll.S.Bk.(undated) 807

no capitals except for proper nouns and  
sentence start;

v.1.6 & v.2.7 'men' as in original text;

v.3.3 'all men' as in original text;

3.7 inserts comma after 'all'.

S.C.(undated) 545

v.1.1 'fruit' singular; 1.3 'His' capitalised;

v.3.1 'the Spirit' replaces 'his Spirit' ;

3.7 comma after 'Most of all,'.

26 H.(1971) 15

Throughout, 'thanks be to God' is treated as

half line with no capitals.

v.1.6, v.2.7 'men' and v.3.3 'all men' as in original text;

1.7 'Most of all' followed by comma.

P.T.L.(1972) 262

v.1.6, v.2.1.7 'men' and v.3.3 'all men' as in original text.

H.f.C.(1974) 13

'thanks be to God' printed as half line omitting capitals for 'thanks';

v.1.6 'men' as original text;

1.8 exclamation at line end;

v.2.2,4 & 8 printed as half lines;

2.7 'men' as original text;

v.3.3 'all men' as original text;

3.7 inserts comma after 'all'; exclamation at line end.

L.B.W.(1978)

v.1.1 'all' replaces 'his';

20 continued

1.6 & v.2.7 'we' replaces 'men';  
v.3.3 'we all' replaces 'all men'.

P.i.P.(1979) 16

v.1.7 'safe keeping' omits hyphen.

C.B.W.2 (1980) 678

'thanks' in lower case throughout;  
v.1.3 'ev'ry' ;  
v.2.7 'men' as in original text.

M.H.F.T.(1980) 124

no capitals except for proper nouns and  
sentence start;  
v.2.7 'men' as in original text.

S.o.T.&P.(1980)13

verses 1.2 & 3.2 & 4  
period replaces semicolon at line end;  
v.1.1 'fruit of all' replaces 'fruits of his';  
v.3.1 'the' replaces 'his'.

20 continued

B.P.(1981) 18

all verses omit capitals for 'thanks' .

H.o.t.S.(1981) 73

in verses 1&3.2 & 4 no capitals for 'thanks';

verses 1&3.8 exclamation at line end;

v.1.1 'all' replaces 'his';

1.3 'these' replaces 'his';

v.3.7 comma inserted after 'all'.

H.(1982) 424

No capitals except for proper nouns and sentence start.

v.1.1 'fruit of all' replaces 'fruits of his' ;

v.2.2,4 & 8 'be done' replaces 'is done';

v.3.1 'the Spirit' replaces 'his Spirit' .

H.F.T.C.(1982) 286

no capitals except for proper nouns and sentence start;

v.3.2,4,&8 exclamation replaces semicolon;  
3.6 semicolon replaces comma at line end;  
3.7 inserts comma after 'all' ;  
3.8 exclamation replaces period at line end.

H.&P.(1983) 342

v.3.7 comma inserted after 'all'.

C.C.H.(1984) 461

No capitals except for proper nouns and  
sentence start;

v.2.7 'men' and v.3.3 'all men'  
as in original text.

H.A.&M.(New Std.)(1984) 457

no capitals except for proper nouns and  
sentence start;

v.1.6 'men', v.2.7 'men' and v.3.3 'all men'  
as in original text;  
1.7 inserts comma after 'all' .

H.S.(1984) 95

four line verses replace eight line verses;  
no capitals throughout for 'thanks' ;  
v.1.1 'fruit' replaces 'fruits'; 'all' replaces  
'his' ;

v.3.1 'the' replaces 'his' ;  
3.4 inserts comma after 'all' .

R.i.t.L.(1985) 21

no capitals except for proper nouns and  
sentence start;  
verses 1&3.8 exclamation at line end;  
v.1.3 'ev'ry';

v.3.7 inserts comma after 'all'.

7th D.A.H.(1985) 558

no capitals in verses 1&3.2 & 4 for 'thanks';  
v.1.1 'his' in capitals;  
1.3 'the' replaces 'his';  
1.6 original text: 'men';  
1.8 exclamation at line end;  
v.2.7 original text 'men';

v.3.1 'his' in capitals;  
3.3 original text: 'all men';  
3.7 inserts comma after 'all';  
3.8 exclamation at line end.

S.J.(1989) 591

verses 1,2 & 3.2 & 4 period replaces semicolon  
at line end;

v.1.1 'fruit' in singular; 'all' replaces 'his';  
1.3 'His' in capitals;

v.3.1 'the' replaces 'his';  
3.7 inserts comma after 'all'.

U.M.H.(1989) 97

v.1.1 'this' replaces 'his';  
1.3 'good' replaces 'his';

v.3.1 'the Spirit' replaces 'his Spirit';  
3.7 inserts comma after 'all'.

B.o.P.(1990) 91

no capitals except for proper nouns and

sentence start;

v.1.1 'fruit' replaces 'fruits';

1.1 'all' replaces 'his';

1.3 'good' replaces 'his';

v.3.1 'the' replaces 'his';

3.7 inserts comma after 'all'.

P H.(1990) 553

v.1.1 'fruit' replaces 'fruits'; 'all' replaces 'his';

1.2 period replaces semicolon;

1.3 'the' replaces 'his';

1.4 period at line end;

v.2.2,4 &8 'be' replaces 'is';

2.2 &4 period at line end replaces semicolon;

v.3.1 'the' replaces 'his';

3.2 &4 period at line end replaces semicolon.

B.H.(1991) 643

all verses lines 2 &4 have period at line end;

v.1.1 'fruit' replaces 'fruits';

1.1 'all' replaces 'his';

20 continued

1.3 'his' in capitals; 'ev'ry';

v.3.1 'the' replaces 'his';

v.4.2 inserts comma after 'all'.

B.P.&W.(1991) 123

no capitals except for proper nouns and  
sentence start;

v.3.1 'harvest' replaces 'harvests';

3.4 inserts comma after 'all'.

R.&S.(1991) 42

no capitals except for proper nouns and  
sentence start;

v.1.1 'all' replaces 'his';

v.3.1 'the' replaces 'his';

3.7 inserts comma after 'all'.

N.H.C.&S.(1992) 71

v.1.1 'fruit' replaces 'fruits';

20 continued

- 1.1 'all' replaces 'his';
- 1.2 period at line end;
- 1.3 'God's' replaces 'his';
- 1.4 period at line end;

verses 2 & 3.2 & 4

period replaces semicolon at line end.

C.W.(1993) 611

verses 1-3.2 & 4

period replaces semicolon at line end;

- v.1.1 'fruit' replaces 'fruits';
- 1.3 'ev'ry';

- v.2.2 and 4 'be' replaces 'is';
- 2.8 'be' replaces 'is';

- v.3.1 'the' replaces 'his';
- 3.7 'love' in upper case.

S.t.t.L.(1993) 773

vv.1-3.2 & 4

period replaces semicolon at line end;

- v.1.1 'fruit'; 'all' replaces 'his';
- 1.3 'his' in capitals; 'ev'ry';

20 continued

v.3.1 'the' replaces 'his';  
3.7 inserts comma after 'all'.

J.(1994) 418

capitals throughout for 'Thanks' & 'God';  
v.1.2 'the' replaces 'his';

v.3.4 omits comma after 'all'.

- 213 Forty years the Chosen People (1986)
- 218 For us all a child was born (1983)
- 170 Friends, we begin tomorrow (1980)
- 3 Glorious the day when Christ was born (1969)

H.&S.(1969) 20

v.1.2. 'caesars' in lower case;  
v.2.2. 'Friend' in capitals.

26 H.(1971) 3

Alleluias omitted from text but included in  
set tune.

3 continued

v.1.2 'caesars' in lower case;  
v.2.2 'Friend' in capitals.

M.H.&S.S.(1971) 52

v.1 omits Alleluia from body of verse; three  
alleluias at end of each verse.

v.3.1 'days' replaces 'day' ;

v.4.1 'fulfills' replaces 'fulfils' .

P.T.L.(1972) 20

v.1.1 Alleluia at line end; 1.2 'caesars' in  
lower case;

'Alleluia' in italics after lines 1-4  
omitted in verses 2,3 and 4 ;

v.4.3 'light' in lower case.

Ec.P.(1973) 63

omits italics for alleluias throughout;

v.2.2 'friend' capitalised;

v.2.3 and 4 'he' capitalised

v.3.1 'days' replaces 'day'.

3 continued

W.2 (1975) 91

Omits alleluias in verses, includes three in final line of each verse.

S.o.T.&P.(1980)40

omits alleluias in all verses;  
all verses end with period;  
v.1.2 'caesars' in lower case;

v.2.1 inserts commas at line end;  
2.2 'friend' in capitals;

v.3.2 semicolon replaces comma at line end.

H.1982 (1982) 452

v.1.4 'which mortals need' replaces :  
'Which all men need';  
v.4.2 'self' replaces 'man' .

H.S.(1984) 77

Alleluias not in italics;  
v.1.1 inserts comma at line end;  
1.7 'we all' replaces 'all men' ;

3 continued

v.2.2 'friend' in capitals;  
2.4 period replaces semicolon at line end;

v.3.1 'days' replaces 'day' ;  
3.2 semicolon replaces comma at line end;  
3.4 period replaces semicolon at line end;

v.4.2 'self' replaces 'man' .

R.&S.(1991) 263

throughout two alleluias, printed at lines 3  
and 6, replace three alleluias;

v.1.4 period replaces colon at line end;

v.2.2 'friend' in capitals;

v.4.2 'self' replaces 'man';  
4.4 period replaces semicolon at line end.

N.H.C.&S.(1992) 570

v.1.1 omits italics for 'Alleluia';  
v.2-4.4 period replaces semicolon at line end;

v.3.1 'days' replaces 'day';  
v.4.2 'self' replaces 'man'.

270 God bless us all who at this time (1988)

21 God in his love for us lent us this planet  
(1973)

16 N.H.St. Env.

H.o.t.S.

E.P.(1973) 75

v.1.1 'his' capitalised;

v.3.1 uses original text:

'the wars of man' not 'our human wars'

3.3 'Now we pollute it, in cynical silence' ;

as in original text;

v.4 as in original text reads:

Casual despoilers, or high priests of Mammon,

Selling the future for present rewards,

Careless of life and contemptuous of beauty:

Bid us remember the earth is the Lord' s!

v.5.2 'his' capitalised

5.3 as original text:

'Now from pollution, disease and

damnation' .

P.i.P.(1979) 21

v.3.1 'the wars of man' as in original text.

H.o.t.S.(1981) 402

v.1.2 semicolon replaces colon;

v.2.4 'undreamed' hyphenated;

v.3.1 'tragic' replaces 'human'; 'our' replaces 'its';

3.2 'earth' in capitals; period replaces semicolon at line end;

3.3 as original text:

'Now we pollute it, in cynical silence';

3.4 'poison' replaces 'poisoned';

v.4 as original v.4:

'Casual despoilers, or high-priests of Mammon';

4.4 'us' replaces 'them'; comma replaces colon after 'us'; exclamation at line end.

omits v.5

A.S.(1983) 121

v.1.2 semicolon replaces colon at line end;

v.2.4 'un-dreamed' hyphenated;

v.3.1 'the wars of man' as in original text;

3.1 'his' as in original text;

3.2 period replaces semicolon at line end;

3.3 'Now we pollute it, in cynical silence'  
as in original text;

v.4 reads as original v.4:

'Casual despoilers, or high-priests of  
Mammon' ;

v.5 (v.4 in Braley)

5.1 period at line end;

5.3 reads as in original text:

'Now from pollution, disease, and damnation' ;

5.4 inserts comma after 'Lord' .

H.&P.(1983) 343

v.2.4 'undreamed-of' hyphenated;

v.4.4 inserts comma after 'Lord' .

P.G.(1984) 41

no capitals except for proper nouns and  
sentence start .

21 continued

7th.D.A.H.(1985) 641

v.1.1 'his' in capitals;

v.2.4 'undreamed' hyphenated;

v.4.2 'his' in capitals.

R.&S.(1991) 85

no capitals except for proper nouns and  
sentence start;

v.4.3 omits comma after 'misuse'.

