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Please address any questions or comments to:

papabear165@comcast.net

Website: <http://www.earlyldshymns.com>

PREFACE TO THE FOURTH EDITION

What a difference a decade makes. This is the first all-electronic copy of this book, thanks to advances in computer technology and the Internet. The increased bandwidth and storage capacity of the Internet now permit this book to be placed online for all to access.

In early 1836, Frederick G. Williams and William W. Phelps published the first hymnal of the Church of Jesus Christ of Latter-day Saints at Kirtland, Ohio. That tiny, leather-bound volume, only three by four and one-half inches in size, is the substance of this book. It contained ninety hymns, but only the words were included - the Saints were expected to know the tunes by heart.

Emma Smith received her charge to begin compiling this hymnbook at a meeting of the High Council and the Presidency at Kirtland on September 14, 1835:

It was further decided that Sister Emma Smith proceed to make a selection of Sacred Hymns, according to the revelation; [see D&C 25] and that President W. W. Phelps be appointed to revise and arrange them for printing.
(HC v.II p. 273)

Although the book was printed in 1836, it is still referred to as the “1835 hymnbook” because of the publication date on the title page. If the final printing of the hymnbook began in January of 1836, Williams and Phelps only had two months at most to complete it before it was in the hands of the choir that was practicing for the Kirtland Temple dedication. At the same time, they were busy publishing the monthly *Messenger and Advocate* and the weekly *Northern Times*, as well as the new *Doctrine and Covenants* for the Church. That project started some time after August of 1835, and must have taken up most of their time. The “1835” date on the title page of the hymnbook suggests that its publication was delayed into the new year by those other projects. As a result, the Kirtland printing of the LDS hymnbook was probably very small - perhaps 500 copies at most. Today, original copies of this hymnbook are extremely rare.

It is quite unfortunate that the impoverished Saints in Kirtland could not afford to print the tunes along with their new hymn texts. The center for hymnbook publishing in the United States at that time was Cincinnati, just 200 miles from Kirtland. At the same time the Saints were struggling to print a few hundred copies of their tiny words-only hymnbook, *The Missouri Harmony, United States Harmony*, and other popular tunebooks were coming off the press by the thousands in Cincinnati, with full three and four-part notation.

Since 1836, the LDS Church has produced a number of hymnals, culminating in the splendid 1985 edition, *Hymns of the Church of Jesus Christ of Latter-day Saints*. Of the ninety hymns included in the 1835 edition, twenty-six still survive in some form in the current hymnal. However, a quick perusal of the dates at the bottom of each page will reveal that only five of the original hymns, at most, might *possibly* still be sung to their original tunes. These are:

Redeemer of Israel	(1835 #6; 1985 #6)
Joy To The World	(1835 #15; 1985 #201)
This Earth Was Once A Garden Place	(1835 #23; 1985 #49)
From Greenland's Icy Mountains	(1835 #74; 1985 #268)
O God! Our Help In Ages Past	(1835 #86; 1985 #31)

Several other hymn texts in the 1985 edition were in use in 1835, but their current tunes are excluded by other evidence. For example, “Glorious Things Of Thee Are Spoken” (1835 #4, 1985 #46) appeared in the 1844 LDS hymnbook with a different tune than we sing today. The same applies to “Let Zion In Her Beauty Rise” (1835 #66, 1985 #41) which also appeared in the 1844 hymnbook.

Whatever became of the eighty-five or so other tunes used by Emma's little book? Over the decades, as tastes in hymn singing changed, they were gradually replaced by other tunes. After 1844, the first official LDS hymnbook to include music was the *Latter-day Saints' Psalmody*, published in 1889. At that time, many of the LDS hymns we are familiar with today were fixed in place - but not with the tunes that were sung back in 1835.

The 1889 *Psalmody* was a conscious effort by the leaders of the LDS Church to develop a hymn style of our own. Budding composers in the Church were encouraged to submit new tunes to fit the new and old lyrics. Most of the old tunes were cast aside without ever having been committed to print, and the memory of them was quickly lost.

At about the same time, the RLDS Church (Community of Christ) was developing its own hymnody as well. Emma Smith had expanded and republished her 1835 hymnal in 1841 and 1861. The 1861 edition specified which tunes to use with some of the hymns,

but it was still a words-only hymnbook. In 1889 the *Saints' Harmony* and *Saints' Harp* were published. The *Harmony* and *Harp* were actually a single book, with the tunes on top (the "*Harmony*"), and the lyrics on the bottom (the "*Harp*"). In many cases, several different hymn texts were printed below a single tune. However, just as in the case of the LDS *Psalmody*, most of the tunes in the *Saints' Harmony* were mid-to-late 19th century compositions, not the tunes that the Saints sang back in the 1830s.

The 1835 LDS hymnbook is a unique and precious collection of early Latter-day Saint thought, worthy to take its place alongside *The Book of Mormon* and *Doctrine and Covenants* which were published at that same time.

With no copyright protection - the U.S. copyright laws did not even apply to music until 1831 - most music publishers in those days had no qualms about borrowing liberally from one another, to the point that most hymnals largely resembled one another.

The first LDS hymnal broke with this trend. With fully half of the lyrics being completely new or adapted, it is easily one of the most original hymnbooks of the early 19th century.

THE KIRTLAND TEMPLE DEDICATION

When construction began on the Kirtland Temple in 1833, there were probably only about 150 Saints living in the Kirtland area. For three years, through dire poverty and against overwhelming odds, they struggled to finish the House of the Lord. As the year 1836 dawned, the Saints redoubled their efforts to complete the sacred edifice. On January 4th the School of the Prophets began meeting in the attic of the temple. About two months later a choir was organized, and armed with their brand-new hymnals they began rehearsing in the new temple under the direction of Brother Maleum C. Davis. On March 16th Joseph Smith wrote in his journal:

persued my studies in the Hebrew language, - at evening met the quorum of singers in the chapel, they performed admirably, considering the advantages they have had.

(HC v. II p. 407; *The Papers of Joseph Smith* v. 2 p. 189)

At eight a.m. on Sunday, March 27th 1836, the doors to the temple were thrown open, and between 900 and 1,000 Saints crowded in to attend the dedication. The choir was seated in the four corners of the room. The services began at nine o'clock and proceeded as follows:

96th and 24th Psalms:	read by Sidney Rigdon
Choir:	hymn #19 "Ere long the vail will rend in twain"
Opening Prayer:	Sidney Rigdon
Choir:	hymn #8 "O Happy souls who pray"
Matthew 8:18-20	discourse by Sidney Rigdon
Sustaining of quorums	Sidney Rigdon
Choir & Congregation:	hymn #18 "Now let us rejoice"
20 minute intermission	
Choir & Congregation:	hymn #23 "This earth was once a garden place"
Sustaining of quorums	Joseph Smith
Choir & Congregation:	hymn #84 "How pleased and blest was I"
Dedication prayer	Joseph Smith (see D&C 109)
Choir & Congregation:	hymn #90 "The Spirit of God"
Sacrament blessed:	Don Carlos Smith
Testimonies:	Joseph and Don Carlos Smith, Oliver Cowdery, F.G. Williams, Hyrum Smith
Closing Prayer:	Sidney Rigdon
Congregation:	Hosannah shout

The dedication service finally ended at about four p.m. Several who were there testified that angels were present, and the Spirit of the Lord was poured out in rich abundance.

The placing of the choir in the four corners of the hall might seem to be a logistical nightmare nowadays; but for those accomplished shape-note singers in 1836, it was merely a variation on the usual "hollow box" singing school arrangement. The four sections (treble, alto, tenor, bass) were probably seated as sections in each of the four corners, while Brother Davis led them from somewhere near the center of the hall, in the best "fasola" tradition. The effect must have been quite stunning, as the congregation was in effect surrounded by the choir.

It is apparent from the dedication program that the Saints wasted no time in putting their brand-new hymnals to use. *Every* hymn sung at the dedication was taken from the new hymnal. They were eager to follow the counsel of Emma Smith, when she stated in her

preface that

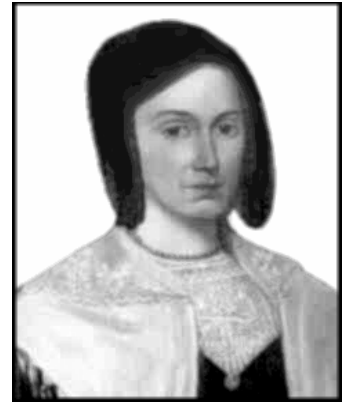
Notwithstanding the church, as it were, is still in its infancy, yet, as the song of the righteous is a prayer unto God, it is sincerely hoped that the following collection, selected with an eye single to his glory, may answer every purpose till more are composed, or till we are blessed with a copious variety of the songs of Zion.

PROJECT EMMA

This book project actually began in 1986, when I purchased a modern reproduction of the 1835 hymnal in Nauvoo. Over the years, I wondered about those ninety tuneless poems. What did “The Spirit of God” really sound like at the dedication of the Kirtland Temple in 1836? It was probably quite different from our modern tune, which first appeared in print in the 1844 LDS hymnal. All we know is that it was sung to the same tune as “Now Let Us Rejoice”, whatever that may have been.

In the late 1980s I bought several records of early American choral music, and I discovered that quite a few of the tunes were attached to familiar-sounding lyrics. Most of these tunes were in the “Sacred Harp” style of music, and many of them are still being sung today in the rural South.

The Sacred Harp was first published in 1844, and today it is still the best-known of all the early American hymnbooks. It draws upon various earlier sources such as the 1835 *Southern Harmony*. Both of these books are still in print today.



Emma Hale Smith (1804-1879)

These old “shape-note” books used a unique system of notation, wherein each note of the scale had a different shape on the page - hence the name, “shape-note” singing. This style of music is characterized by its use of broad, independent harmony, and its distinctively American sound. When compared with our modern hymn tunes, Sacred Harp music sounds harsh and almost medieval with its frequent use of parallel fifths and octaves, and its lack of vibrato. In fact, it was the last hurrah for polyphonic music, which otherwise died out at the end of the Baroque era. This archaic polyphonic style survived for another century or so in folk and religious music in England, and it was also exported to America. The shape-note fusing (fee-OO-ging) tunes in particular are descended from the medieval motet via the English singing schools of the 17th and 18th centuries.

In 1835, American hymnody was in a state of transition. The old fusing tunes of William Billings, Justin Morgan and others were still popular, but a more unified style of hymn singing was beginning to emerge, more in line with the new Romantic era of music in general. Emma Smith was apparently familiar with the new, more refined style of New Englander Lowell Mason and his “Better Music Movement”, as well as the older, less inhibited shape-note tunes found in the 1820 *Missouri Harmony* and other tunebooks. She appears to have drawn upon both of these styles as she compiled her little hymnbook.

I finally began “Project Emma” in earnest in 1999, and based it upon the following assumptions:

1. All of the tunes used in the 1835 hymnal were borrowed from other sources. There simply *were* no LDS composers at that time. Most of the genuinely LDS hymn tunes we are familiar with today would not be written for several more decades, when a new generation of LDS composers such as Evan Stephens, Ebenezer Beesley and George Careless began adding to our uniquely Mormon repertoire. Even our beloved “Come, Come Ye Saints” takes its melody from an old English folk tune, “All Is Well”.
2. Based on the first assumption, most of the tunes the Saints sang in 1835 are probably still in existence. Since the Saints were drawing on the vast Protestant and secular hymnody with which they were familiar, the tunes they sang should still be in print, somewhere.
3. Between 30 and 40 of the hymn texts in the 1835 hymnal were brand new, and are unique to the LDS culture. They were *not* drawn from the mainstream Protestant hymnody. As a result these LDS lyrics, mostly written by W.W. Phelps, are nearly impossible to match up with a specific tune. By studying the poetic meter and subject of the lyrics, one can usually find a tune that fits, but it may not be the exact tune the Saints had in mind back then.

Fortunately, there are a few exceptions to this last rule: Two of the LDS Church’s early publications sometimes indicated which tune was to be sung with the lyrics. These references are found in *The Evening and the Morning Star*, and *The Messenger and Advocate*, which were published in Independence and Kirtland between 1832 and 1837. Thirty-eight of the hymns that would appear later on in the 1835 hymnbook were first published in these two periodicals, but the tunes were specified in only a few cases.

There is one last point to consider. It is highly unlikely that all 90 of these hymns were sung regularly by the Saints. This should not be surprising; after more than 25 years, there are still a great many hymns in the 1985 LDS hymnal that are never sung. It is

possible that some of Phelps' more obscure hymn texts may never have had a specific tune assigned to them at all, other than in his own mind. If this is the case, then only William W. Phelps himself can answer the question of which tunes, if any, were intended for these hymns. In fact, this project may mark the first time in history that some of these poems have *ever* been set to music.

My intent has been to recreate the 1835 hymnbook, as nearly as possible in the way the Saints would have published it, if they had had the time and resources to print the music themselves. The original spelling and punctuation have been maintained, and the text and fonts are as near to the original style as can be done with our modern, computerized printing techniques.

All of the hymns have been arranged in choral style (one staff per part) instead of the more modern hymn style (two staves, four parts). This was a necessity with most of the older tunes, where the parts frequently cross over one another. Most shape-note hymnbooks print their music in a "key of convenience", which is designed to save space on the page and has nothing to do with the vocal range of the singers. I have transposed most of these tunes down several steps from the original pitch, so they are in a more comfortable range for men's and women's voices.

Some of the early American tunesmiths had rather vague notions about harmony, and their tunes are peppered with strange dissonances and odd harmonic progressions that sometimes grate on our ears. So be it; I am not here to pass judgment on their musical skills. Many of these hymns are challenging enough to put any of our modern church choirs to the test. There is great music contained here - The early Saints loved to sing, and they were quite good at it. This hymnal is a testament to that fact.

SOURCES USED IN THE 1835 HYMNAL

It is difficult to determine the original sources for many of the hymns that were selected for the 1835 hymnal. Some of the non-LDS texts have multiple references in early 19th century hymnbooks, or no reference at all. However, it appears that Emma Smith and W. W. Phelps followed certain trends as they compiled this book. Their primary non-LDS sources may have included *The Missouri Harmony* and *Kentucky Harmony*. *Southern Harmony* was first published in 1835, so it may not have been known by the Saints at that time; however, many of the tunes in it would still have been familiar to them.

Sixty-four of these hymns were included in the later Manchester Hymnal, which lists the authors in the index. Among these references are *Wesley's Collection*, *Rippon's Collection*, and *Stewart's Collection*. However, it is impossible to tell for certain if these are primary references for the 1835 hymnal. Also, recent research has shown that quite a few of the references in the Manchester Hymnal's index are incorrect.

There may also have been a strong Campbellite influence on the selection of these hymns. Many of the early Saints, including Sydney Rigdon, were former followers of Alexander Campbell. This movement had a rich hymn-singing tradition and numerous hymnals of their own publication.

There were many words-only hymnbooks in use at that time, and we can only speculate whether any of these contributed lyrics to the LDS hymnal. And finally, some of the more popular lyrics may simply have been "common knowledge". Phelps had a habit of paraphrasing other people's lyrics; this may indicate that he was working from memory in some cases.

There was an attempt to arrange some of the hymns by subject matter:

Morning Hymns	37 - 42	On Sacrament	57 - 61
Evening Hymns	43 - 48	On Marriage	62
Farewell Hymns	49 - 52	Miscellaneous	63 - 90
On Baptism	53 - 56		

Many of the hymns which had previously been published in *The Evening and the Morning Star* were inserted into the 1835 hymnal as a block, almost exactly in the same order as their earlier publication:

E&MS	Date	1835 Hymnal
1:1	Jun 1832	3, 4, 5, 6, 10
1:3	Aug 1832	7, 8, 9
1:4	Sept 1832	11, 12
1:5	Oct 1832	13, 14
1:6	Nov 1832	15
1:9	Feb 1833	16, 17
1:10	Mar 1833	18
1:11	Apr 1833	53
1:12	May 1833	19

2:13	Jun 1833	20, 21
2:14	Jul 1833	22
2:15	Dec 1833	29
2:19	Apr 1834	30, 31, 32
2:20	May 1834	33

It is not apparent why hymn number 10 (“He died! the great Redeemer died”) was printed out of order. Logically, it should have been included with the Sacrament hymns (numbers 57-61). Perhaps it was simply moved for convenience in typesetting, to help fill out the first section of the book. Hymn number 53 is a baptismal hymn, so it was inserted as the first hymn in the “On Baptism” section.

Eleven of the hymns were also published in *The Messenger and Advocate* between December 1834 and January 1836:

M&A	Date	1835 Number
1:3	Dec 1834	63
1:9	Jun 1835	23, 24
1:10	Jul 1835	41, 57
1:11	Aug 1835	43
1:13	Oct 1835	26, 28
1:14	Nov 1835	65
2:16	Jan 1836	71, 90

Hymn number 63 is the first in the “Miscellaneous” section. All of these hymns except number 71 were written or arranged by W. Phelps. Phelps arrived in Kirtland from Missouri in May of 1835, and presumably brought his whole portfolio of previously published hymn texts with him.

As publication of the hymnal gathered momentum, some of the new hymns must have been printed simultaneously in *The Messenger and Advocate*, on the same press - possibly numbers 26 and 28, probably number 65, and certainly numbers 71 and 90. Towards the end of publication, there was a rush as various LDS authors including Edward Partridge, Eliza R. Snow, and Parley P. Pratt all chipped in. Then another batch of hymns by Isaac Watts was added, and Phelps completed the volume with “The Spirit of God”, printed almost as an afterthought in a microscopic 6-point font.

Frederick G. Williams printed the hymnbook in a fairly typical fashion for that time. The book consists of 128 pages in four sections. Each section was formed from a single 11” by 17” sheet of paper, with sixteen pages printed per side (this is called “sextodecimo” printing). In this way, the entire book could be printed on just four sheets of paper. Each sheet was then folded four times, trimmed, then sewed to the other sections and glued to the spine of the leather cover.

There is a certain “hurried” quality in the 1835 hymnal, indicated by its tiny size, numerous typographical errors, and haphazard organization. However, this detracts nothing from the immense accomplishment of producing the first hymnal of the Restoration. At least 35 of the 90 hymns are concerned with the restoration of the Gospel and the Second Coming of Jesus Christ - a much higher proportion than even our current hymnal. The first generation of Latter-day Saints were eyewitnesses to the dawning of this new dispensation, and their hymns are a rich legacy passed on to all of us.

THE 1844 LDS HYMNBOOK

The Community of Christ (formerly RLDS) Church has preserved many of the historical sites and artifacts which Brigham Young and his followers were forced to leave behind during their trek west. In addition to the reprinted 1835 hymnbook, the Community of Christ has recently helped to publish a facsimile of a little-known 1844 LDS hymnbook. The original was published by G. B. Gardner and Jesse C. Little, who was the President of the Eastern States Mission at that time. This book carried essentially the same title as the 1835 hymnbook:

A Collection of Sacred Hymns, For the Use of the Latter Day Saints

Sometimes known as the “Bellows Falls” hymnbook for its place of publication in Vermont, it includes tunes for 18 of the 90 hymns found in the 1835 hymnbook. In addition, another 17 hymns were printed without music. This small hymnbook was not widely distributed within the Church, and it quickly fell into obscurity. Far more popular was the Manchester Hymnal, first published by Brigham Young in 1840 in England. The Manchester Hymnal went through twenty-five editions up until 1912, but like the 1835 hymnbook it only included the words, not the tunes.