H.i.T.(1992) p.31

no capitals except for proper nouns and  
sentence start;

v.4.3 reads as original text:

'Now from pollution, misuse, and destruction'

4.4 inserts comma after 'Lord'.

N.H.C.&S.(1992) 61

no capitals except for proper nouns and  
sentence start;

21 continued

v.1.1 'out of love' replaces 'in his love';  
1.2 semicolon replaces colon;

v.3.3:

'Now we pollute it, in cynical silence'  
as in original text;

Includes v.4 from original version:

'Casual despoilers, or high-priests of  
Mammon';

v. 5 (v.4 in Braley);

5.2 'God's' replaces 'his';

5.4 inserts comma after 'Lord'.

W.S.(1992) 30

no capitals except for proper nouns and  
sentence start;

v.2.3 omits comma after 'all' and 'it' ;

2.4 'un-dreamed' hyphenated;

v.3.1 and 2 comma replaces semicolon at line  
end;

v.4.3 'damnation' as in original text,  
omits comma at line end;

4.4 inserts comma after 'Lord' ; replaces  
exclamation at line end with period.

- 287 God is God and his the glory (1985)
- 219 God is good! How God has helped us (1989)
- 76 God is here! As we his people (1978)

S.t.B.(1990)  
translation into Mandarin

P.i.P.(1979) 127

v.1.1 'People' in capitals;  
v.3.3 inserts comma after 'Here'  
3.4 inserts comma after 'us' ;

v.4.3 'Gospel' in capitals;  
4.8 second 'We' in capitals.

S.o.T.&P.(1980) 45

v.1.1 'people' in capitals;  
1.7 'the' replaces 'his';

v.2.3 inserts comma after 'font';

v.3.3 inserts comma after 'here'; omits  
comma after 'taken';

76 continued

3.4 period replaces comma at line end;

v.4.2 omits comma at line end.

H.F.T.C.(1982) 560

no capitals except for proper nouns and  
sentence start;

verses 1&2.4 colon replaces period;

v.2 .6 & 7 omit Braley' s commas;

v.3.2 semicolon replaces comma;

3.3 inserts comma after 'Here' ;

3.4 colon replaces comma at line end;

v.4.1 'Kingdom' in capitals;

4.4 colon replaces period;

4.6 semicolon replaces colon.

M.H.F.T.(1980) 131

no capitals except for proper nouns and  
sentence start, apart from v.3 'Shepherd'  
& 'Servant' & v.4 'Kingdom' .

H.&P.(1983) 653

v.3.4 inserts comma after 'us'.

H.S.(1984) 91

in all verses lines 2-4,6-8 in lower case;  
v.2.3 inserts comma after 'font' .

H.A.&M.(New Std.)(1984) 464

no capitals except for proper nouns and  
sentence start;

v.1.1 semicolon replaces exclamation;

v.2.3 comma replaces semicolon at line end;

2.4 semicolon replaces period;

2.6 omits comma after 'silence' ;

2.7 omits comma after 'here' and 'renewal' ;

v.3.3 inserts comma after 'here' ;

3.4 inserts comma after 'us' ;

3.4 period replaces comma at line end;

v.4.2 omits comma at line end;

4.6 period replaces colon at line end;

4.8 exclamations replaced by comma and  
period respectively.

R.i.t.L.(1985) 23

v.1.2 semicolon replaces colon;

v.2.4. hyphenates 'undreamed';  
v.4.2 omits comma after 'ours'.

7th D.A.H.(1985) 61

v.1.1 'his' in capitals;  
1.7 'the' replaces 'his';

v.2.3 inserts comma after 'font';  
2.4 'Word' replaces 'cross';

v.3.3 inserts comma after 'Here';

v.4.1. 'church' and 'kingdom' in lower case;  
4.4 'your' in capitals;  
4.7 & 8 'you' in capitals.

H.Suppl.2 (1987) 1

no capitals except for proper nouns and  
sentence start;

v.1.1 'people' in capitals;  
v.2.5 inserts comma after 'Here';

v.3.2 semicolon replaces colon;  
3.3 inserts comma after 'here';  
3.5 inserts comma after 'Here'.

U.M.H.(1989) 660

No capitals except for proper nouns and sentence start;

v.1.1 'your' replaces 'his';

1.7 'the' replaces 'his';

v.2.3 inserts comma after 'font';

v.3.2 semicolon replaces comma ;

3.4 inserts comma after 'us';

v.4.1 'church' and 'kingdom' in lower case;

4.2 omits comma at line end;

4.3 semicolon replaces comma;

4.6 semicolon replaces colon;

4.8 second 'we' in capitals.

P.H.(Knox)(1990) 461

'you' and 'your' capitalised throughout;

v.1.1 'Your' replaces 'his' ;

v.4.1 'church' and 'kingdom' in lower case.

H.S.91 (1991) 777

v.1.4 colon replaces period;

v.2.3 comma replaces semicolon at line end;  
2.4 colon replaces period;  
2.6 omits comma after 'silence';  
2.7 omits comma after 'Here' and 'renewal';

v.3.2 semicolon replaces comma;  
3.3 inserts comma after 'Here';

v.4.1 'church' and 'kingdom' in capitals;  
4.4 colon replaces period;  
4.7 omits comma after 'We';  
4.8 second 'we' in capitals.

N.H.C.&S.(1992) 333

v.1.1 'your' replaces 'his';  
1.7 'the' replaces 'his';

v.2.5 inserts comma after 'Here';

v.3.2 semicolon replaces comma;  
3.3 inserts comma after 'here';  
3.4 period replaces comma at line end;

v.4.1 'kingdom' in lower case;  
4.2 omits comma at line end;  
4.6 semicolon replaces colon at line end;  
4.8 upper case for second 'we'.

C.W. (1993) 532

v.2.2 period replaces semicolon;  
2.3 inserts comma after 'font';  
2.6 inserts comma after 'here';

v.3.2 semicolon replaces comma;  
3.3 inserts comma after 'here';

v.4.3 semicolon replaces comma;  
4.6 semicolon replaces colon;  
4.7 omits comma after 'we';  
4.8 second 'we' in upper case.

54

God is our Song and every singer blest (1974)

7th D.A.H.(1985) 22

v.1.2 omits commas after 'who' and 'him';

v.2.2 'him' in capitals;

v.3.2 'our human wrath' replaces 'the wrath of man'.

A.V.F.H.(1990)21

no capitals except for proper nouns and sentence start.

H.i.T.(1992) p.122

no capitals except for proper nouns and sentence start;

v.2.2 inserts comma after 'him';

v.3.2 'all human wrath disowns'.

replaces 'the wrath of man disowns'.

196

God lit a flame in Bethlehem (1928)

264

God of the nations, God of all who live (1986)

N.H.C.&S.(1992) 431

v.2.1 semicolon replaces comma.

226

God rested on the Seventh Day (1989)

N.H.C.&S.(1992) 370

v.1.3 'but' replaces 'and';

v.3.6 inserts comma after 'lax';

v.4.2 colon replaces comma;

4.5 inserts comma after 'keep' and 'care'.

- 73 God saw that it was good (1976)
- 175 God triumphs, for he is righteous (1972)
- 165 Good neighbours, do not ask them why (1980)
- G.Bk.C (1980) 99
- 38 Great our joy as now we gather (1972)
- 7th D.A.H.(1985) 59
- v.1.4 'thro'; 'his' in capitals;  
1.6 & 7 'his' in capitals;
- v.2.7 'shepherd' and 'his' in capitals.
- 179 *Have mercy, Lord (c.1974)*  
See  
Sun of Righteousness
- 136 He healed the darkness in my mind (1982)
- M.W.H.A.W.(1982) 6
- \* Hear how one Christian Troubadour (1980)
- G.Bk.C.(1980) 82



- 70 His the gracious invitation (1977)
- 241 Honour God' s saints, however lowly (1985)
- 186 Hosanna! Come and see (1974)
- \* How ancient our church, still here on its hill  
(1990)
- 37 How blest are they who trust in Christ (1972)

R.i.t.L.(1985) 591

no capitals except for proper nouns and  
sentence start;

v.3.2 'human' replaces 'natural'.

U.M.H.(1989) 654

no capitals except for proper nouns and  
sentence start;

v.1.2 semicolon replaces colon.

H.i.T.(1992) p.44

no capitals except for proper nouns and  
sentence start;

v.1.3 'we' replaces 'they'.

C.W.(1993) 607

v.1.2 period replaces colon;

1.3 'we' replaces 'they';

v.3.2 inserts comma at line end.

82 How can we sing our songs of faith (1981)

92 How clear is our vocation, Lord (1980)

Scrapbook 24, p.3 shows v.1.4 changed from  
'daily own' to 'daily earn';

Braley notes Russell Schutz-Widmar's  
criticism of this first draft which  
contained 'own' in v.1.4, not 'learn' as  
printed here.

v.3.1 'We mark Your Saints, how they became'  
this is the original text, later changed to  
'We marvel how your saints' ;

H.S.(1984) 36

capitals in lines 1,3 &5 in all verses.

R.i.t.L.(1985) 433

no capitals except for proper nouns and

sentence start;

v.3.1 uses the original text:

'We mark your saints, how they became'.

P.H. (Knox)(1990) 419

'You' and 'Yours' capitalised throughout;

N.H.C.&S.(1992) 506

v.1.5 comma replaces period at line end;

v.2.2 comma replaces semicolon;

2.3 omits comma after 'mind';

2.5 comma replaces colon;

v.3.2 comma replaces semicolon;

v.4.6 inserts period at line end.

133

How crowded the Pool of Bethesda (1982)

M.W.H.A.W.(1982) 4

v.2.4 'the kingdom' replaces 'his Kingdom'.

189

How dark was the night of his coming (1974)

P.i.P.(1979) 44

A.P.(1987) 740

No capitals except for proper nouns and sentence start;

v.1.4 exclamation replaces period;

1.6 'what' in lower case;

v.2.1 & 4 only, capitalised;

v.3.4, 6-8 in lower case.

265 How good it is in praise and prayer (1984)

118 How good it is when we agree (1982)

\* How great a debt we owe (1992)

201 How great a mystery (1980)

I.B.o.H.(1980) 8

v.1.2 omits comma after 'Lord';

v.2.1 'history' in lower case;

v.4.2 'for' replaces 'with'.

120 How great our debt to pioneers, who in our nation's youth (1982)

- 78                   How great the debt we owe (1978)
- P.i.P.(1979) 137
- 143                  How hard it was for them to stay (c.1982)
- 210                  How long the prophets cried, how long (1989)
- 271                  How many are the saints of God (1984)
- 131                  How many evils spoil our lives (1982)
- \*                    How many friends there are in Christ (1993)
- 274                  How many saints our God has given (1985)
- 242                  How privileged we are (1989)
- 35                   How rich at Eastertide (1982)

R.i.t.L.(1985) 329

(Braley does not include this when listing  
F.P.G.'s hymns in the above hymnal)  
no capitals except for proper nouns and  
sentence start;

v.1.1 inserts commas after 'rich' and  
'Eastertide';

1.2 comma replaces colon at line end.

- 100                    How rich is God' s creation (1989)
- 272                    How right it is to celebrate (1989)
- 119                    How right that we should offer (1981)
- 243                    How sacred is this place (1982)
- A.V.F.H.(1990) 28
- no capitals except for proper nouns and  
sentence start.
- 286                    How shall we thank the God of grace (1983)
- Scrapbook 31, p.21; v.2.2 changed after the  
opening ceremony to give general use, from:  
'And care in time to come'            to:  
'Through all the years to come'.
- 266                    How short a time our church' s years(1985)
- 197                    How wonderful this world of Thine (1947)
- Ch.H.3rd (1973)
- S. H. B.(1950) 33; S.S.P.(1958) 133
- v.1.6 in both above texts: 'Thee' replaces 'God'

H & P (1983) 336

v.1.1 'thine' in lower case;

1.2 comma replaces period at line end;

v.3.2 comma inserted after 'spring';

v.4.1 'thou' in lower case; parenthetical dash replaces colon;

4.3 'thee' in lower case;

4.4 inserts comma at line end.