Only the melody and bass lines were printed in the 1844 hymnbook. Considering the immense difficulty involved in printing

music in those days, we should be grateful for even this much. In a few cases where I have used one of the 1844 tunes in this book, I have filled out the harmony by adding alto and tenor parts. Many of the tunes in the 1844 hymnbook also appear in *The Sacred Harp* or other sources in full three or four-part harmony, and have been included here as such.

The 1844 hymnbook is full of strange dissonances and outright errors that strongly imply that at least some of the tunes were typeset from memory, with little or no written source material. The unnamed tune for “Now let us Rejoice” fits this pattern. Apparently, the tune was obscure enough that the typesetter had to arrange it by ear. One can just imagine the poor tone-deaf typesetter at Blake & Bailey, juggling his tiny slugs of lead type as someone, perhaps Jesse C. Little himself, peered over his shoulder and sang the tune in his ear. “No, that’s a fa crochet, not a sol semiquaver! And throw in a semibreve rest right here!” Add to this the fact that the whole typesetting process was mirror-imaged, and you begin to appreciate how difficult it was in those days to combine words and music on the same page.

The 1844 hymns that were published with music are listed as follows:

TITLE			TITLE		
		1835 Number			1835 Number
1.	The Spirit of God	90	16.	The great and glorious	22
2.	Glorious Things	4	17.	Who are these	--
3.	The Gallant Ship	49	18.	From Greenland’s icy	74
4.	Though in the Outward	27	19.	O God th’ eternal Father	57
5.	Now Let Us Rejoice	18	20.	Jesus shall reign	--
6.	The Glorious Day	71	21.	All hail the power of	--
7.	Jesus and Shall it Ever Be	--	22.	In ancient days	76
8.	Awake ye that Slumber	--	23.	Yes, my native land	51
9.	Lord we Come Before Thee	--	24.	How firm a foundation	82
10.	There is an Hour	--	25.	From the regions	9
11.	Let Zion in her Beauty	66	26.	Salem’s bright King	56
12.	This Earth Was Once	23	27.	Here at thy table	--
13.	Lord Thou has search’d	--	28.	An angel from on high	--
14.	And are we yet alive	--	29.	Arise my soul, arise	59
15.	How pleas’d and blest	84	30.	The Lord my pasture	--
			31.	Awake and sing the song	--

It is surely significant that “The Spirit of God”, which was added almost as an afterthought to the 1835 hymnbook, is listed first in the 1844 edition. It must have been quite popular in the Church by that time. The 1844 tune is basically the same as the one we sing today (minus the alto and tenor parts). But this begs the question: What tune did this hymn use in 1835? The only clue we have in the 1835 hymnbook is the lyric meter, which is PM or “Particular Meter”. The hymn *sounds* like it should be in duple meter, not the drawn-out 4/4 time we sing it in today.

We know that in 1836, “The Spirit of God” was sung to the same tune as “Now let us Rejoice”, whatever that may have been. In the January 1836 *Messenger and Advocate*, where “The Spirit of God” first appeared in print, WW Phelps specified that it be sung to the tune THE AMERICAN STAR, which can still be found today in *The Sacred Harp*. However, by the time of the Kirtland Temple dedication in March, Phelps had “changed his tune” to something called HOSANNAH.

The 1820 *Supplement to the Kentucky Harmony* contains the only known reference to a tune named HOSANNA (up to 1820, at least). That tune just happens to be in exactly the same 12 11 12 11 meter as “The Spirit of God”, and is a strong candidate for the tune sung at the Kirtland Temple dedication.

HYMN TUNE REFERENCES

Musicians and readers of this book should always bear in mind that in the early 19th century, tunes and lyrics were highly interchangeable. We may miss the mark if we try to ask which *specific* tune was associated with the lyrics; over time, different tunes were adapted to fit the words, and at any given time, various congregations would favor certain tunes over others.

On the other hand, there are a fair number of lyrics which have always been associated with a particular tune, for example “Evening Shade” or the “Garden Hymn”. Many of the old shape-note tunebooks have not really changed noticeably in 170 years, and are still being published today. In some cases, the tunes have been expanded from three to four parts. New tunes have been added over time, but the older tunes are pretty much the same as they were in, say, the first edition of the *Kentucky Harmony*, printed in 1817. Photocopy reprints of many of these old books are available as well. If Emma Smith used *Wesley’s Collection* or the *Methodist Hymnal* as her source, as seems probable, then many of the tunes that I have included here must have been part of the early LDS repertoire.

As mentioned previously, the most difficult lyrics to match up with tunes are those which were written by LDS poets specifically for the 1835 hymnbook. These unique LDS lyrics were never part of the mainstream American hymn tradition, so there is no record of which tunes they were sung to. Often the best we can accomplish after 170 years is to just pick a tune that fits the meter and mood of the lyrics. Restoring a “tuneless” tunebook is a bit like restoring the Sistine Chapel - the original artist is long gone, and you are left guessing at what he used to fill those wide, empty spaces so long ago. Sometimes the best thing to do is to simply fill in the blanks with a neutral color - or in this case, a suitable tune from the same time period.

On the following pages, I have indicated what I feel is the likelihood that these tunes were used by the early Saints as they sang these hymns:

Possible: The tune fits the meter and mood of the lyrics, but that is all. It just “feels” right. Certain tunes will work for almost any set of lyrics. OLD HUNDRED, for example, can be used for most any Long Meter (8 8 8 8) hymn. A single hymn text will often be set to different tunes in various historic hymnbooks. In this case, one tune is as good as another.

Probable: There is a strong likelihood that this tune and these lyrics were sung together by the Saints because of the unusual meter of the lyrics, or similarity to another hymn, or for other poetic reasons.

Definite: A definite, historical link has been found between the words and the notes, in a non-LDS source. However, this still does not mean unequivocally that this tune and these lyrics were sung together by the *Saints* in 1835, only that they *may* have been. Many of the more popular non-LDS hymns were set to a half dozen or more tunes over time.

Definite LDS: An absolute LDS connection between the words and the 1835 tunes can only be claimed by about eight hymns - those precious few which were mentioned by name in *The Evening and the Morning Star* or *The Messenger and Advocate*. In addition, four or five tunes in the current LDS hymnbook appear to have a continuity of use since 1835, although the tunes have been heavily altered. Some of the tunes from the 1844 hymnbook have been listed as “Definite LDS”, but it is apparent that even by 1844, many of the earlier tunes were being replaced by others.

PERFORMANCE GUIDELINES

This book is *not* intended to replace the 1985 LDS *Hymns*; in fact, most of these hymns are not recommended for congregational use. However, many of these hymns are well suited for choir use during sacrament services, firesides or other occasions. As always, the *Church Handbook of Instructions*, Section 14 (Music) should be your guideline.

In our day, it is hard for us to imagine people gathering regularly to sing songs to each other solely for enjoyment, yet that was frequently the case in the early 19th century. Music was one of the principal forms of recreation and entertainment in those days, and judging by the results, it must have been indulged in with a passion. Many of the hymns in this book show a level of complexity far beyond what we are accustomed to today in our congregational singing. Of course, there have always been some in our midst who are “musically challenged.” Concerning these, an early LDS pioneer wrote,

Church music was taught at singing schools. No one ever thought of taking his song book to church. After the reading of the hymn the leader pitched the tune and started off. The congregation - all that could sing - would join in, some a note or two too high, others as much too low, and most of them a little behind the leader. Uncultivated people did not mind the discord, and the congregation dispersed, feeling spiritually refreshed. They had heard a good sermon, taken part in the worship, and were ready for the week’s labors, anticipating a good time next Sabbath in airing their musical talents.

Crary, *Pioneer and Personal Remembrances*, p. 29

This method of congregational singing is called “lining out” the hymn, and it was a necessity in pioneer America when hymnbooks were scarce or nonexistent. Besides, many people could not even read the text, and fewer still knew how to read music.

The performance of shape-note or fasola music, as represented in this book, requires a different technique than most church choirs today are accustomed to. For the most part, changes of tempo and dynamics should be avoided. The music should be sung without vibrato, in a full-throated folk style. The emphasis should be on harmonic purity, rather than tonal quality.

The traditional 19th century procedure for conducting a shape-note “sing” was as follows: The four choral sections arranged themselves in a hollow square facing inward. The leader faced the tenors, with the altos behind him. The trebles (sopranos) were on his left, and the basses on his right. Obviously, this arrangement will work today only if the singers are singing to each other, not to an audience. For most public performances, of necessity a more “modern” choir seating arrangement must be used.

Traditional shape-note music was sung without instrumental accompaniment. The leader would set the pitch. Then he would beat the rhythm with a simple up-down motion of the hand. For futing tunes, it was customary for the leader to turn and lead each section as it entered.

The tune was sung through the first time without words, using the “fasola” method of pitching the notes. This method is the old Italian equivalent of the later English do re me fa sol la ti do system. In the shape-note system, starting with the tonic, the notes of the scale in ascending order are: fa sol la fa sol la mi fa. This “solmization” helped the singers to fix the pattern of the tune in their minds, and relieved them of the challenge of learning the words and music simultaneously.



It is common in shape-note singing to double the tenor and soprano lines, with both men and women singing both parts. Thus, a basic four-part harmony can be expanded to six parts. Since the melody is usually found in the tenor part, doubling the tenor an octave higher relieves some of the “top-heavy” tonality of this music.

METRICAL MARKINGS

The 1835 hymnbook is typical of most songbooks of its time, in that it indicates the meter of each hymn. This refers to the *poetic* meter, not the musical meter. It indicates how many beats occur in each line of the poem. For example, 8 8 8 8 or Long Meter specifies a four-line stanza with eight beats per line. The most frequently used meters in the old hymnbooks were:

LM	Long Meter	8 8 8 8
SM	Short Meter	6 6 8 6
CM	Common Meter	8 6 8 6
PM	Particular Meter	any unusual pattern, say, 8 11 10 11 8 or 7 7 4 4 7 7

It is sometimes possible to “stretch” a hymn to fit a particular tune. (The musical term for this is a “melisma”). The meter marking defines the shortest possible *musical* meter that will fit the lyrics. In other words, it is possible to slur the syllables of the lyrics over several notes, but you can’t stretch the notes over the words without changing the tune itself.

For example, the lyrics to “Gently Raise the Sacred Strain” are in 7 7 4 4 7 7 meter, while the tune used here (SABBATH REST) is 7 7 6 7 7 7 9. This combination only works because some of the words are slurred and several of the lines are repeated.

The other consideration when matching tunes and lyrics is the rhythmic meter: That is, finding where the beats fall in each line. A 3/4 meter poem can be stretched to fit a 4/4 tune - “The Spirit of God” is a good example - but the reverse is not possible. In the 1844 LDS hymnal, “Now let us Rejoice”, which is a 3/4 meter dactylic poem, has been juxtaposed with an unknown tune set in 4/4 trochaic meter. The beats don’t match up, making the hymn impossible to sing. The tune sounds like it may have been in 3/4 time originally, but it might have been incorrectly typeset. But that is another story...

ACKNOWLEDGMENTS

This book never would have been possible without the contributions of many different persons and sources. Just a few years ago, it would not have been possible at all without that marvelous tool, the Internet. Some of the information in this book was gleaned from various websites, for example, the entire 1852 *Southern Harmony* is now published online (see bibliography).

Mary Poulter’s thesis, *The first Ten Years of Latter Day Saint Hymnody: A study of Emma Smith's 1835 and Little and Gardner's 1844 Hymnals* was quite helpful in refining much of the research I had already done. Mary is one of the first persons in the Church that has taken the time to research early LDS hymnody, and her 1995 thesis is truly a landmark.

Karen Willard patiently helped me along through the early stages of this project. Her massive tune database provided many of the tune references found here. She and Warren Steel both host websites which are valuable sources of information on the history and practice of shape-note singing.

Community of Christ historian Ron Romig was very generous in providing information that the RLDS Church has on the 1835 and 1861 hymnals published by Emma Smith. Michael Moody, former LDS Church Music Committee Chairman, provided encouragement. John Hajicek provided the estimate on the size of the 1835 printing of the hymnal.

The Iliff School of Theology in Denver was the source of many of the early tunebooks cited herein, including *Urania*, *Asaph*, *Kentucky Harmony*, *Southern Harmony*, *Wyeth's Repository*, and *The Boston Handel and Hayden Collection*.

My wife Pam, who has far more musical training than I, has been very helpful and supportive throughout this project. She proofread the whole manuscript and carefully checked all the musical notation.

Last of all, I would like to thank my mother, Virginia Maughan Kammeyer, for encouraging me to take all those piano and violin lessons when I was a kid. When she heard that I was working on this project, shortly before her death in 1999, she set aside an original 1887 Manchester Hymnal and an 1880 *Children's Primary Hymn Book* for me. I can only hope that a tiny part of her great literary skill has rubbed off on me.

This book represents the first major effort to restore the 1835 LDS hymnal, but it is by no means the last word on the subject. While all of the hymns have been matched up with appropriate tunes, there may be better choices for some of them than what I have presented here. No doubt there are more tunes, still buried in some dusty library, database or tunebook that would match up better with some of the more obscure LDS or non-LDS lyrics here.

I hope that this book will inspire us to appreciate the musical legacy of our pioneer ancestors. The performance of authentic, historic music has a transporting effect that allows us to feel for a moment as if we are actually living in those times. Through this music, we can relive the Kirtland Temple dedication, the beauties of Adam-ondi-ahman, the laying of the cornerstones at Far West, or the departure of the Twelve for England. Wherever the Church has been or will be, we love to sing hymns. That is the purpose of this book.

Kurt Kammeyer, May 2009

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**A COLLECTION
OF
SACRED HYMNS,
FOR THE
CHURCH
OF THE
LATTER DAY SAINTS.**

SELECTED BY EMMA SMITH.

Kirtland, Ohio:

Printed by F. G. Williams & co.

: : : : : : : : :

1835.

P R E F A C E.

In order to sing by the Spirit, and with the understanding, it is necessary that the church of the Latter Day Saints should have a collection of "Sacred Hymns," adapted to their faith and belief in the gospel, and, as far as can be, holding forth the promises made to the fathers who died in the precious faith of a glorious resurrection, and a thousand years' reign on earth with the Son of Man in his glory.

Notwithstanding the church, as it were, is still in its infancy, yet, as the song of the righteous is a prayer unto God, it is sincerely hoped that the following collection, selected with an eye single to his glory, may answer every purpose till more are composed, or till we are blessed with a copious variety of the songs of Zion.

SACRED HYMNS.

HYMN 1. L. M.

1 Know then that ev'ry soul is free,
To choose his life and what he'll be;
For this eternal truth is given,
That God will force no man to heaven.

2 He'll call, persuade direct him right;
Bless him with wisdom, love, and light;
In nameless ways be good and kind;
But never force the human mind.

3 Freedom and reason make us men;
Take these away, what are we then?
Mere animals, and just as well,
The beasts may think of heaven or hell.

4 May we no more our powers abuse,
But ways of truth and goodness choose;
Our God is pleas'd when we improve
His grace, and seek his perfect love.

5 It's my free will for to believe:
'Tis God's free will me to receive:
To stubborn willers this I'll tell,
It's all free grace, and all free will.

6 Those that despise, grow harder still;
Those that adhere, he turns their will:
And thus despisers sink to hell,
While those that hear in glory dwell.

7 But if we take the downward road,
And make in hell our last abode:
Our God is clear, and we shall know,
We've plunged ourselves in endless wo.

Author: Sally Swey, c. 1805
Composer: Frederick M. A. Venua, 1810
Hymn Tune: PARK STREET
Tune Source: *Boston Handel and Hayden Society*
Meter: 8 8 8 8
Match Probability: Probable

This hymn still appears in the 1985 LDS *Hymns* (#240), where it is set to the tune BRAMWELL.

Sally Swey is reputed to have written these lyrics when she was only nine years old. Although this hymn text is of Baptist origin, it appears that no other church has ever published it since 1830. Thus by adoption at least, it has become a uniquely Latter-day Saint hymn.

1. Know Then That Ev'ry Soul Is Free

Know then that ev - 'ry soul is free, To choose his life and what he'll be; For this e -

ter - nal truth is given, That God will force no man to heaven, That God will force no man to heaven.

HYMN 2. C. M.

- 1 Let ev'ry mortal ear attend,
And ev'ry heart rejoice;
The trumpet of the gospel sounds
With an inviting voice.
- 2 Ho! all ye hungry, starving souls,
That feed upon the wind,
And vainly strive with earthly toys
To fill an empty mind;
- 3 The blessed Savior hath prepar'd
A soul-reviving feast,
And bid your longing appetites,
The rich provision taste.
- 4 Ho! ye that pant for living streams,
And pine away and die,
Here you may quench your raging thirst
With springs that never dry.
- 5 Rivers of love and mercy here,
In a rich ocean join;
Salvation in abundance flows
Like floods of milk and wine.
- 6 The gates of glorious gospel grace
Stand open night and day:
Lord, we are come to seek supplies,
And drive our wants away.

Author: Isaac Watts
Composer: Charles Cole, 1799
Hymn Tune: GOSPEL TRUMPET
Tune Source: *Southern Harmony*
Meter: 8 6 8 6
Match Probability: Definite

This hymn by Isaac Watts has been set to various tunes. It can also be found in *Wyeth's Repository* and *Harmonia Sacra*. The tune GOSPEL TRUMPET is also known as WOODSTOCK.

2. Let Every Mortal Ear Attend

The musical score is written for four staves in 2/4 time, with a key signature of one sharp (F#). The melody is primarily in the soprano and alto parts. The lyrics are: 'Let ev' - ry mor - tal ear at - tend, And ev' - ry heart re - joice; - The trum - pet of the gos - pel sounds With an in - vi - ting voice.' The score includes a piano introduction and a final cadence.

HYMN 3. P. M.

1 What fair one is this, from the wilderness trav'ling,
Looking for Christ, the belov'd of her heart?
O, this is the church, the fair bride of the Savior,
Which with every idol is willing to part.
While men in contention are constantly howling,
And Babylon's bells are continually tolling,
As though all the craft of her merchants was failing,
And Jesus was coming to reign on the earth.

2 There is a sweet sound in the gospel of heaven,
And people are joyful when they understand
The saints on their way home to glory are even
Determin'd by goodness, to reach the blest land.
Old formal professors are crying "delusion,"
And high-minded hypocrites say 'tis confusion,
While grace is poured out in a blessed effusion,
And saints are rejoicing to see priest-craft fall.

3 A blessing, a blessing, the Savior is coming,
As prophets and pilgrims of old have declar'd;
And Israel, the favor'd of God, is beginning
To come to the feast for the righteous prepar'd.
In the desert are fountains continually springing,
The heavenly music of Zion is ringing;
The saints all their tithes and their oft'rings are bringing;
They thus prove the Lord and his blessing receive.

4 The name of Jehovah is worthy of praising,
And so is the Savior an excellent theme;
The elders of Israel a standard are raising,
And call on all nations to come to the same:
These elders go forth and the gospel are preaching,
And all that will hear them, they freely are teaching,
And thus is the vision of Daniel fulfilling:
The stone of the mountain will soon fill the earth.