H S (1984) 22

v.1.1 'thine' in lower case;

1.4 'thy' in lower case;

1.6 'thee' replaces 'God' ;

v.2. no capitals except first word;

v.4 no capitals except:

'O' in 4.1 & 4 and 'Son' in 4.5;

v.5.1 semicolon at line end replaces colon.

N.H.C.&S. (1992)65

v.1.1 'thine' in lower case;

197 continued

1.2 comma replaces period at line end;

v.3.2 comma inserted after 'spring';

v.4.1 'thou' in lower case; parenthetical dash  
replaces colon at line end;

4.3 'thee' in lower case;

4.4 comma at line end;

4.5 'thy' in lower case; 'word' replaces 'Son';

166

*Hurry, hurry brothers; do not more delay*  
*(1980)*

See

What tale is this?



H.S.(1984) 47

v.4 .1 'God' replaces 'He'.

R.i.t.L.(1985) 495

no capitals except for proper nouns and  
sentence start ;

v.3 asterisked to indicate alteration in text  
from particular to general use:

3.1 'unites' replaces 'has cause'.

N.H.C.& S.(1992) 516

v.1.3 'rock' in lower case;

v.2.1 comma replaces semicolon;

2.3 'God's' replaces 'his';

v.3.1 'unites' replaces 'has cause';

3.2 comma replaces semicolon at line end;

3.3 comma replaces colon;

v.4.1 'God' replaces 'He'; 'earth' replaces  
'world'.

140 It shocked them that the Master did not fast  
(1982)  
M.W.H.A.W.(1982) 1

155 It was fair weather when we set sail(1980)

162 It was Jesus who said we must persevere  
(1982)

154 Jesus Christ, for forty days (1975)

193 Jesus, how strong is our desire (1982)

244 Jesus, I know you came (1981)

A.V.F.H.(1990) 26

no capitals except for proper nouns and  
sentence start.

W.S.(1992) 43

no capitals except for proper nouns and  
sentence start;  
v1.2 colon replaces semicolon at line end;  
1.7 'and' replaces 'You'.

4 Jesus in the olive grove

[Second part of 'All is ready for the Feast!']

4 continued

26H.(1971) 12

omits last verse.

B.o.W. (1979) 114

v.3.1 'a dawn' replaces 'that dawn';

v.6.2 'has set' replaces 'shall set';

Omits last verse.

H.& P.(1983) 169

v.2.2 semicolon at line end;

v.4.2 period at line end;

v.5.3 'we' replaces 'men';

omits last verse.

107

Jesus is God's gift to us (c.1972)

P.i.P.(1979) 41

Refrain does not repeat 'The Christ Child'.

77

Jesus is the Lord of glory (1979)

P.i.P.(1979) 59

v.1.2 comma after 'me'.

202 Jesus, Redeemer, friend of the friendless  
(1982)

279 Lest we forget, let young and old (1983)

12 Let every Christian pray (1970)

B.P.(1981) 48

H.&P.(1983) 305

26 H.(1971) 11

Extra verse between verses 3 & 4:

New perils ring her round;  
Unsure, she loses ground,  
And fears the battle lost.  
Come, Spirit, come! revive  
In her the faith, the drive,  
The joy of Pentecost.

M.H.F.T.(1980) 145

no capitals except for proper nouns, sentence  
start and 'Church'.

H.F.T.C.(1982) 230

all verses no capitals except for proper nouns  
and sentence start;

v.1.2 colon replaces comma;

verses 3 & 4.3 and 6 semicolon replaces  
exclamation.

H.A.&M.(New Std.)(1984) 478

no capitals except for proper nouns and  
sentence start;

v.1.3 & 6 period replaces exclamation at line  
end;

vv.3 & 4.3 semicolon replaces exclamation at  
line end;

3 & 4.6 period replaces exclamation at line  
end;

P.H.(Knox)(1990) 130

v.2. 2 'church' in lower case ;

2.4 'God never has withdrawn' replaces  
'never has he withdrawn' ;

1.6 'the gifts' replaces 'His gifts' ;

v.3 omitted ;

v.4.5 'And help us' replaces 'And make us'.



5 continued

P.T.(1974) 47

S.o.W.(1980) 84

26 H (1971) 20

v.1.3 comma after 'Life'.

H.&S (1971) 85

v.1.3 comma after 'life';

v.2.1 period after 'loving';

v.3.4 'as Victim' in commas; exclamation at  
line end.

O.W.S.(1978) 58

v.2.1 no italics;

v.3.4 'victim' in lower case;

v.4.1 no italics, exclamation after 'loving'.

45

Life has no mystery as great (1974)

220

*Listen to what the handbells say (1983)*

See:

Repent the follies

26

Little children, welcome! (1972)

R.H.H. (1990) 26

no capitals except for proper nouns and  
sentence start;

v.3.2 'church' in lower case.

96

Lo! God's Son is now ascended (1980)

17

Long ago, prophets knew (1970)

26 H.(1971) 8; E.P.(1975)

16H. as S.Anth.(1978); B.o.W.(1979) 25

P.&T.(1985) 37

P.i.P.(1979) 29

v.4.2 'Bethl'em' replaces 'Bethlem';  
in final refrain 'When he comes' replaces  
'Jesus comes'.

M.H.F.T.(1980) 151

no capitals except for proper nouns and  
sentence start.

S.o.T.&P.(1980) 21

no italics for chorus;  
v.3.3 semicolon replaces colon at line end;  
3.5 period replaces comma at line end;  
omits exclamation in final chorus after first  
'Jesus comes'.

H.& P.(1983) 83

vv.2 & 3 print line 1 of chorus in italics;  
2.5 colon at line end;

3.3 semicolon replaces colon at line end;  
3.5 colon replaces comma at line end.

H.S.(1984) 68

no italics for chorus;  
'when he comes' replaces 'Jesus comes' in  
final chorus.

H.A &M.(New Std.) (1984) 484

no capitals except for proper nouns and  
sentence start;

17 continued

v.1.3 comma replaces semicolon at line end;  
v.2.5 colon replaces period at line end;

v.3.3 omits comma after 'womb';  
3.3 comma replaces colon at line end;

v.4.1 colon replaces exclamation;  
4.5 omits exclamation at line end;  
4.5 final chorus omits exclamation.

- 68 Look! the sun awakes the sky (1975)
- 203 Lord and Master (1978)
- 246 Lord, as worship starts (1984)
- 103 Lord, do you trust yourself to me? (1981)
- 91 Lord God, in whom all worlds(1979)
- 53 Lord God, when we complain (1975)
- 285 Lord, I know your Word will lead me (1988)  
Translation from Welsh
- 247 Lord in an hour of bleak despair (1984)
- 245 Lord, in our lonely hours (1988)

275 Lord, in your timeless Kingdom (1985)

89 Lord, I repent my sin (1981)

25 Lord Jesus, once a child (1971)

26 H (1971) 17

v.3.2 retains original 'In', not 'through';

v.4 (not in Braley):

A scholar in your school,  
And freed from every foe  
You fought and conquered, may this child,  
And all our children, grow.

v.5 .1 'their' replaces 'his/her/'.

P.i.P.(1979) 134

v.4.1 &3 'her' in brackets replaces oblique .

W.O.V.(1979) 415

no capitals except for proper nouns and  
sentence start;  
omits v.4 .

H.& P.(1983) 585

v.1.3 in italics and brackets at line end :  
'these little ones';

v.2.4 in italics and brackets at line end:  
'children such as these';

v.4.1 'his' in italics replaces 'his/her';

4.1 'her,their' in italics and brackets at line  
end;

4.3 'he' in italics replaces 'he/she';

4.3 'she,they' in italics and brackets at line  
end.

R.i.t.L.(1985) 531

no capitals except for proper nouns and  
sentence start;

v.1.3 brackets 'this little child of ours' with  
'these little children now';

v.2.4 brackets 'such a child as this' with  
'children such as these';

omits verse 4.

R.&S. (1991) 417

no capitals except for proper nouns and

sentence start;

v.1.3 'this little child' in italics at line end  
'these little ones' in italics and brackets;

v.2.4 'such a child as this' in italics;  
2.4 'children such as these' in italics and  
brackets at line end;

v.3.1 omits comma at line end;

v.4.1 'her' in italics; 'his/their' at line end  
in italics and brackets;

4.3 'she' in italics; 'he/they' at line end in  
italics and brackets.

142 Lord Jesus, you were homeless (c.1982)

182 *Lord, let us listen when you speak!* (1972)

See:

You are Christ's Feet here today

C. D (1980) 66

no italics for chorus;

v.1.5 'feet' and 1.6 'go' in lower case;

v.2.5 'eyes'; v.3.5 'hands';

v.4.5 'lips' all in lower case.

- 47 Lord, now it's time to pray (1974)
- 57 Lord of every art and science (1975)
- 215 Lord, we believe for us you lived and died  
(1989)
- 280 Lord, we come to ask your blessing(1986)
- 71 Lord, we have come at your own  
invitation (1977)

Original version 2 verses of 8 lines.

P.i.P.(1979) 140

4 line verses adopted

H.1982 (1982) 348

v.1.2 'as' replaces 'your';

1.3 original text: 'our vocation', not  
'dedication';

v.2 This verse was amended to remove the  
word 'seal' a significant word used in  
Baptism in U.S.A.

2.2

'Give it your seal of forgiveness and grace'

replaced by :

'ever to cherish the gifts you provide'

2.4 amended to fit above change:

'led by your Spirit, defender and guide';

H.& P.(1983) 700

v.2.4 'kingdom' in lower case.

P.H.(Knox)(1990) 516

v.4 omitted.

B.P.&W.(1991) 413

no capitals except for proper nouns and  
sentence start;

v.2.4 'Kingdom' in lower case.

N.H.C.&S.(1992) 389

v.1.2 omits comma after 'you', 'as' replaces  
'your', colon replaces semicolon at line end;

1.3 'our vocation' replaces 'dedication';

v.2.1 omits comma at line end;

2.2 see note on H.1982 re this change;

'ever to cherish the gifts you provide'

replaces:

'Give it your seal of forgiveness and grace';

2.3 omits comma after 'serve';

2.4 'led by your Spirit, defender and guide'

replaces:

'Lord, in your Kingdom, whatever our place';

v.3.2 comma inserted after 'renewed';

v.4.1 omits comma after 'world'.

- 248 Lord, when we find it hard to pray (c.1989)
- 256 Lord, when you came to seek the lost (1988)
- 249 Lord, when you gave your Church-to- be  
(1985)
- 66 Lord, when you singled out the Three (1978)
- P.i.P.(1979) 100

v.3.3 'had' as in original, not 'have'.

- 181 Lord, you are at many tables (1973)
- translated from German hymn: Sonne der  
Gerechtigkeit;  
text in Lieder Zum Kirchentag (1975)13
- C. D.(1980),159
- v.1.2 'guest' in lower case.
- 28 Lord, you do not need our praises(1971)
- 174 Lo! Today into our world the Word is born  
(1972)
- C. D.(1980) 63
- v.1.1 'today' in lower case; 'men' replaces  
'man'; 1.3 'Heav'n';  
vv.2 & 3.1 'today' in lower case;  
v.4.3 no contraction of 'offering' or  
'reverently';  
'Alleluia' capitalised throughout.
- 204 Love is the name he bears (1974)
- \* Love it is unites us (1989)

- 75 Loving Lord, as now we gather (1977)
- 30 Man cannot live by bread alone (1971)
- 257 Mary looks upon her child (c.1989)
- 156 Mary sang to her Son: 'Don't you cry, little one!' (1979)
- 84 Men go to God when they are in despair(1978)  
(never published)
- 217 Never shall we forget (1986)
- 100H.H.(1992) 83
- 51 Never was a day so bright (1974)
- 159 Nicodemus comes by night (1978)
- P.i.P.(1979) 93
- v.1.2 'him' replaces 'One';  
v.2.3 'He' followed by comma;  
v.4.2 'whose' replaces 'what'.
- M.W.H.A.W.(1982). 2
- v.1. 2 'one' in lower case ;

159 continued

v.4.2 'whose' replaces 'what'.