Author: W. W. Phelps LDS
Composer: C. H. Pare
Hymn Tune: WEARY PILGRIM'S CONSOLATION
Tune Source: *Southern Harmony*
Meter: 12 11 12 11 12 12 12 11
Match Probability: Possible

Phelps first published this hymn in *The Evening and the Morning Star*, v.1 #1, June 1832. The original words to WEARY PILGRIM'S CONSOLATION are as follows:

How sweet to reflect on the joys that await me
In yon blissful region, the haven of rest,
Where glorified spirits with welcome shall greet me,
And lead me to mansions prepared for the blest;

Encircled in light, and with glory enshrouded,
My happiness perfect, my mind's sky unclouded,
I'll bathe in the ocean of pleasure unbounded,
And range with delight through the Eden of love.

3. What Fair One Is This

The image shows a musical score for the hymn "What Fair One Is This". It consists of three systems of music, each with a treble and bass staff. The lyrics are written below the notes. The first system covers the first two lines of the first stanza. The second system covers the next two lines. The third system covers the final two lines of the first stanza. The music is in a key with one sharp (F#) and a 4/4 time signature.

What fair one is this, from the wil - der - ness trav' - ling. Look - ing for Christ, the be - lov'd of her heart?
O, this is the church, the fair bride of the Sav - ior, Which with ev - ery i - dol is wil - ling to part.

While men in con - ten - tion, are cons - tant - ly how - ling, And Ba - by - lon's bells are con - tin - u - al - ly

tol - ling. As though all the craft of her mer - chants was fail - ing. And Je - sus was com - ing to reign on the earth.

HYMN 4. P. M.

1 Glorious things of thee are spoken,
Zion, city of our God!
He whose word cannot be broken,
Chose thee for his own abode:

2 On the rock of Enoch founded;
What can shake thy sure repose?
With salvation's wall surrounded,
Thou may'st smile on all thy foes.

3 See the stream of living waters,
Springing from celestial love,
Well supply thy sons and daughters,
And all fear of drough remove:

4 Who can faint, while such a river
Ever flows their thirst t'assuage?
Grace which like the Lord, the giver,
Never fails from age to age.

5 Round each habitation hov'ring,
See the cloud and fire appear!
For a glory and a cov'ring,
Showing that the Lord is near:

6 Thus deriving from their banner,
Light by night and shade by day;
Sweetly they enjoy the Spirit,
Which he gives them when they pray.

7 Bless'd inhabitants of Zion,
Purchas'd with the Savior's blood!
Jesus whom their souls rely on,
Makes them kings and priests to God.

8 While in love his people raises,
With himself to reign as kings;
All, as priests, his solemn praises,
Each for a thank-offering brings.

9 Savior, since of Zion's city
I through grace a member am;
Though the world despise and pity,
I will glory in thy name.

10 Fading are all worldly treasures,
With their boasted pomp and show!
Heav'nly joys and lasting pleasures
None but Zion's children know.

Author: John Newton
Composer: Folk hymn, 1818
Hymn Tune: OLNEY
Tune Source: *Southern Harmony*
Meter: 8 7 8 7
Match Probability: Definite LDS

Phelps published this hymn in *The Evening and the Morning Star*, v.1 #1, June 1832. This hymn appeared in the 1844 *LDS Hymns* (#2), set to the tune OLNEY (also known as PILGRIM or ROME). This is one of the most durable Protestant hymns adopted by the Church, appearing in the *Manchester Hymnal*, the 1909 *Deseret Sunday School Songs* (#119), the 1950 *LDS Hymns* (#244), and the 1985 *LDS Hymns* (#46).

4. Glorious Things Of Thee Are Spoken

The image shows a musical score for the hymn 'Glorious Things Of Thee Are Spoken'. It is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 2/4 time and G major. The lyrics are: 'Glo-rious things of thee are spo - ken, Zi - on, ci - ty of our God! On the Rock of E - noch founded; He whose word can - not be bro - ken, Chose thee for his own a - bode. What can shake thy sure re - pose? With sal - va - tion's wall sur - roun - ded, Thou may'st smile on all thy foes.'

HYMN 5. L. M.

- 1 The time is nigh that happy time,
That great, expected, blessed day,
When countless thousands of our race,
Shall dwell with Christ and him obey.
- 2 The prophecies must be fulfil'd
Though earth and hell should dare oppose,
The stone out of the mountain cut,
Though unobserved, a kingdom grows.
- 3 Soon shall the blended image fall,
Brass, silver, iron, gold and clay;
And superstition's dreadful reign,
To light and liberty give way.
- 4 In one sweet symphony of praise,
The Jews and Gentiles will unite;
And infidelity, o'ercome,
Return again to endless night.
- 5 From east to west, from north to south,
The Savior's kingdom shall extend,
And every man in every place,
Shall meet a brother and a friend.

Author: W. W. Phelps LDS
Composer: Anon.
Hymn Tune: ST. GEORGE
Tune Source: *Boston Handel and Hayden Society*
Meter: 8 8 8 8
Match Probability: Probable

Phelps first published this hymn in *The Evening and the Morning Star*, v.1 #1, June 1832. In her 1861 revision of the 1835 hymnbook, Emma Smith specified ST. GEORGE as the tune.

5. The Time Is Nigh That Happy Time

The musical score is written for four staves, likely representing a four-part vocal setting. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is primarily in the soprano and alto parts. The lyrics are: "The time is nigh that hap - py time. That great, ex - pec - ted, bles - sed day, When count - less thou - sands of our race, Shall dwell with Christ and him o - bey." The score includes various musical notations such as notes, rests, and bar lines.

HYMN 6. P. M.

1 Redeemer of Israel
Our only delight,
On whom for a blessing we call;
Our shadow by day,
And our pillar by night,
Our king, our companion, our all.

2 We know he is coming
To gather his sheep,
And plant them in Zion, in love,
For why in the valley
Of death should they weep,
Or alone in the wilderness rove?

3 How long we have wander'd
As strangers in sin,
And cried in the desert for thee!

Our foes have rejoic'd
When our sorrows they've seen;
But Israel will shortly be free.

4 As children of Zion
Good tidings for us:
The tokens already appear;
Fear not and be just,
For the kingdom is ours,
And the hour of redemption is near.

5 The secret of heaven,
The myst'ry below,
That many have sought for so long,
We know that we know,
For the Spirit of Christ,
Tells his servants they cannot be wrong.

Author: Joseph Swain / W. W. Phelps LDS
Composer: John Ellis
Hymn Tune: THE LONE PILGRIM
Tune Source: *Southern Harmony*
Meter: 11 8 11 8
Match Probability: Possible

Phelps first published this hymn in *The Evening and the Morning Star*, v.1 #1, June 1832. The original Joseph Swain version of the text also appears in *Wyeth's Repository, Part Second*, where it is set to the tune DULCIMER - the same tune we sing in the 1985 LDS *Hymns*. THE LONE PILGRIM closely resembles DULCIMER, and is included here as a variation on this ever-popular hymn.

6. Redeemer Of Israel

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The melody is simple and hymn-like, with a clear structure for the lyrics. The lyrics are: "Re - dee - mer of Is - rael, Our on - ly de - light, On whom for a bles - sing we call; Our sha - dow by day, And our pil - lar by night, Our king, our com - pan - ion, our all." The score includes a piano introduction and a final cadence.

HYMN 7. S. M.

1 See all creation join
To praise the eternal God;
The heavenly hosts begin the song,
And sound his name abroad.

CHORUS.

By all that shines above
His glory is express'd;
But saints that know his endless love,
Should sing his praises best.

2 The sun with golden beams,
And moon with silver rays,
The starry lights, and twinkling flames;
Shine to their Maker's praise.

3 He built those worlds above,
And fix'd their wondrous frame;
By his command they stand or move,
And always speak his name.

4 The fleecy clouds that rise,
Or falling showers or snow;
The thunders rolling round the skies,
His power and glory show.

5 The broad expanse on high,
With all the heavens afford;
The crackling fire that streaks the sky,
Unite to praise the Lord.

Author: W. W. Phelps (adapted) LDS
Composer: Anon.
Hymn Tune: CREATION
Tune Source: *Kentucky Harmony*
Meter: 6 6 8 6
Match Probability: Definite

CREATION is more than just an elaborate fusing tune; the middle fusing section is an intricate, four-part round that is sung through twice before the parts all reunite at the end. In *Wyeth's Repository* and *The Sacred Harp*, these lyrics are also set to a slightly less elaborate fusing tune called NEWBURGH. In *The Missouri Harmony*, the tune MANSFIELD was used.

Phelps published this hymn in *The Evening and the Morning Star*, v.1 #3, August 1832. Phelps' words are based on a hymn text by Isaac Watts, which was first published in 1719:

Let ev'ry creature join,	Thou sun with golden beams,
To praise th' eternal God,	And moon with paler rays,
Ye heav'nly host, the song begin,	Ye starry lights, ye twinkling flames;
And sound his name abroad.	Shine to your Maker's praise.

7. See All Creation Join

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of G major (one sharp) and 4/4 time. The melody is a simple, hymn-like tune. The lyrics are: 'See all ere - a - tion join To praise th'e - ter - nal God; The heav - en - ly hosts be - gin the song, be - gin the song, and sound his name a - broad.' The score includes a piano introduction and a final cadence.

See All Creation Join

CHORUS

By all that shines a -

By all that shines a - bove His glo - ry

By all that shines a - bove his glo - ry is ex - press'd; By

By all that shines a - bove, his glo - ry is ex - press'd; By all that shines a - bove, His glo - ry is ex -

is ex - press'd; His glo - ry is ex - press'd; his glo - ry is ex - press'd; But

all that shines a - bove, His glo - ry is ex - press'd; But saints that know his

bove, His glo - ry is ex - press'd; But saints that know his end - less love, his

press'd; But saints that know his end - less love, his end - less love Should sing his prai - ses

saints that know his end - less love, his end - less love Should sing his prai - ses best, But

end - less love, his end - less love Should sing his prai - ses best, But saints that know his

end - less love Should sing his prai - ses best, But saints that know his end - less love Should

best, But saints that know his end - less love Should sing his prai - ses best.

saints that know his end - less love Should sing, Should sing his prai - ses best.

end - less love Should sing his prai - ses best, Should sing his prai - ses best.

sing his prai - ses best, Should sing his prai - ses best.