- 191 Now, as we keep this famous fast (1974)
- 148 Now David was a shepherd boy (1981)
- 121 Now God be praised, the work is done! (1975)
- 41 Now it is evening (1973)
- 228 Now, let us all, in hymns of praise (1982)

R.H.H.(1990) 28

no capitals except for proper nouns and  
sentence start.

- 58 Now praise the hidden God of Love (1975)

7th.D.A.H.(1985) 548

v.1.4 'thro'; period replaces colon at line end;

v.2.4 period replaces colon at line end;

v.3.2 'Tho';

v.4.2 'Godward' hyphenated.

P.H.(Knox)(1990) 402

v.4 omitted .

100H.H.(1992) 75

no capitals except for proper nouns and  
sentence start.

250 Now shall the Church, this day of celebration  
(1985)

H.S.2

212 Now Simeon was an aged man (c.1989)

251 Now that harvest crops are gathered (c.1989)

A.V.F.H.(1990) 8

no capitals except for proper nouns and  
sentence start.

205 Now the silence, Lord, is broken (c.1982)

99 O Child, most truly God's own son (1979)

32 G.C.

6 O Christ, the Healer, we have come (1967)

H.&S.(1969) 51; 26 H (1971) 23

O.W.S.(1978) 120; H &P(1983) 395;

6 continued

In all the above texts:

v.5.4. is the original text and reads:

'Shall reach and shall enrich mankind'.

M.H.&S.S.(1971) 81

all verses no capitals in lines 2-4;

v.5.4 original text: 'shall reach and shall  
enrich'.

S.G.P.(1988) 82

no capitals except for proper nouns and  
sentence start.

U.M.H.(1989) 265

no capitals except for proper nouns and  
sentence start;

v.1.3 omits comma at line end;

v.4.2 'recognize' replaces 'diagnose';

4.3 period replaces colon at line end.

Coll.H.(1990) 406

v.1.1 'healer' in lower case;

v.2.1 'ev'ry';

6 continued

v.4.2 'recognize' replaces 'diagnose'.

P.H.(Knox) (1990) 380

v.1.1 'healer' in lower case ;

v.4.2 'recognise' replaces 'diagnose' ;

v.5.2 'Your' capitalised .

N.H.C.& S (1992) 413

v.1.1 'healer' in lower case;

v.4.2 'recognize' replaces 'diagnose';

4.3 period replaces colon.

W.S.(1992) 60

no capitals except for proper nouns and  
sentence start;

v.4.2 colon replaces semicolon at line end.

44

Of all the Spirit's gifts to me(1979)

H.S.(1984) 122

44 continued

M.H.F.T.(1980) 170

no capitals except for proper nouns and  
sentence start.

B.P.(1981) 70

v.2.3 'flow'r' .

H.&P.(1983) 320

v.4.4 speech marks inserted;

v.5.2 omits comma after 'That' and 'this'.

H.A.&M.(New Std.)(1984) 503

no capitals except for proper nouns and  
sentence start;

v.3.4 'that' replaces 'then';

v.4.4 inserts speech marks;

omits exclamation at line end;

v.5.1 comma replaces parenthetical dash.

R.i.t.L.(1985) 379

no capitals except for proper nouns and  
sentence start ;

v.2.2 &3 'ev'ry';

v.3.4 'that' replaces 'then';

v.4.1 'Though' replaces 'what's';

4.4 in speech marks;

v.5.1 comma replaces parenthesis;

5.4 comma inserted after 'joy'.

S.f.P.(1986) 33

no capitals except for proper nouns and  
sentence start;

vv.2 &3 'God' replaces 'He';

v.4.4 in speech marks.

U.M.H.(1989) 336

v.2.1 'The Spirit' replaces 'He'; line amended  
to 'love's the root' for metrical reasons;

v.3.1 'The Spirit shows' replaces  
'He shows me that';

3.3 'However' hyphenated;

v.4.3 comma replaces colon at line end;

4.4 in speech marks;

v.5.2 comma inserted after 'that' and 'this'.

B.H.(1991) 442

v.2.2 & 3 'ev'ry';

v.3.4 'that' replaces 'this';

v.4.1 'tho'; 'itself' hyphenated;

v.5.1 Omits parenthesis in midline.

141 Of the many who flocked to hear you (1969)

105 O God of all, our Servant God (1969)

26 H (1971) 24

v.1.2 'Life' in upper case;

190 O Jesus Christ, as you awake (1982)

106 Once upon a time they went (1977)

P.i.P.(1979) 152

106 continued

G.Bk.C.(1980) 89A

P.G.(1984) 127

no capitals except for proper nouns and  
sentence start.

- 267            On each Thanksgiving Day (1986)
- 252            One day we shall have good news (1985)
- 56             One God and Father of us all (1975)
- \*              One hundred years
- 100H.H.(1992) 1
- 40             One in Christ, we meet together (1973)
- 85             One morning on that misty shore (1978)
- P.i.P.(1979) 89
- M.W.H.A.W.(1982) 12
- \*              One of the children of the year (1991)
- 127            One woman none could heal (1982)

- 144 On the road to Damascus, he's blinded by light  
(1976)
- 109 O round as the world is the orange you give us!  
(1979)

G.Bk.C.(1980) 37

v.4 .4 'All' and 'Song' in upper case.

- \* O Saviour in this quiet place

P.H.(Knox)(1990) 390

- 14 Other gospel there is none (1980)

- 270 *O tidings of comfort and joy (1988)*

See :

God bless us all who at this time

- 101 Our fathers lived by faith (1979)

- 172 Out of our world, out of its distress (1974)

- 222 Praise God, transcendent in glory (c.1989)

- 130 Praise her, as Jesus did (1982)

M.W.H.A.W.(1982) 9

v.2.4 'wins' replaces 'earned';

2.5 'call' replaces 'called'; v.3.2 'ev'ry'.

- 269 Praise the God of our salvation (c.1989)
- 227 Praise the God whose world this is (1988)
- 112 Praise the Lord for all delights (1981)
- 229 Praise the Lord for all pioneers (c.1989)
- 146 Pray for our cities! Grown too fast (1982)
- 83 Pray for the Church, afflicted and oppressed  
(1979)  
H.&P.(1983) 556

v.1.6 exclamation at line end.

R.&S.(1991) 634

no capitals except for proper nouns and  
sentence start;

v.1.1 omits comma after 'church';

1.4 'kingdom' in lower case;

1.5 omits comma at line end;

1.6 exclamation at line end.

- 224 Prepare us, Lord, in quietness of mind (1982)

125

Rejoice in God's saints (1973)

52

Rejoice in God's saints, today and all days!

(1977)

B.P. (1981) 73

R.Coll.S.Bk.(undated) 832

no capitals except for proper nouns and  
sentence start;

vv.1&4.1 colon replaces exclamation at line  
end;

v.3.2 omits comma in mid-line;

v.4.3 parenthetical dash replaces colon at line  
end;

4.4 'the' replaces 'their'.

M.H.F.T(1980) 175

vv.1& 4.1 colon replaces exclamation

v.4.3 hyphen replaces colon at line end.

H.A.&M.(New Std.)(1984) 508

no capitals except for proper nouns and  
sentence start;

v.1.1 colon replaces exclamation at line end;

v.2 .4 semicolon replaces colon after 'parish';  
v.3.2 omits comma after 'cross';

v.4 .1 colon replaces exclamation at line end;  
4.3 parenthetical dash replaces colon at line  
end;  
4.4 'the' replaces 'their'.

R.i.t.L.(1985) 398

no capitals except for proper nouns and  
sentence start ;

v.2.3 semicolon replaces colon;  
2.4 comma replaces colon in mid-line;  
v.4.1 omits comma.

U.M.H.(1989) 708

v.2.3 semicolon replaces colon at line end;  
2.4 semicolon replaces colon after 'parish';

v.3.2 period replaces colon at line end;  
3.3 'shame' replaces 'share';  
3.3 semicolon replaces colon at line end;

v.4.1 semicolon replaces exclamation at line  
end.



15 continued

v.1.2 'his' in capitals; 1.4 'he' capitalised;  
1.4 original text: 'what man himself may be'.

220 Repent the follies, faults, and sins (1983)

59 Rest in peace, earth's journey ended (1982)

H.S.91 (1991) 795

in all verses the first half of line 6 is  
repeated twice to accommodate tune;  
v.1.3 comma inserted at line end;  
1.4 & 5 omits parenthesis at line end;

v.3.1&6 omits comma after 'Lord';  
3.2 replaces the second 'each' with 'and'.

N.H.C. & S. (1992) 432

throughout, the 1st half of line 6 is repeated  
to accommodate the tune : Moehr  
v.1.4 period replaces parenthetical dash at  
line end;  
1.5 comma replaces parenthetical dash at  
line end;

v.2.4 period replaces colon at line end;

v.3.2 'and' replaces second 'each'.

17                    *Ring, bells, ring, ring, ring!* (1970)

See :

Long ago, prophets knew

97                    *Ring the bells of Bethlehem* (1978)

G.Bk.C.(1980) 72

text as Braley except for F.P.G.'s note at end:  
'In v.4 the name of your town may be used, if  
it fits.'

97                    *Ring the bells of every town*

See above entry

P.i.P.(1979) 91

Omits lines 5-8 in all verses.

Original lines 5-8 in each verse read:

v.1:

But if in this I rest content  
 How can I hope to see  
 The glorious, utmost consequence  
 Of all Christ asks of me?

v.2:

But if we pass life's victims by,  
 How can we hope to learn  
 The glorious, utmost consequence  
 Of Christ's divine concern?

v.3

But while we shut our brethren out  
 How shall we all attain  
 The glorious, utmost consequence  
 Of Christ's redeeming reign?

v.1.1 'There' in capitals.v.3.1 'There's' in capitals.

G.Bk.C.(1980) 21

- 231 Seek the Lord who now is present (1987)
- U.M.H.(1989) 124
- v.1.2 period at line end;  
v.2.2 'God' replaces 'he';  
v.6 not italicised.
- 294 Seven times Christ spoke upon that hill of  
death (1984)
- 128 She stood, her guilt laid bare (1982)
- 132 She went alone to Jacob's Well (1982)
- M.W.H.A.W.(1982) 3
- \* Simple shepherds, what brings you here(1992)
- 42 Sing, one and all, a song of celebration
- R.&S.(1991) 581
- no capitals except for proper nouns and  
sentence start;  
v.2.2 semicolon replaces colon at line end;  
omits v.4  
v.4.4 (v.5.)

'that God in Christ is saving humankind'  
replaces:  
'That only God in Christ can save mankind'

113 Sing praises, one and all (1981)

175 *Sing to the Lord a new song, for he does wonders (1972) (translation)*

See :

God triumphs for he is righteous

C. D.(1980) 47

Printed in prose form ;

v.3: 'him well' replaces 'his will'.

232 Sing, you who are the family of God (1982)

200 Sleep, my little King of kings (1962)

26 H.(1971) 9

126 Some offer God their busy hands (1982)

M.W.H.A.W.(1982) 5

v.2.1 'guest' in lower case.



233            Take me as your disciple, Lord (1985)

107            *The calf said MOO! (c.1972)*  
See :  
Jesus is God's gift to us

95            The Church, in Advent, from of old (1980)

10            The Church of Christ in every age (1969)  
(This early hymn shows much alteration)

N.C.P.(1975)  
A.Luth.H.(1978)

26H (1971) 6

v.1.3 'her' as in original;

v.2 :

(which becomes v.5 in Braley where 5.1 'she'  
is replaced by 'we' & 5.2 'proud' by 'full')

She has no mission but to serve,  
In proud obedience to her Lord;  
To care for all, without reserve,  
To spread his liberating word.

v.3 here is v.2 in Braley;

v.3.1 'a world' as in original;

v.4 (omitted by Braley.):

And all men suffer deeper ills:  
For there's a fever in our blood  
That prostitutes our human skills  
And poisons all our brotherhood.

v.5.1 (v.3 in Braley.) 'Servant' in capitals.

v.6 is v.5 in Braley.

S.o.T.&P.(1980)

v.1.2 inserts comma after 'change';

v.2.4 'before' replaces 'until'.

H.&P.(1983) 804

v.1.1 comma after 'Christ';

1.2 'spirit led' is hyphenated.