HYMN 8. P. M.

1 O happy souls who pray
Where God appoints to hear!
O happy saints who pay
Their constant service there!
We praise him still;
And happy we;
We love the way
To Zion's hill.

2 No burning heats by day,
Nor blasts of evening air;
Shall take our health away,
If God be with us there.

He is our sun,
And he our shade,
To guard the head
By night or noon.

3 God is our only Lord,
Our shield and our defence;
With gifts his hand is stor'd:
We draw our blessings thence.
He will bestow
On Jacob's race,
Peculiar grace,
And glory too.

Author: Isaac Watts
Composer: Ralph Harrison (1748-1810)
Hymn Tune: WEYMOUTH
Tune Source: *Boston Handel and Hayden Society*
Meter: 6 6 6 6 4 4 4 4
Match Probability: Definite LDS

This is one of the very few hymns in this book with more than one historical LDS tune reference. It was sung at the dedication of the Kirtland Temple on March 27, 1836. WEYMOUTH is mentioned specifically in *The Evening and the Morning Star* v. 1 #3, August 1832; *Messenger and Advocate* v. 2 # 18, March 1836; and *History of the Church* v. II p.413.

Ralph Harrison was one of the first serious post-Revolutionary composers in America, and his rather starchy, Federalist musical style is quite apparent in WEYMOUTH. In some LDS references these lyrics have been attributed to W. W. Phelps; however the words are actually a composite of two different hymns by Isaac Watts, "Lord of the worlds above" and "Upward I lift mine eyes".

8. O Happy Souls Who Pray

O hap - py souls who pray Where God ap - points to hear!

This system contains the first four staves of the musical score. The first two staves are vocal parts with lyrics, and the next two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

O hap - py saints who pay Their cons - tant ser - vice there!

This system contains the next four staves of the musical score, continuing the vocal and piano parts from the first system.

And hap - py we; We love the way To Zi - on's hill,
We praise him still; And hap - py we; We love the way To Zi - on's hill,

This system contains the next four staves of the musical score, featuring a change in the vocal melody and piano accompaniment.

We praise him still; And hap - py we; We love the way to Zi - on's hill.

This system contains the final four staves of the musical score, concluding the piece with a final cadence.

HYMN 9. P. M.

1 From the regions of glory an angel descended,
And told the strange news how the babe was
attended:
Go, shepherds, and visit this heavenly stranger;
Beneath that bright star, there's your Lord in a
manger!

Hallelujah to the Lamb,
Whom our souls may rely on;
We shall see him on earth,
When he brings again Zion.

2 Glad tidings I bring unto you and each nation;
Glad tidings of joy, now behold your salvation:

Author: W. W. Phelps (adapted) LDS
Composer: Dr. John Clark (1770-1836)
Hymn Tune: SCOTLAND
Tune Source: *Boston Handel and Hayden Society*
Meter: 12 12 12 12 12 12
Match Probability: Definite LDS

Arise all ye pilgrims and lift up your voices,
And shout - The Redeemer! while heaven rejoices.

Hallelujah to the Lamb, &c.

3 Let glory to God in the highest be given,
And glory to God be re-echo'd in heaven;
Around the whole world let us tell the glad story,
And sing of his love, his salvation and glory.

Hallelujah to the Lamb, &c.

This hymn text was most likely adapted by Phelps from a Campbellite hymn, "From the regions of love lo! an angel descended", which appeared in several different hymnals in the first decades of the 19th century.

This hymn was first printed in *The Evening and the Morning Star* v. 1 #3, August 1832. The hymn reappeared with the tune SCOTLAND in a simple two-part setting in the 1844 *LDS Hymns*. The words that Lowell Mason wrote for SCOTLAND in 1822 are reproduced below:

The voice of free grace cries escape to the mountain!
For all that believe Christ hath open'd a fountain,
For sin, and uncleanness, and ev'ry transgression:

His blood flows so freely, in streams of salvation,
Hallelujah! to the Lamb who has bought us a pardon!
We'll praise him again, when we pass over Jordan.

9. From The Regions Of Glory

From the re-gions of glo-ry an an-gel de-scen-ded, And told the strange news how the babe was at-ten-ded: Go

shep-herds and vis-it this hea-ven-ly stran-ger; Be-neath that bright star, there's your Lord in a man-ger! Hal-le-

lu-jah to the Lamb, whom our souls may re-ly on; We shall see him on earth, When he brings a-gain Zi-on.

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are distributed across the staves, with some words appearing on multiple staves. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The overall mood is solemn and reverent.

HYMN 10. L. M.

- 1 He died! the great Redeemer died!
And Israel's daughters wept around;
A solemn darkness veil'd the sky;
A sudden trembling shook the ground!
- 2 Come saints and drop a tear or two,
For him who groan'd beneath your load:
He shed a thousand drops for you,
A thousand drops of precious blood.
- 3 Here's love and grief beyond degree;
The Lord of glory died for men!
But lo! what sudden joys were heard,
Jesus though dead's reviv'd again!
- 4 The rising Lord forsook the tomb,
(In vain the tomb forbid his rise.)
Cherubic legions guard him home,
And shout him welcome to the skies
- 5 Wipe off your tears, ye saints and tell
How high your great deliv'rer reigns:
Sing how he triumph'd over hell,
And how he'll bind your foe in chains.
- 6 Say, "Live forever wond'rous King!
Born to redeem and strong to save!
Then ask the monster - "Where's thy sting?
And where's thy vict'ry, boasting grave?"

Author: Isaac Watts
Composer: Aaron Williams (1731-1776)
Hymn Tune: SALEM
Tune Source: *Southern Harmony*
Meter: 8 8 8 8
Match Probability: Definite

This is one of Isaac Watt's greatest hymn texts, appearing in virtually every Protestant and LDS hymnbook of the last two centuries. The text was printed in *The Evening and the Morning Star* v. 1 #1, June 1832, and is still included in the 1985 LDS *Hymns* (#192), where it is set to the tune OFFERING.

There are several tunes named SALEM, but this one best seems to fit the solemn nature of this text.

10. He Died! The Great Redeemer Died

The image shows a musical score for the hymn 'He Died! The Great Redeemer Died'. It consists of two systems of four staves each. The first system contains the first line of the hymn: 'He died! The great Re - dee - mer died! And Is - rael's daugh - ters wept a -'. The second system contains the second line: 'round; A sol - emn dark - ness veil'd the sky; A sud - den tremb - ling shook the ground!'. The music is written in a 2/2 time signature, with a key signature of one flat (B-flat). The melody is primarily in the soprano and alto parts, with the bass part providing a steady accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

HYMN 11. P. M.

- 1 Earth with her ten thousand flowers,
Air, with all its beams and showers,
Heaven's infinite expanse,
Ocean's resplendant countenance -
All around, and all above,
Hath this record - God is love.
- 2 Sounds among the vales and hills,
In the woods and by the rills,
Of the breeze and of the bird,
- 3 All the hopes that sweetly start,
From the fountain of the heart;
All the bliss that ever comes,
To our earthly - human homes -
All the voices from above,
Sweetly whisper - God is love.

Author: Thomas R. Taylor
Composer: William Walker
Hymn Tune: INDIAN'S FAREWELL
Tune Source: *Southern Harmony*
Meter: 7 7 7 7 7
Match Probability: Possible

This hymn was printed in *The Evening and the Morning Star* v. 1 #4, September 1832. It is still included as number 87 in the 1985 *LDS Hymns*, where it is set to the tune TESTIMONY.

11. Earth With Her Ten Thousand Flowers

The musical score is written for three parts: Soprano, Alto, and Bass. It is in 4/4 time and G major. The melody is simple and hymn-like, with a mix of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Earth with her ten thou-sand flowers, Air, with all its beams and showers, Hea-ven's in - fi - nite ex-panse;
O - cean's re-splen-dant coun - te-nance, All a-round, and all a-bove, hath this re - cord God is love.

HYMN 12. P. M.

- 1 Praise to God, immortal praise,
For the love that crowns our days;
Bounteous source of every joy,
Let thy praise our tongues employ;
- 2 For the blessings of the field,
For the stores the gardens yield,
For the vine's exalted juice,
For the gen'rous olive's use;
- 3 Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain,
Clouds that drop their fat'ning dews,
Suns that temp'rate warmth diffuse;
- 4 All that spring with bounteous hand
Scatters o'er the smiling land;
All that lib'ral autumn pours
From her rich o'erflowing stores;
- 5 Thanks to thee our God we owe;
Source from whence all blessings flow!
And for these our souls shall raise
Grateful vows and solemn praise.

Author: Anna Laetitia Barbauld
Composer: Anon.
Hymn Tune: CANON
Tune Source: *Wyeth's Repository*
Meter: 7 7 7 7
Match Probability: Possible

This hymn was printed in *The Evening and the Morning Star* v. 1 #4, September 1832. It was first published in London in 1773.

In her 1861 reprint of the 1835 hymnal, Emma Smith apparently set this hymn to ST. GEORGE'S WINDSOR - the same tune we sing today to "Come, ye thankful people, come" (1985 LDS *Hymns* #94). However, this will only work if there is an even number of verses, since it takes two verses to complete one singing of the tune. (ST. GEORGE is 7 7 7 7 D).

(Round) **12. Praise To God, Immortal Praise**

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of four staves of music, each corresponding to a line of the hymn's lyrics. The melody is simple and hymn-like, with a mix of quarter, eighth, and half notes. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The score is labeled '(Round)' and '12. Praise To God, Immortal Praise'.

Praise to God, im - mor - tal praise, For the love that crowns our days;
Boun - teous source of eve - ry joy, Let thy praise our tongues em - ploy;
For the bles - sings of the field, For the stores the gar - dens yield,
For the vine's ex - al - ted juice, For the gen' - rous o - live's use;

HYMN 13. P. M.