H.S.(1984) 54

v.1.1 comma after 'Christ';

all verses.2 & 4 omit capitals at line start.

U.M.H.(1989) 589

no capitals except for proper nouns and  
sentence start;

v.1.1 'church' in lower case; comma inserted after 'Christ';

v.3.1 and 2 'church' in lower case;

v.5.2 comma replaces colon;

5.4 'word' in lower case.

Coll.H.(1990) 613

v.1.1 'ev'ry'.

P.H.(Knox)(1990) 421

v.1.1: 'church' in lower case;

v.4.1 'for Christ alone' replaces 'for he alone';

v.5.4 'Christ's liberating word' replaces 'his liberating word'.

B.H. (1991) 402

v.1.1 'ev'ry'; 'Church' in lower case;

v.3.1 semicolon replaces comma at line end;

v.4.1 'he' and v.5.4 'him' in capitals.

B.P.&W.(1991) 613

no capitals except for proper nouns and  
sentence start;

v.1.2 'Spirit led' hyphenated;

v.5.4 'Word' in lower case.

R.&S.(1991) 636

no capitals except for proper nouns and  
sentence start;

v.1.2 'Spirit led' hyphenated;

v.3.1 'servant' in capitals.

J.(1994) 774

capitals at each line start;

v.4.1 retains original 'he';

v.5.4 retains original 'his'.

See:

Where does our salvation start?

## The first day of the week (1967)

The following early hymnals use the original text.

H.&S.(1969) 66 ; 100H.F.T (1969) 91;

26 H.(1971) 14

Text follows original as above except for v.2.4 which reads 'costs' not 'cost'.

P.F.T.(1974) 80

v.1.4. 'Risen' in capitals.;

v.2. 1

'Now they obeyed his word' as in original;

1.2 original 'Now' not 'They';

v.3.2 as in original text:

'And each day of the week' not

'Each day throughout the week';

3.2 original 'As' not 'They';

3.3 original 'in Christian' not 'newfound';

3.4 original 'new' not 'true';

v.4.1 as in original text:

'And on the Lord's own day' not

'So on this joyful day';

4.3 original 'They kept a Sabbath made for man' not 'we keep the feast he made for us';

4.4 original 'man's' not 'our';

v.5.1.original 'men' not 'we';

5.2 original 'their' not 'our';

v.6.1&2 original 'This day' not 'Today'.

S.o.T.&P.(1980) 46

v.1.1 inserts comma at line end;

1.4 'their' replaces 'the';

v.3.1 inserts comma at line end;

v.4.1 inserts comma at line end;

4.3 'gave to' replaces 'made for';

v.5.2 exclamation replaces colon at line end;

5.3 inserts comma at line end;

v.6.1 semicolon replaces colon at line end;

6.2 'word' in capitals; 'shown' replaces 'sown';

6.2 period replaces semicolon at line end.

H.&P.(1983) 576

v.1.1 comma inserted at line end.

H.A&M.(New Std.)(1984) 424

no capitals except for proper nouns and  
sentence start;

text follows original except for:

v.2.4 'costs' replaces 'cost';

v.6.2 period replaces semicolon at line end.

R.i.t.L.(1985) 514

no capitals except for proper nouns and  
sentence start;

v.1.4 'their' replaces 'the'.

B.H.(1991) 357

v.2.1 'his' and 2.3 'him' in capitals;

v.3.1 'thro'out';

v.4.3 'he' in capitals;

v.6.1&2 'his' in capitals;

6.4 'you' in capitals.

88

The God who sent the prophets (1979)

H.&P.(1983) 454

v.1.8 exclamation at line end;

v.2.6 colon replaces semicolon;

v.3.5 comma replaces period.

23

The grace of life is theirs(1970)

26 H (1971)16

H.o.F.&L.

H.&P.(1983) 373

v.1.3 comma at line end;

v.2.1 semicolon at line end;

v.4.4 comma replaces colon at line end.

H.S.(1984) 113

vv.1-4 no capitals in lines 2,4,6.

P.H.(Knox)(1990) 534

Repeats last line of all verses.





- 253 The world's great age is yet to be (1982)
- 290 They built a school on Bowthorpe Hill (1982)
- 185 This carol we will gladly sing (1973)
- 282 This day may God inspire us (c.1987)
- 194 This heart of mine is in deep anguish (1981)
- 254 This is the gospel we hold fast (1983)
- 50 This is the night of his coming to earth  
(1974)
- 81 This is the threefold truth (1980)

H.o.F.(1980) 43

v.1.3 'threefold' hyphenated;

1.5-7 not italicised;

vv.2 & 3.4 'Him' in capitals.

v.4.1 'upheld' hyphenated;

4.2 'or' replaces 'and';

v.5.3. comma at line end;

5.4 colon replaces period.

H.S.(1984) 7

in all verses no italics for acclamation;  
omits capitals in lines 2 & 4 throughout;  
vv.1 & 5.1 'threefold' hyphenated;  
v.4.2 'or' replaces 'and'.

H.Supp.2 (1987) 12

in all verses no italics for acclamation;  
vv.1&5.1 'threefold' hyphenated.

7th.D.A.H.(1988) 203

in all verses no italics for acclamation;  
v.1.1 'threefold' hyphenated;  
omits vv 2 and 3;

v.2.4 (i.e.v.4) period replaces colon;  
v.3.1 (i.e.v.5) 'threefold' hyphenated.

B.H.(1991) 408

no capitals except for proper nouns and  
sentence start;  
in all verses no italics for acclamation;

81 continued

v.1&4.1 'threefold' hyphenated;  
1.2 comma replaces semicolon at line end;

v.2 omitted;  
v.2.2 (v.3) 'praying' replaces 'kneeling';  
2.4 'Christ' replaces 'him';  
2.4 'Crucifixion' in lower case;

v.3.2 (v.4.) 'or' replaces 'and';  
v.4.4 (v.5) colon replaces period at line end.

H.S.91(1991) 797

in all verses no italics for acclamation.

C.W.(1993) 406

in all verses no italics for acclamation;  
v.1 & 4.1 'threefold' hyphenated;

v.3.3 comma inserted at line end;  
3.4 'take' replaces 'from';

v.4.3 'faith and love' replaces 'fortitude';  
v.5.4 colon replaces period.

This joyful Eastertide (1969)

H & S (1969) 70; 26 H.(1971) 10  
P.F.T.(1974) 86; H.&P.(1983) 213

P.i.P.(1979) 83

Refrain repeats 'arisen' three times.

P.G.T.(1984) 92

No capitals except for proper nouns and  
sentence start.

B.P.&W.(1991) 258

no capitals except for proper nouns and  
sentence start

v.2.4 'Kingdom' in lower case;

v.3.2 'or' replaces 'and'.

\*

This vision of peace (1993)

207

Though I speak with tongues of men and  
angels (c.1982)

7th.D.A.H.(1988) 81

v.1.3 'keys' replaces 'key';

1.6 semicolon replaces colon at line end;

1.7 'you' and 'your' in capitals;

v.2.1 omits 'kind and';

2.7 & 8 'you', 'your', 'your' in capitals;

v.3.7 'you' and 'yours' in capitals.

13                    Though Love is greatest of the three (1970)

216                  Three years they had known him as Master and  
Lord (c.1989)

98                    *Thus angels sung, and thus sing we (1980)*

Printed in italics because the first verse was  
written by George Wither in the 17th. century  
F.P.G. added verses 2, 3 and 4.

292                  Today how sacred is this place (c.1989)

32                    To mock your reign, O dearest Lord (1972)

16 H.o.T.as S.Anth.

M.H.F.T.(1980) 184

no capitals except for proper nouns and

32

sentence start;  
v.3.1 'scepter'd';  
1.7 'kingdom' in lower case.

S.o.T &P(1980) 31

v.1.3 'that' replaces 'the';  
1.4 'man' replaces 'one';

vv.1.2 &3.5 'could' replaces 'did'.

H.1982 (1982) 170

no capitals except for proper nouns and  
sentence start;

v.1.6 'that' replaces 'How'.

H.A.&M.(New Std.) (1984) 517

no capitals except for proper nouns and  
sentence start;

vv.1.2 &3.5 'could' replaces 'did';

v.1.3 'that' replaces 'the'; omits comma at line  
end;

v.2.6 inserts comma after 'that';

2.7 omits comma at line end;

v.3 .1 'sceptred' ;

3.6 inserts comma at line end.

H.S.(1984) 49

v.1.3.omits comma at line end;

vv.1,2 & 3 .2-4,6-8,in lower case.

R.i.t.L.(1985) 303,304

The hymn is printed twice with three tunes;

in all verses line 5 'could' replaces 'did';

v.1.3 'that' replaces 'the';

1.7 'flow'r';

v.2.1 'meek' replaces 'mock';

v.3.7 'kingdom' in lower case.

A.P.(1987) 791

no capitals except for proper nouns and

sentence start;

v.1.3 'that' replaces 'the'.

U.M.H.(1989) 285

no capitals except for proper nouns and

32

sentence start;  
in all vv. 1.5 'could' replaces 'did';  
v.1.3 'that' replaces 'the';  
v.2.7 comma at line end;  
v.3.7 'kingdom' in lower case.

Coll.H.(1990) 261

v.1.3 'that' replaces 'the';  
1.6 'that' replaces 'how';1.7 'flow'r';  
v.3.4 comma replaces period at line end;  
3.6 inserts comma after 'fall'.

R.&S.(1991) 221

no capitals except for proper nouns and  
sentence start;  
vv.1.&3.5 'could' replaces 'did';  
1.6 comma replaces colon at line end;  
v.2.7 'your robe of mercy you will throw'  
replaces:  
'You will your robe of mercy throw';  
v.3.1 'sceptred';  
3.7 'kingdom' in lower case.

N.H.C.& S.((1992) 263

no capitals except for proper nouns and  
sentence start;

v.1.6 semicolon replaces colon.

167

Turo, luro, luro, who can measure (c.1980)

G.Bk.C.(1980) 119

Tenor and bass verses below are omitted by  
Braley:

v.1.

Turo, luro, luro, luro,  
The smallest change in pace or range  
Enchants us, enchants us.  
So great composers grant us:  
Giocososo or maestoso  
They offer us its rich rewards.

v.2

Turo, luro, luro, luro,  
Relaxed, at ease, and quiet, please  
Discover, discover!  
Become a music lover.  
None shall name us Ignoramus  
It makes us want to stand and cheer.

v.3

Turo, luro, luro, luro,  
If what you hear insults the ear  
Of reason, of reason  
You may well love next season !  
Some disasters turn out masters.  
But who can say what he applauds?

135 Two brothers come to blows (1982)

278 Unite us, Lord, this day (1982)

See :

Come, celebrate with us (original version)

74 We come to worship you, O Lord, whose glory  
is so great (1977)

S.Coll.Sch.H.Bk

116 We enter, Lord, and are at home (1973)

108 We haven't come from far (1972)

P.i.P.(1979) 42

refrain does not repeat 'Christmas' ;

v.1.3 colon replaces comma.

124 We honour, one in Christ, this day (1980)

- \* Welcome to this world of ours (1991)
- 46 We look into your heavens and see (1974)
- 16 H.as S.Anth.(1978)
- 276 We were born in Glasgow city, as everyone  
should know (c.1982)
- 157 We weren't dressed up in our Sabbath best  
(1965)  
(written for a guitar group at Trinity  
Methodist Church, Sutton, Surrey)
- 26 H (1971)
- v.2.1 omits second 'he';
- 234 We who worship bear our witness (1982)
- 222 *We will serve the Lord with joy in the Church  
and in the world (c.1989)*
- See :  
Praise God, transcendent in glory
- 208 We will sing you a song (c.1982)

- 178 We would ask, Lord, for your Spirit! (1973)  
C. D.(1980) 103  
v.2 &3 'Spirit' followed by exclamation marks.
- 15 We would rejoice again, and yet again (1970)  
See :  
Rejoice with us  
26 H (1971) 9  
16 H.as S.Anth.(1978)  
Ec. P.
- 16 What Adam's disobedience cost(1971)  
16 H.as S.Anth.(1978)  
B.P.(1981) 97  
M.H.F.T.(1980) 191  
no capitals except for proper nouns and sentence start;  
v. 3 .1 'A little' replaces 'And now a'.  
H.&P.(1983) 430  
v.2.1 'flood' in lower case;

v.4.2 semicolon replaces period;  
4.4 'kingdom' in lower case.

H.A.&M.(New Std.) (1984) 524

no capitals except for proper nouns and  
sentence start;

v.3.1 'A little' replaces 'And now a' ;

3.2 omits comma after 'hope';

v.4.1 colon replaces semicolon;

4.4 semicolon replaces colon;

4.5 omits exclamation.

R.i.t.L.(1985) 203

no capitals except for proper nouns and  
sentence start;

v.1.2 'holy spirit' in capitals;

1.3 'ourselves' replaces 'mankind';

v.2.1 'flood' in lower case;

2.2 'we' replaces 'man';

v.3.1 'A little Child' replaces 'And now a child';

3.3 'ev'rywhere'.



Chorus written as four lines instead of two;

no capitals except for proper nouns and sentence start, apart from:

v.3.2 'Light' ;

v.4 .2 'Kingdom';

4.7 inserts comma after 'then'.

90

What joy it is to worship here (1980)

7th.D.A.H.(1988) 586

only the first verse is used and it is set as 8.6.8.6.in two four-line verses;

v.2.4 (i.e.v.1.8) 'his' in capitals.

49

What shall our greeting be (1974)

H.&P.(1983) 806

v.1.3 not capitalised throughout as in Braley;  
1.6 parenthetical dash replaces colon at line end;

v.2.4 semicolon replaces comma at line end;  
vv.2.6 & 3.6 parenthetical dash replaces colon at line end;

vv2 & 3.7 insert speech marks, omitting

Braley's capitals throughout.

255 What shepherds saw, by stable light (1985)

277 What's in a name ? No more or less (1982)

138 What sort of man did Pilate see, (1982)

M.W.H.A.W.(1982) 10

v.1.8 bracketed;

v.3.4 reads: 'who, who?' omitted elsewhere.

166 What tale is this our women bring?(c.1980)

G.Bk.C.(1980)101

11 What the Spirit says to the Churches (1968)

26 H.(1971) 7

v.4.4 original 'have set' replaces 'set'.

147 When Father Abraham went out (1979)

168 When God created herbs (c.1980)

G.Bk.C.(1980)117

281 When humans grew up on our planet (1984)

39 When, in our music, God is glorified (1972 )

Original version:

v.1.1 'When in man's music' was changed to non-gender inclusive language to meet concern in U.S.A., probably in late 1970s.

S.o.G.(1990) 327

R.Coll.S.Bk.(undated) 839

no capitals except for proper nouns and sentence start;

all verses.4 italicise Alleluia;

v.1.3 omits colon at line end;

v.2.1 'oft in' replaces 'often';

v.3.3 period replaces colon at line end;

v.4.1 'Psalm' in lower case;

4.3 comma replaces colon at line end;

v.5.3 omits colon at line end;

5.4 ends with 'Amen'.

S.C.(undated) 10

v.1.1 omits comma after 'When'.

N.C.P. (1975)

retains original first line.

S.o.T.&P.(1980) 12

vv.1 & 5.3 omits colon at line end;

vv.3 & 4.3 comma replaces colon at line end;

v.4.1 'Psalm' in lower case.

H.1982 (1982) 420

no capitals except for proper nouns and  
sentence start;

v.3.3 comma replaces colon at line end.

Suppl. Bk.o.H.(1982) 969

no capitals except for proper nouns and  
sentence start;

v.1.3 omits colon at line end;

v.3.3 comma replaces colon at line end;

39 continued

v.4.1 'Psalm' in lower case;  
v.5.3 omits colon at line end.

H.&P.(1983) 388

v.4.1 'psalm' in lower case.

H.S.(1984) 1

v.1 omits commas after 'When' and 'music';  
l.3 omits colon;  
v.3.4 comma replaces colon after 'tongue';  
v.5.3 omits colon after 'always'.

P.&T.(1985) 75

Ends with Amen.

R.i.t.L.(1985) 508

no capitals except for proper nouns and  
sentence start;  
v.3.3 and v.5.1 'ev'ry';  
v.4.1 'psalm' in lower case;  
v.5.3 omits colon at line end.

7th D.A.H.(1985) 32

v.1.1 omits commas 'when' and 'music';

v.2.2 'oft in' replaces 'often';

omits verse 3;

v.3.1(v.4) 'psalm' in lower case;

3.2 'light' in lower case;

3.3 'he' in capitals;

v.4.1(v.5.) 'used' replaces 'tuned';

4.2 semicolon replaces exclamation at line end.

S.J.(1989) 25

v.1.1 omits comma after 'When' and 'music';

v.3.3 comma replaces colon at line end;

v.4.3 'he' in capitals.

U.M.H.(1989) 68

no capitals except for proper nouns and  
sentence start;

v.1.1 commas omitted after 'when' and 'music';

1.3 omits colon at line end;

v.3.1 comma omitted after 'church' ;

39 continued

3.3 comma replaces colon at line end;

v.5.3 omits colon at line end.

Coll.H.(1990) 583

v.1.1 omits commas after 'When' and 'music';

1.3 omits colon at line end;

v.3.1 omits comma after 'Church';

3.3 'ev'ry'; comma replaces colon at line end;

v.4.1 'psalm' in lower case;

4.3 comma replaces colon at line end;

v.5.1 'ev'ry';

5.3 omits colon at line end.

P.H.(Knox)(1990) 264

v. 3.1 'church' in lower case;

omits v. 4.

B.H.(1991) 435

throughout, two alleluias at verse end.

39 continued

v.1.1 omits commas after 'when' and 'music';  
1.3 'tho'; omits colon at line end;

v.3.1 'church' in lower case;  
3.1 'spoken word' replaces 'liturgy';  
3.2 'thro';  
3.3 'ev'ry'; comma replaces colon at line end;

v.4.1 'psalm' in lower case;  
4.2 'light' in lower case;  
4.3 'he' in capitals;

v.5.1 'ev'ry';  
5.3 omits colon at line end.

R.&S.(1991) 414

no capitals except for proper nouns and  
sentence start;

All verses.4 italicise Alleluia;  
v.4.1 'psalm' in lower case.

N.H.C.&S.(1992) 337

v.1.1 omits comma after 'when' and 'music';  
1.3 omits colon at line end;

v.3.3 comma replaces colon at line end;

v.4.1 'psalm' in lower case;

4.3 comma replaces colon;

v.5.3 omits colon at line end.

C.W.(1993) 248

v.1.1 omits commas after 'when' and 'music';

v.2.1 'oft' replaces 'often'; 'in' inserted  
before 'making';

2.2 omits comma at line end;

v.4.1&2 'psalm' and 'light' in lower case;

v.5.1 'ev'ry'; semicolon replaces exclamation  
at line end;

5.2 comma replaces exclamation at line end.

J.(1994) 469

capitals at verse start only.

vv.2 & 3 .3 insert comma;

v.3.1 'song' followed by comma;

v.5.1 'praise' followed by exclamation;

5.2 exclamation at line end.

158

When Jesus came preaching the Kingdom of  
God (1969)

P.F.T.(1974) 98

v.3.7 'light' in lower case.

Coll.H.(1990) 647

v.1.2 'pow'r';

v.2.7 inserts period at line end;

v.3.2 colon replaces semicolon at line end;

3.5 inserts period at line end;

3.7 'Light of the World' in lower case.

N.H.C.&S.(1992) 545

v.1.1 comma inserted at line end;

v.3.4 omits 'a' before 'power';

3.5 omits comma at line end;

3.6 semicolon replaces comma;

3.7 'light'and 'world' in lower case.

24

When Jesus came to Jordan (1973)

M.H.F.T.(1980) 193

24 continued

no capitals except for proper nouns and  
sentence start ;

v.3.4 semicolon replaces period.

H.&P.(1983) 132

v.3.2 semicolon at line end.

H.A.&M.(New Std.) (1984) 526

no capitals except for proper nouns and  
sentence start;

v.3 .2 semicolon replaces comma at line end;

1.4 semicolon replaces period at line end;

1.6 parenthetical dash replaces colon.

H.f.t.H.(1989) 265

set out as four four-line verses;

v.3.2 (i.e.v.2) semicolon replaces comma;

v.4.1 (i.e.v.2.5) 'dove' in lower case;

omits Braley's v.3.

U.M.H.(1989) 252

no capitals except for proper nouns and  
sentence start;

v.1.4 'the sinless one' replaces 'his Father's  
Son';

v.3.2 semicolon replaces comma at line end.

P.H.(Knox)(1990) 72

vv.1&2 in quatrains.

v.1.4 'as God's Holy One' replaces 'as his  
Father's Son' ;

v.2.5 'dove' in lower case;

v.2. 6 'the Holy One' replaces 'the Son of Man';  
omits v.3

149

When Jesus walked by Galilee (1968)

P.F.T.(1974) 99

H.&S (1969) 98

v.2.2. omits comma after 'fourth'.

26 H.(1971) 19

v.1.3 'dropt' replaces 'dropped'.

61

When loaves are on the table (1976)

29

When our confidence is shaken (1970)

26 H (1971)21

v.3.2 'it's' replaces 'its';

v.4.4 'Why' in capitals;

4.6 exclamation at line end.

P.i.P.(1979) 112

v.3.5 'Faith' followed by comma;

v.4.4 'mankind's' replaces 'world's';

4.6 exclamation at line end.

B.o.W.(1979) 95

v.3.2 'it's' replaces its;

3.5 comma inserted between 'Faith maturing,';

v.4.4 reads 'To mankind's eternal Why?'

H.&P.(1983) 686

v.4.6 exclamation at line end.

S.o.G.P.(1988) 116

no capitals except for proper nouns and  
sentence start;

v.3.5 comma after 'Faith';

v.4.6 exclamation at line end.

U.M.H.(1989) 505

no capitals except for proper nouns and  
sentence start;

v.1.2 comma replaces semicolon;

1.4 comma replaces colon;

v.2.4 'Unknown' in lower case followed by  
period;

v.3.4 semicolon replaces colon at line end;

3.5 inserts comma after 'faith';

v.4.1 comma replaces semicolon;

4.1 'thus' replaces 'he';

4.4 period replaces semicolon;

4.6 exclamation at line end.

When ringers in full circle stand (1978)

G.Bk.C.(1980) 5 A

Contrary to Braley's comment in G.Bk.C. this is not an identical text to L.H.&B.

v.2.2 'peal' replaces 'ring';

Original verse 3 :

Above the office blocks and banks,  
The shops and ships, the bells give thanks  
For all that Mother Church has taught,  
For our redemption, dearly bought.  
Come, come to me ! our Saviour calls ;  
Come to him ! say the Bells of St. Paul's.

When the church of Jesus (1968)

Originally written for a Stewardship  
Campaign at Trinity Methodist Church  
Sutton, Surrey in 1968, the first draft ended :

Let the world rebuke us  
By the way it gives;  
Teach us, dying Saviour,  
How a Christian lives!

1 continued

H.i.T.(1970); 26H (1971)5  
H.&S.(1971) 74; M.H.&S.S.(1971) 40  
P.F.T.(1974) 100; O.W.S. (1978) 69  
B.o.W.(1979)183; S.o.W (1980) 68  
S.o.G.(1990) 330;

H.o.t.S.(1981) 445

v.1.1 'Church' in lower case;  
1.6 'Even more' replaces 'Ten times';  
1.8 'Is' in lower case;

v.2.4 'suff'ring';

v.3.1&2 parenthetical dash replaces comma at  
line end.

Suppl. Bk.o.H.(1982) 981

set out as four lines of 12.10.

H.S.(1984) 57

v.1. 2-4,6-8, in lower case;  
v.2.3. comma after 'hungry';  
all vv.4: colon replaces period.

1 continued

7th.D.A.H.(1985) 581

v.1.1 'Church' in lower case;

v.3.6 'you' in capitals.

U.M.H.(1989) 592

no capitals except for proper nouns and  
sentence start;

v.1 & 2.4 comma replaces colon at line end;

v.3.3 comma inserted at line end;

3.4 comma replaces colon at line end.