1 Guide us, O thou great Jehovah,
Saints upon the promis'd land;
We are weak but thou art able,
Hold us with thy powerful hand:
Holy Spirit,
Feed us till the Savior comes.

2 Open, Jesus, Zion's fountains:
Let her richest blessings come;
Let the fiery, cloudy pillar

Guard us in this holy home;
Great Redeemer,
Bring, O bring the welcome day!

3 When the earth begins to tremble,
Bid our fearful thoughts be still;
When thy judgments spread destruction,
Keep us safe on Zion's hill,
Singing praises,
Songs of glory, unto thee.

Author: William Williams (1717-1791)
Composer: Mary McCalley (c. 1810)
Hymn Tune: A SURE GUIDE
Tune Source: *A Hymn for Morning or Evening*
Meter: 8 7 8 7 8 7
Match Probability: Definite LDS

This is another ever-popular Protestant hymn text which has been set to dozens of different tunes over the years. The 1950 LDS *Hymns* even included two versions of it. The text appeared in *The Evening and the Morning Star* v. 1 #5, October 1832, where the tune specified was GOD OUR GUIDE, which is probably this same tune.

This hymn is still found today in the 1985 LDS *Hymns* (#83), set to the tune CWM RHONDDA.

13. Guide Us, O Thou Great Jehovah

The image displays a musical score for the hymn "Guide Us, O Thou Great Jehovah". It is written for a four-part vocal choir (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The score is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are written below the vocal staves. The piano accompaniment is shown in the lower staves of each system. The score is divided into three systems, each corresponding to a line of the hymn text. The first system covers the first line, the second system covers the second line, and the third system covers the third line. The piano accompaniment consists of a simple, steady melody in the right hand and a supporting bass line in the left hand.

Guide us, O thou great Je - ho - vah, Saints up - on the pro - mis'd land;
We are weak but thou art a - ble, Hold us with thy power - ful hand:
Ho - ly Spir - it, Ho - ly Spir - it, Feed us till the Sa - vior comes.

HYMN 14. C. M.

- | | |
|---|--|
| 1 We're not ashamed to own our Lord,
And worship him on earth;
We love to learn his holy word,
And know what souls are worth. | 3 When he comes down in heav'n on earth,
With all his holy band,
Before creation's second birth,
We hope with him to stand. |
| 2 When Jesus comes as flaming flame,
For to reward the just,
The world will know the only name,
In which the saints can trust. | 4 Then will he give us a new name,
With robes of righteousness,
And in the New Jerusalem,
Eternal happiness. |

Author: Isaac Watts/W.W. Phelps LDS
Composer: Jeremiah Ingalls, 1796
Hymn Tune: NEW JERUSALEM
Tune Source: *Kentucky Harmony*
Meter: 8 6 8 6
Match Probability: Definite LDS

This hymn is an adaptation by W. W. Phelps of a well-known hymn text by Isaac Watts. Phelps' version appeared in *The Evening and the Morning Star* v. 1 #5, October 1832, with the words "New Jerusalem" conveniently printed above the text. This hymn still appears in the 1985 LDS *Hymns* (#57), where it is set to the tune AUSTIN. NEW JERUSALEM also works very well with many other Common Meter hymns in this book, in particular number 77, "Mortals Awake". It is one of Jeremiah Ingalls' best-known fugal tunes and is still one of the more popular shape-note tunes today.

14. We're Not Ashamed To Own Our Lord

We're not a - shamed to own our Lord. And wor-ship him on earth; We

We love to learn his

We love to learn his ho - ly word, And

We love to learn his ho - ly word, And know what

love to learn his ho - ly word, And know what souls are worth, We love to

ho - ly word, And know what souls are worth. We love to hear his

know what souls are worth. We love to learn his ho - ly word, And

souls are worth, And know what souls are worth, And know what souls are worth.

learn his ho - ly word, And know what souls are worth, And know what souls are worth.

ho - ly word, And know what souls are worth, And know what souls are worth.

know what souls are worth, And know what souls are worth, And know what souls are worth.

HYMN 15. C. M.

1 Joy to the world! the Lord will come!
And earth receive her King;
Let ev'ry heart prepare him room,
And saints and angels sing.

2 Rejoice! rejoice when Jesus reigns,
And saints their songs employ:
While fields and floods, rocks, hills and plains,
Repeat the sounding joy.

3 No more will sin and sorrow grow,
Nor thorns infest the ground;
He'll come and make the blessing flow
Far as the curse was found.

4 Rejoice! rejoice! in the Most High,
While Israel spread abroad,
Like stars that glitter in the sky,
And ever worship God.

Author: Isaac Watts
Composer: Anon.
Hymn Tune: ARUNDEL
Tune Source: *Boston Handel and Hayden Society*
Meter: 8 6 8 6 6 8
Match Probability: Definite

This is a lesser-known setting of this famous Christmas carol. The more common version, ANTIOCH, can be found in the 1985 LDS *Hymns* (#201). The text was printed in *The Evening and the Morning Star* v. 1 #7, December 1832. Phelps subtly altered Watts' original text in several places, which often leads to considerable frustration when new converts to the Church first attempt to sing it.

15. Joy To The World

The image shows a musical score for the hymn 'Joy To The World'. It consists of two systems of four staves each. The first system contains the first line of the hymn: 'Joy to the world! the Lord will come! And earth re - ceive her'. The second system contains the second line: 'King: Let ev - ry heart pre - pare him room, And saints and an - gels sing.' The music is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

HYMN 16. P. M.

1 An angel came down from the mansions of glory,
And told that a record was hid in Cumorah,
Containing the fulness of Jesus's gospel;
And also the cov'nant to gather his people.

O Israel! O Israel!
In all your abidings,
Prepare for your Lord
When you hear these glad tidings.

2 A heavenly treasure: a book full of merit:
It speaks from the dust by the pow'r of the Spirit;
A voice from the Savior that saints can rely on,
To watch for the day when he brings again Zion.
O Israel! O Israel! &c

3 Listen O isles, and give ear ev'ry nation,
For great things await you in this generation:
The kingdom of Jesus, in Zion shall flourish;
The righteous will gather; the wicked must perish.
O Israel! O Israel! &c

Author: W. W. Phelps LDS
Composer: Dr. John Clark (1770-1836)
Hymn Tune: SCOTLAND
Tune Source: *Boston Handel and Hayden Society*
Meter: 12 12 12 12 12 12
Match Probability: Probable

This hymn text is a near twin to number nine above, and was most likely set to SCOTLAND as well. It was first printed in *The Evening and the Morning Star* v. 1 #9, February 1833.

16. An Angel Came Down From The Mansions Of Glory

An an - gel came down from the man - sions of glo - ry, And told that a re - cord was hid in Cu -

mo-rah, Con-tain - ing the ful-ness of Je - sus - 's gos-pel; And al-so the cov'-nant to ga-ther his pe-ople. O

Is - rael! O Is-rael! In all your a - bi-dings, Pre - pare for your Lord When you hear these glad ti-dings.

The musical score is written for four staves (two treble and two bass clefs) in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is primarily carried by the upper staves, while the lower staves provide harmonic support. The lyrics are placed below the staves, aligned with the corresponding musical phrases. The score is divided into three systems, each containing two staves. The first system covers the first line of lyrics, the second system covers the second line, and the third system covers the third line. The music concludes with a final cadence on the third line of lyrics.

HYMN 17. P. M.

1 To him that made the world,
The sun the moon and stars,
And all that in them is,
With days, and months and years;
To him that died
That we might live,
Our thanks and songs
We freely give.

2 Our hope in things to come,
The Spirit's quick'ning power,
Should turn our hearts to him,
Where heavenly blessings are:

That we may sing
Of things above,
And always know,
That God is love.

3 When he comes down in heav'n,
And earth again is blest,
Then all the heirs of him,
Will find the promis'd rest.
With all the just,
Then they may sing,
God is with us
And we with him.

Author: W. W. Phelps LDS
Composer: Lewis Edson, 1782
Hymn Tune: LENOX
Tune Source: *Southern Harmony*
Meter: 6 6 6 6 4 4 4 4
Match Probability: Possible

This hymn was first printed in *The Evening and the Morning Star* v. 1 #9, February 1833.

LENOX was one of the most popular fugal tunes of the late 18th and early 19th centuries, appearing in *Wyeth's Repository*, *Harmonia Sacra*, *The Sacred Harp*, *Missouri Harmony*, and countless other hymnbooks.

17. To Him That Made The World

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) in a 4-part setting. The key signature has one sharp (F#), and the time signature is 4/4. The melody is a fugal tune. The lyrics are as follows:

To him that made the world, The sun the moon and stars, And all that in them is, With days, and months and years;

To him that died That we might live, Our thanks and songs We free - ly give.

To him that died That we might live, Our thanks and songs We free - ly give.

To him that died That we might live, Our thanks and songs We free - ly give Our thanks and songs We free - ly give

To him that died That we might live, Our thanks and songs We free - ly give Our thanks and songs We free - ly give.

HYMN 18. P. M.

1 Now let us rejoice in the day of salvation,
No longer as strangers on earth need we roam;
Good tidings are sounding to us and each nation,
And shortly the hour of redemption will come:

2 When all that was promis'd the saints will be given,
And none will molest them from morn until even,
And earth will appear as the garden of Eden,
And Jesus will say to all Israel: Come home!

3 We'll love one another and never dissemble,
But cease to do evil and ever be one;
And while the ungodly are fearing and tremble,

We'll watch for the day when the Savior shall come:

4 When all that was promis'd the saints will be given &c.

5 In faith we'll rely on the arm of Jehovah,
To guide through these last days of trouble and gloom;
And after the scourges and harvest are over,
We'll rise with the just, when the Savior doth come:

6 Then all that was promis'd the saints will be given,
And they will be crown'd as the angel of heaven:.,
And earth will appear as the garden of Eden,
And Christ and his people will ever be one.