B.H.(1991) 396

v.1.1 'Church' in lower case;

v.2.4 'suff'ring';

v.3.6 'you' in capitals.

B.P.&W.(1991) 614

no capitals except for proper nouns and sentence  
start.

291

When Wesley came to Bristol Town (1982)

- \*                   Where but in God does caring start? (1993)
- 27                   Where Christ is, his church is there (c.1971)
- 26 H (1971) 22
- v.2.4 omits Braley's commas;  
v.3.5 original text:
- Taught by Christ himself, they find  
                      All are kin who serve mankind
- 260                  Where does our salvation start? (1986)
- 65                   Where shall we lay him? (1977)
- 129                  Where Temple offerings are made (1982)
- 209                  Who comes riding on a donkey's back? (c.1981)
- 151                  Who is it whistling up the hill? (1973)
- 211                  Who is running up the street? (c.1989)
- 100H.H.(199 ) 31
- 9                    *Whom shall I send?* our Maker cries(1968)
- 26 H.(1971) 18

v.1.1 question not italicised;

v.4 not printed in Braley:

Now clouds are lifted from the mind :  
We rest in him, the Good and Wise;  
He knows the way, though we are blind,  
And whom he calls he purifies.

v.5.1 original wording:

'He shows us how in Christ to serve'

5.3 original wording:

'Our constant thought, our every nerve,'

U.M.H.(1989) 582

no capitals except for proper nouns and  
sentence start;

v.1.1 omits italics; semicolon replaces colon;

1.2 'God's' replaces 'his';

1.3 semicolon replaces colon at line end;

v.3.1 'God' replaces 'he';

3.4 omits italics;

v.4.1 'Those who are called God purifies'  
replaces

'Those whom he calls he purifies'.





### 3.4

#### Discussion of Variations noted in Hymns

Variation in text can usually be attributed to four main reasons : firstly punctuation changes, which are the most simple explanation, secondly through semantic consideration, particularly in U.S.A., and thirdly as a result of a editor's desire to be politically correct. A fourth element is a change in theological thinking which also results in textual variation over a period of years.

Within the bibliography there are examples of all the above categories which offer insight into individual and national sensitivities, revealing societal trends, the changing face of language, or merely a liberalising of linguistics teaching which results finally in open punctuation.

#### Punctuation

Punctuation, though on the surface appearing to be a simple variation of text, may be the result of careless copying or overhasty proof-reading which may result in the colon replacing the semicolon by mere accident. Where capitals are used at the start of every line this is obviously not an indication of sentence structure but a desired cosmetic layout. However, where upper case replaces lower case in mid-line it is to focus on what is to be seen as a proper noun with the heightened importance which that brings.

This is seen in the use of 'Risen Friend' in 'An Upper Room did our Lord prepare' (33) which F.P.G. deliberately capitalised in order to isolate the phrase and increase its significance. Yet in some texts this phrase is in lower case, as if a desire to be grammatically correct in allocating lower case to what is seen as a common noun takes

precedence over the hymn-writer's attempt to highlight the theological insight he offers.

The use or removal of upper case for certain common nouns is of interest because it indicates an interpretation or level of understanding of an editor. Again, with reference to the very popular 'Christ is the World's Light, he and none other;' (2) the variation in the twenty-plus hymnals which print this hymn shows remarkable diversity in the use of the upper case. Although many hymnbooks (particularly those printed by St. Mary's Press, Norwich) use capital letters for sentence start and proper nouns only, the use of lower case for 'light', 'peace' and 'life' suggests that the hymn writer's original capitals, intended to describe Christ as synonymous with light, peace and life, have not been fully appreciated theologically by those who omit to capitalise these words.

Another example of this removal of upper case is seen in the expression 'Lord and Host' in the hymn 'An Upper Room did our Lord prepare' (33). The capitalising of 'h' immediately conveys a width of meaning that is not present in the use of the lower case. There is a further example in 'God is Here! As we his people' (76) of a capital letter being used almost at line end with v.4.8 'We believe'. Here the editor is departing from the major texts by strengthening the last two words, making them into a separate sentence. The final two-word sentence is thus emphasised and separated from the line start :

We adore you! We believe!

Here this variation of punctuation is used to highlight certain phrases.

The insertion or removal of a comma is often a personal idiosyncrasy. However, in 'Blest be the King whose coming is in the name of God!'

(171), there is an excellent example of clarification as a result of a comma's insertion by the editor of Songs of Thanks and Praise. It shows the meaning of the line more clearly than Braley's unpunctuated text and avoids ambiguity. Braley's text reads :

Not robed in royal splendour, in power and pomp comes he:

S.o.T.&P.punctuates this line :

Not robed in royal splendour, in power and pomp, comes he

linking the phrase 'power and pomp' to the royal splendour, in contrast to the humble coming of Christ.

Obviously by placing a phrase within commas one is changing its meaning, albeit only slightly. For example, the insertion of commas could indicate that certain words do not constitute the main idea, but are merely additional information. Such relegation of a phrase can detract from its intended purpose in a line, as in several versions of 'Christ is the World's Light'(2) which insert a comma after the following 'He':

He who redeems us reigns with God the Father

Braley has a comma after 'us' but not after 'He'. It would seem logical and grammatical to either include both or omit both. 'Who redeems us' is an adjectival clause. Without commas it becomes an essential part of the subject 'he'. Insert commas and it appears to lose this significance. In 'God is Here! As we his people',(76) the use of commas in the

following lines has a limiting effect:

Here, in newness and renewal,  
God the Spirit comes to each.

yet several editors insert them here.

However, as individual idiosyncrasy of an editor, or the error of a compositor may equally well be the reason for such insertions, it is unwise to base any premise on such variation.

Similarly, contractions in text, e.g. 'don't' for 'do not' and 'Bethlem' for 'Bethlehem', appear in some hymnals to be linked solely to the music set for the hymn. In 'All the sky is bright'(173) Cantate Domino contracts 'wandering' presumably just to sustain the metre pattern, 5.6.5.6.7.5.7., throughout.

### Semantic Considerations

Obviously hymnals are produced for particular denominations and editors must be aware not only of political correctness but of the use of any word that has a peculiar meaning for that denomination.

In 'Lord, we have come at your own invitation'(71) the second verse has been amended in the U.S. Baptist Hymnal for just this reason. The use of the word 'seal' in Baptism in the Episcopal church makes its use in the hymn's original line 'Give it your seal of forgiveness' unsuitable. Earlier in verse one 'dedication' which also has a particular meaning in the Baptist church is replaced by 'vocation' to suit its congregation.

Many changes are single words such as in 'By gracious powers so

wonderfully sheltered' (184) where verse three in Hymnal Supplement (1984) prints 'sorrow' to replace 'suffering'. Because these are not synonyms the replaced word seems to indicate a change from physical pain to mental anguish. The New Year greeting from prison translated by Pratt Green would express suffering, physical hardship of a kind that the congregation in 1980s would not be able to empathise with; but sorrow is a universally-felt emotion and the change of word brings immediacy to the congregation. The rest of the translation is sufficiently generally expressed to be universally applicable; the bitter suffering is the phrase that focusses it on physical hardship and deprivation. Its removal 'frees' the hymn for more general use. The verbal effect of variation can be quite striking, as in Cantate Domino. 'The night is nearly over' (183) has this final line.

Has freedom at the last

The hymn is concerned with the sinner's journey through life with God 'standing at your side' and in the final line 'freedom' is freedom from sin and darkness into the light of God's salvation - the freedom of being with God.

Consider the change made by this hymnal :

Wins discharge at the last

This has an overtone of leaving behind the group one has been with - a sense of relief to be outside its command. So discharge here must refer to 'sin' - one scarcely wishes to win 'discharge' from God's care. Here the original text seems more suitable as a conclusion.

Who trusts the Son as Saviour

Has freedom at the last .

A recent hymnal Christian Worship,(1994), replaces the word 'fortitude' with the words 'faith and love', in 'This is the threefold truth'(81:4.3). In the context of this replacement it seems strange :

By this we are upheld  
When doubt and grief assails  
Our Christian fortitude (faith and love)  
And only grace avails.

Can doubt and grief assail love? 'Fortitude' has the feel of strength and endurance whereas 'faith' suggests mental conviction and 'love' an emotional reinforcement of that faith. The above change destroys the repetition - almost half rhyme - of the end sound in line 1.(It is change like this that makes comparison of texts rather like following the train of thought of compilers of crosswords.)

Another word which has caused difficulty is use of 'holocaust' in 'The God who sent the prophets'(88). This is because it is now associated with the slaughter of the Jews in the concentration camps of Nazi Germany. In the hymn it has a wider meaning that would have been appreciated by those who knew of its former general use to convey a destruction. It is because of the change in meaning of this word that there is a compulsory change in v.1.8. This now reads 'Reap judgement at the last.' (L.H.&B, p.219, note 88)

A final example of semantic variation is in 'To mock your reign, O dearest Lord(32). In Rest in the Lord,303, v.2.1 there is a change from 'mock' to 'meek' which can only be a compositor's reading error.

In meek acclaim, O gracious Lord  
They snatched a purple cloak,

Such a change in this context is absurd.

## Political Correctness

Political correctness, for example, to accommodate the rise of feminism, has also made its impact on hymnody, producing further examples of variation. Inclusive gender language has taken preference over the hymn-writer's particular choice of words meant to harmonise and emphasise. Consider 'When in man's music God is glorified', later changed to 'When in our music God is glorified'(39) with its loss of alliteration from 'man's and 'music' and loss of balance of 'man' and 'God' as found in the original.

Similarly, 'Christ is the World's Light' (2), has attracted attention because it was not originally 'gender inclusive'. In this hymn the publishers of The Singing Church not only omit capitals for 'brother' in v.2.1 of this same hymn but substitute 'another' for 'brother' in v.2.2. Unfortunately, the word 'brother' occurs at the second line end of the first three verses, a deliberate ploy of the writer, so this particular substitution fails to achieve its end.

The hymn, 'For the fruits of his creation'(20) has several changes. Recent hymnals e.g. United Methodist Hymnal, Banquet of Praise and Presbyterian Hymnal make some changes that are worth considering as they affect the hymn in more than one way.

U.M.H. changes the first line to 'For the fruits of this creation', politically correct but altering the meaning, suggesting that earth is one of several creations?- an interesting change because it 'enlarges' God's 'handiwork'.

In both Banquet of Praise and Presbyterian Hymnal the first line uses the singular 'fruit'. This seems to limit God's gifts. Linguistically, 'fruits' and 'creation' produce some assonance: 'fruit' and 'creation' do not.

This hymnal also changes 'his' to 'good' in 1.3. Obviously this removes the non-inclusive language; it also replaces a pronoun with an alliterative adjective. The use of 'good' alters the stress in singing this line 'For his gifts' becomes 'For good gifts' because 'his' is soft sounding whereas 'good' has a hard sound, necessitating more stress in pronunciation and removing the focus on the word 'gifts'.

Presbyterian Hymnal replaces 'his' with 'the' in 1.3 of this hymn which seems less satisfactory than U.M.H.'s use of 'good'. The phrase 'the gifts' appears to parallel 'the fruits' of 1.1 but seems vaguely unsatisfactory.

Generally speaking, hymnals published in U.S.A. have replaced 'men' with 'we' whereas in the U.K. texts like Hymns Ancient & Modern (1984) publish the original text, possibly because these have been compilations of earlier publications which were not revised before re-use.

The Presbyterian Hymnal (Knox) (1990) makes an interesting change in 'God is Here! As we his people' (76) where 'his' is replaced by 'your'. As well as being politically correct for its congregations, the hymn creates a closer involvement of the individual with God, which might argue that the change is for the good. This is not always so, however, for there is in 'O Christ, the Healer, we have come' (6) a detrimental change in the last line, discussed in the Introduction, which has not only destroyed assonance but also stress.

## Societal Changes

Variations occur not only for denominational acceptance but as people's interests and ideas change.

Recently pollution has been an important issue. In Assembly Songs (1983) verse three of 'God in His love for us'(21) replaces Braley's:

Long have we wasted what others have need of

with

now we pollute it in cynical silence

and later in verse five we find :

Now from pollution, disease and damnation

where Pratt Green's original wording is used.

Again in this hymn English Praise(1973) includes a fourth verse - mentioned by Braley but not included as part of the hymn. Changing the last line to :

bid us remember the earth is the Lord's

and altering the punctuation by omission of the colon in midline here serves to remind each singer of the individual's responsibility for the earth around us.

The original text of 'It is God who holds the nation in the hollow of his hand'(72) was revised following the suggestion of Harry Eskew, the editor of The Hymn. V.3.2 was changed from:

Those who reign in our affection by their service to the state  
to:

Those who win our admiration by their service to the state

This change, which was to make the hymn suitable for singing in a republican country such as the U.S.A.(where Eskew lives), would have probably become necessary later in the U.K., because of the changing role of the monarchy here and the general attitude towards it now.

This is how societal changes affect hymn texts.

Some changes are both societal and theological. There have been new attitudes to worship, to the type of building and to the form a congregation takes; it can range from a house group, or an open seating modern church to the traditional. As a result, there have been changes in the administering and partaking of Communion. This in turn affects the wording of hymns sung on these occasions.

'This is the three-fold truth'(81) has in v.3 1 the words 'Kneeling side by side'. The Baptist Hymnal changes 'kneeling' to 'praying' because their communion is taken seated while Elders bring round the Elements to the individuals in their seats

It is surprising that more hymnals have not made this change because many churches - both Anglican and Free - now favour a less formal Communion.

### Theological changes

A change in theological ideas is traced through the hymn 'All who worship God in Jesus'(4). Written in 1973 it was included in Praise For Today in 1974 where verse two reads :

As the need of man increases in a world that grows afraid  
When the Tempter finds a reason why the truth should be betrayed

This is substantially different from Braley's Hymns And Ballads:

When the forces that divide us threaten all that God has made,  
When it's easy to find reasons why the truth should be betrayed.

It seems that the old-fashioned idea of the devil has been replaced; temptations have been humanised rather than demonised. We rationalise our actions to avoid accepting their sinfulness - not a psychological moving away from responsibility for our actions but facing up to the fact that we ourselves are to blame; we cannot blame others. This is a major variation, showing how psychology has moved closer to theology.

Sometimes at first sight a change in text appears to be an error in the printing process. Consider 'Rejoice in God's Saints' (52,3:2) where there is a substitution of 'share' for 'shame'. What looks like a proof reader's error may well be a deliberate change of tone from one of rebuking us today as we grumble at life's irritations, to reminding us that saints share and suffer the trials and vicissitudes of daily living as we do.

P.H.(Knox) (1990) in 'Let every Christian pray' (12: 4.5) changes a phrase not touched by other editors since its 1970 writing with a replacement of a verb that alters the mood:

'And help us' replaces 'and make us'

thus removing the concept of God overruling our actions. The tone of the request is for help from alongside rather than for help superimposed. The same editorial board replaces 'diagnose' with 'recognize' in 'O

Christ the Healer we have come'(6:4.2 ). To diagnose is to know the illness because the symptoms are exhibited. To recognize is to accept as reality something previously known about. In this way the subtleties encountered in textual variations can give rise to changing shades of meaning.

Another change that suggests either different interpretation or different theological thinking is the last line of the chorus of 'Long Ago prophets knew'(17). Of particular interest is the fact that Partners in Praise(1979) publishes the text with no change in the final chorus. Yet Pratt Green was joint editor with Braley in this publication. Most texts, including 26 H.(1971) concur with Braley in using these words :

Jesus comes!

Jesus comes!

We will make him welcome!

to replace

When he comes

When he comes

Who will make him welcome?

The structural significance of the final chorus is that its last line answers this question of the chorus sung throughout the hymn. Chronologically, the change from 'when he comes' is necessary as the verses move through prophecy of his birth, and immaculate conception to the actual birth. At the arrival of the Child the chorus must change to 'Jesus comes', bringing a tone of certainty and rejoicing followed by an avowal from Christians singing today 'We will make him welcome'. Yet P.I.P. & Hymnal Supplement(1984) do not print the change in the final chorus. A study of the text seems to indicate the requirement of a

different final chorus so speculation remains about the scrutiny of the proofs. Can such an omission really be an alteration on theological grounds?

Book of Worship (1979) makes a tense change in 'Jesus in the olive grove' (4). In v.6.2 Braley has 'shall set us free'. This is changed to 'Has set' an indication of a completed action, rather than a future promise. Whilst 'shall set' is alliterative 'has set' appears the more accurate theologically.

Another example occurs in 'Sing to the Lord a new song' (175:3.4) where

Who truly seeks to understand his will

gives the idea of a Christian striving to follow Christ's way of life and his teaching. Cantate Domino alters this to:

Who truly seeks to understand him well

- an alteration which personalises Christ; we can understand the personality of people we know but it seems extraordinary to suggest mankind's understanding of Christ as this phrase conveys.

Other alterations elsewhere would indicate only partial understanding of the hymn writer's train of thought as in 'All of you who share my gladness' (161). Praise For Today (1974) prints the original version so that verses 2 and 3 end as verse 1 with:

And kill the fatted calf

The idea of the Prodigal Son is stressed with repeated mention of the

fatted calf and the replaced line in 3.8 'And pass the love-cup round' is a far less effective reminder of the parable than the original version. Perhaps its inclusion is solely to complete the verse after the replacement in 3.5 of:

Why should he fear your coming  
Has robbed him of his half

with

Why should he be the loser  
Because the lost is found?

Here the lost/found motif is introducing another parable, the lost coin. The biblical narrative is The prodigal son, the hymn's title is 'A Lost Son' - both emphasising the father's joy and ready acceptance of the erring child.

So how can this variation be classified? Is it on theological grounds that the changes remove the hymn from its firm basis in bible narrative of The prodigal son to a wider theme of all who are lost.

Rather more, it would seem to be the natural adaptation of a parable.

The Seventh Day Adventist Hymnal changes one word in v.2.4 of 'God is here! As we his people'(76) to fit their theological focus. 'Here the cross has central place' becomes 'Here the Word has central place'.

It is interesting to note such changes because they indicate that a minor variation in text fits these hymns of Pratt Green for ecumenical use.

## Poetical effect of variations

Timothy Dudley-Smith in his 'Hymns & Poetry -a personal reflection' (Introduction to Lift Every Heart, p.17) writes ; 'a hymn then, accepts a number of very severe limitations, found together in no other class of poetry.' Perhaps one of these limitations is that it experiences a variation of text in which the poetry of the hymn must give place to the hymn's main function - 'to edify, unify and glorify'(Ibid.).

In striving to achieve these three things editors do make changes that mar the poetry of the hymn. Textual variation results in change to the 'feet' in a line, to meter, to stress. 'The night is nearly over'(183 :2.3) in C.D. amends 'in mercy tempers' to 'atones in mercy'. Here 'mercy' is iambic but 'tempers' is a spondaic. It would seem that scansion, along with poetic skills of alliteration and juxtaposition, is relegated in hymns in a way that in editing poetry would not be countenanced. This is because the editor considers the theological truth, the verbal impact, the political correctness and the function of a hymn before its poetical effect.

For an editor the function of a hymn is to express in suitable terms the praise of God, teaching about God, to be a means of succour, exhortation and at times to unify; it is the search for such suitable terms that has brought about the following.

In 'Praise her, as Jesus did'(130:2.4) 'wins' replaces 'earned' so that the line :

which though it earned abuse

becomes

which though it wins abuse.

This is at the cost of the assonance of 'earn' and 'a'. As both

words, 'wins' and 'earned', are emotive, conveying a sense of hard work leading to success, the substitution cannot be for a change in the shade of meaning of 'earn'. Perhaps it is to alliterate 'which' and 'wins' but this example seems to demonstrate that some changes seem to be merely change for its own sake.

The change in 'Christ is the world's light, he and none other' (2) in v.2.2 from 'No man' to 'No one' affects the stress when spoken, but here the tune stresses the first and fourth words in the line which both occur on minim beats so that the stress when sung is 'No one can serve'. This indicates how variations do not affect the poetry alone. An editor must also take into account the melody and how the proposed variation will fit the tune.

Not all alterations of a text affect it adversely. 'Come, sing a song of harvest'(62) has a more satisfying change of phrase in v.3.3 in Presbyterian Hymnal. Here 'view science as our savior' replaces 'with science in our pockets'.

Shall we, sometimes forgetful  
Of where creation starts,  
With science in our pockets >View science as our savior  
Lose wonder from our hearts?

Here in the changed line, 'View' forms a pattern with lines 1 and 4 by placing the verb at the line start; 'science ' and 'savior' both alliterate and balance the line. While this line encapsulates a twentieth-century attitude, the linking of the words 'creation', 'savior' and 'wonder' in the verse makes a theological statement, economically and effectively.

An assessment of the poetical effect of a hymn and its structure is not an editor's primary concern, as has been said. Yet some of the changes in hymns might have been better left untouched, because it is not just words and phrases but complete verses that have come under the editors' sway.

The curious selection of included and omitted verses is exemplified in 'The Bells of St. Paul's'(114). The omitted verse is:

Above the office blocks and banks  
The shops and ships, the bells give thanks  
For all that Mother Church has taught  
For our redemption dearly bought  
Come come to me! our Saviour calls:  
Come to him! say the Bells of St. Paul's.

Here the proximity of commerce and Christian faith – God in daily life–; the image of the church overshadowing the man-made civilisation – God omnipotent; the bells sounding thanks for God's gifts, both spiritual and physical,– God the bountiful Father – seem to contain sermons within themselves. Yet the verse is omitted by Braley.

Theological content aside, the half rhymes here in lines 1 and 2, all monosyllabic for further effect, the imagery of Mother Church, the link of 'redemption bought' with the mention of 'shops' in line 2 all demonstrate the craftsmanship in this verse.

The metre is strongly iambic but with a most extraordinary last line:  
8.8.8.8.8.9.

This extra syllable which would mar a poem is taken up in the tune used, THE SUSSEX CAROL, where the last line of the music by its note

values of dotted minims lays stress on 'Come to him!' and fits in the extra syllable in a run of crotchets in the phrase 'the Bells of St.' before coming to rest on the word 'Paul's' with a dotted breve. This further underlines the inextricable intertwining of music and words in hymnody.

### Conclusion

All in all, the variations discussed above have resulted in shaping hymns to their congregations, fitting them for changes in time and thought - in fact using them as their architect intended, to suit the task in hand.

Nevertheless, such changes and omissions can result in many never having the chance to appreciate the full poetical craftsmanship or pleasure of the original texts.

## General Conclusion

This thesis collates, for the first time and as comprehensively as possible, all the known plays, poems and hymns written by Fred Pratt Green, and it discusses their interrelationships. In the course of this study, many items have been tracked down and rescued from potential oblivion. A number of the early plays and poems were only produced in ephemeral publications, while the late plays and some recent hymns have never been formally published. In addition, several unpublished sonnets have been listed, though at the request of Pratt Green himself, these texts will not be available until after his death. A unique comprehensive bibliography of the variants of Pratt Green's hymns from a substantial number of hymn books published in a wide variety of countries is included in Volume Two. The thesis therefore presents the corpus of Pratt Green's work in a reliable and inclusive fashion. The result is a systematic portrayal of the literary achievements of a writer whose output encompasses a number of different genres.

The drama and hymn-writing are linked firstly by the attitude of the writer: response to a particular need. Secondly, just as the drama of the 1930s reflects contemporary concerns - materialism versus idealism - so the hymns of the late 1960s reflect the growth of social awareness among Christians - 'the church in the world'. The poetry and the hymns may each be seen to form parts of the whole literary spectrum. In the poetry the quest for truth and the probing of life's mysteries lead to the poet's trust in God and compassion for others. This same trust and compassion is displayed in Pratt Green's hymns. The poetry and the hymns are further interrelated because they also show the craft of the poet in their structure.

To appreciate the literary achievement of Fred Pratt Green in its breadth and width and to further the understanding of each genre it is necessary to see him not as the dramatist, or as the poet, or as the hymn-writer, but as all three. The critical section of this thesis portrays the writer in this way.