Author: W.W. Phelps LDS
Composer: Anon., arranged by K. Kammeyer
Hymn tune: Unknown
Tune Source: 1844 LDS *Hymns* #5 (tune)
Meter: 12 11 12 11 D
Match Probability: Definite LDS

This beloved hymn was first printed in *The Evening and the Morning Star* v. 1 #10, March 1833. It was reprinted in *The Messenger and Advocate* v. 2 #18, March 1836, and is also mentioned in the *History of the Church* v. II p. 416. It is included as hymn number three in the 1985 LDS *Hymns*.

As mentioned in the preface, this tune appears only in the 1844 hymnbook (#5), where it was badly typeset. The words are in triple meter, while the tune was set in an awkward 4/4 time. The tune was uncommon enough that the typesetting was probably done by ear, leading to the confusion in meter. To this date, no one has been able to identify this tune from any other musical source.

18. Now Let Us Rejoice

Now let us re - joice in the - day of - sal - va - tion, No lon - ger as - stran - gers on earth need we

roam, Good - ti - dings are soun - ding to - us - and each na - tion, And short - ly the hour of re - demp - tion - will come,

When all that was - pro - mised the - Saints will - be - gi - ven, And none will mo - lest them from morn un - til

ev'n, And - earth - will ap - pear as the Gar - den of E - den, and Je - sus will say to all Is - rael "Come home."

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (two sharps) and 3/4 time. The melody is simple and joyful, with a steady rhythm. The lyrics are written below the notes, and the music is arranged in four systems, each with three staves.

HYMN 19. L. M.

- 1 Ere long the vail will rend in twain,
The King descend with all his train;
The earth shall shake with awful fright,
And all creation feel his might.
- 2 The trump of God, it long shall sound,
And raise the nations under ground;
Throughout the vast domains of heav'n
The voice echoes, the sound is given.
- 3 Lift up your heads ye saints in peace,
The Savior comes for your release;
The day of the redeem'd has come,
The saints shall all be welcom'd home.
- 4 Behold the church, it soars on high
To meet the saints amid the sky;
To hail the King in clouds of fire,
And strike and tune th' immortal lyre.
- 5 Hosanna now the trump shall sound,
Proclaim the joys of heav'n around,
- 6 With Enoch here we all shall meet,
And worship at Messiah's feet,
Unite our hands and hearts in love,
And reign on thrones with Christ above.
- 7 The city that was seen of old
Whose walls were jasper, and streets gold,
We'll now inherit thron'd in might:
The Father and the Son's delight.
- 8 Celestial crowns we shall receive,
And glories great our God shall give,
While loud hosannas we'll proclaim,
And sound aloud our Savior's name.
- 9 Our hearts and tongues all join'd in one,
A loud hosanna to proclaim,
While all the heav'ns shall shout again,
And all creation say, Amen.

Author: Parley P. Pratt LDS
Composer: Anon.
Hymn Tune: STERLING
Tune Source: *Boston Handel and Hayden Society*
Meter: 8 8 8 8
Match Probability: Definite LDS

This was the opening hymn at the dedication of the Kirtland Temple on Sunday, March 27, 1836. See *History of the Church*, v. II, p. 412. It was first printed in *The Evening and the Morning Star* v. 1 #12, May 1833.

19. Ere Long The Vail Will Rend In Twain

Ere long the vail will rend in twain, The King de - scend with all his
train; The earth shall shake with aw - ful fright; And all cre - a - tion feel his might.

HYMN 20. L. M.

- 1 My soul is full of peace and love,
I soon shall see Christ from above;
And angels too, the hallow'd throng,
Shall join with me in holy song.
- 2 The Spirit's power has sealed my peace,
And fill'd my soul with heav'nly grace;
Transported, I with peace and love,
Am waiting for the throngs above.
- 3 Prepare my heart, prepare my tongue,
To join this glorious, heav'nly throng;
To hail the Bridegroom from above,
And join the band in songs of love.
- 4 Let all my pow'rs of mind combine
To hail my Savior all divine;
To hear his voice, attend his call,
And crown him King, and Lord of all.

Author: W. W. Phelps LDS
Composer: Hannah More
Hymn Tune: SWEET SOLITUDE
Tune Source: *Sacred Harp*
Meter: 8 8 8 8
Match Probability: Possible

This hymn text was printed in *The Evening and the Morning Star* v. 2 #13, June 1833.
SWEET SOLITUDE appeared in *Southern Harmony* in 1835.

20. My Soul Is Full Of Peace And Love

My soul is full of peace and love. I soon shall see Christ from a - bove; And an - gels too, the

hal-low'd throng, Shall join with me in ho-ly song. And an-gels too, the hal-low'd throng, Shall join with me in ho-ly song.

HYMN 21. L. M.

- 1 The happy day has rolled on,
The glorious period now has come:
The angel sure has come again
To introduce Messiah's reign.
- 2 The gospel trump again is heard,
The truth from darkness has appear'd;
The lands which long in darkness lay,
Have now beheld a glorious day.
- 3 The day by prophets long foretold;
The day which Abram did behold;
The day that saints desired long,
When God his strange work would perform.
- 4 The day when saints again should hear
The voice of Jesus in their ear,
And angels who above do reign,
Come down to converse hold with men.

Author: Philo Dibble LDS
Composer: Blanchard
Hymn Tune: CORINTH[1]
Tune Source: *Sacred Harp*
Meter: 8 8 8 8
Match Probability: Possible

This hymn was first printed in *The Evening and the Morning Star* v. 2:13, June 1833. It is also mentioned in the *History of the Church*, v. 1 p. 431. CORINTH was a very popular tune, appearing in both *The Sacred Harp* and *Kentucky Harmony*.

21. The Happy Day Has Rolled On

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and G major. The melody is simple and hymn-like, with a mix of quarter and eighth notes. The lyrics are printed below the vocal staves.

The hap - py day has rol - led on, The glo - rious per - iod now has come:
The an - gel sure has come a - gain To in - tro - duce Mes - si - ah's reign.

HYMN 22. L. M.

- 1 The great and glorious gospel light,
Has usher'd forth into my sight,
Which in my soul I have receiv'd,
From death and bondage being freed.
- 2 With saints below and saints above,
I'll join to praise the God I love;
Like Enoch too, I will proclaim,
A loud Hosanna to his name.
- 3 Hosanna, let the echo fly
From pole to pole, from sky to sky,
And saints and angels, join to sing,
Till all eternity shall ring.
- 4 Hosanna, let the voice extend,
Till time shall cease, and have an end;
Till all the throngs of heav'n above,
Shall join the saints in songs of love.
- 5 Hosanna, let the trump of God,
Proclaim his wonders far abroad,
And earth, and air, and skies, and seas,
Conspire to sound aloud his praise.

Author: Anon. LDS
Composer: Anon., alto by K. Kammeyer
Hymn Tune: CORINTH [2]
Tune Source: 1844 LDS Hymns #16
Meter: 8 8 8 8
Match Probability: Definite LDS

This CORINTH tune is different from the preceding hymn with the same tune name. This hymn was first printed in *The Evening and the Morning Star* v. 2 #14, November 1833, so the text was most likely written by W. W. Phelps. In fact, *all* of the hymns that appeared in *The Evening and the Morning Star* between February 1833 and April 1834, that later appeared in this hymnal were written or adapted by Phelps, except for one ("The happy day has rolled on", by Philo Dibble).

22. The Great And Glorious Gospel Light

The great and glo - rious gos - pel light Has ush - er'd forth in - to my sight, Which in my
soul I have re - ceiv'd, Which in my soul I have re - ceiv'd, From death and bon - dage be - ing freed.

HYMN 23. P. M.

1 This earth was once a garden place,
With all her glories common;
And men did live a holy race,
And worship Jesus face to face,
In Adam-ondi-Ahman.

2 We read that Enoch walk'd with God,
Above the pow'r of Mammon:
While Zion spread herself abroad,
And saints and angels sung aloud,
In Adam-ondi-Ahman.

3 Her land was good and greatly blest,
Beyond old Israel's Canaan;
Her fame was known from east to west;
Her peace was great, and pure the rest
Of Adam-ondi-Ahman.

4 Hosanna to such days to come -
The Savior's second comin' -
When all the earth in glorious bloom,
Affords the saints a holy home
Like Adam-ondi-Ahman.

Author: W.W. Phelps LDS
Composer: A. Grambling
Hymn Tune: PROSPECT OF HEAVEN
Tune Source: *Southern Harmony*
Meter: 8 7 8 8 7
Match Probability: Definite LDS

This is one of the very few hymns we sing today that still sounds somewhat like it did in 1835. The text was first printed in *The Messenger and Advocate* v.1 #9, June 1835, and later appeared in the 1844 LDS hymnbook with the same tune. It is now included as number 49 in the 1985 LDS *Hymns*.

“Adam-Ondi-Ahman” was a favorite in the early LDS Church, and there are more references to it than to any other hymn in the early records of the Church. The origin of the tune PROSPECT OF HEAVEN is obscure, but it appeared in the 1835 *Southern Harmony* at about the same time W. W. Phelps penned these words.

23. This Earth Was Once A Garden Place

The image shows a musical score for the hymn "This Earth Was Once A Garden Place". It consists of two systems of three staves each (treble, alto, and bass clefs). The music is in 4/4 time and G major. The lyrics are written below the staves. The first system covers the first line of the hymn, and the second system covers the second line. The lyrics are: "This earth was once a gar - den place, With all her glo - ries com - mon; And men did live a ho - ly race, And wor - ship Je - sus face to face, In A - dam on - di Ah - man."

HYMN 24. P. M.

- 1 Gently raise the sacred strain,
For the sabbath's come again,
That man may rest,
And return his thanks to God,
For his blessings to the blest.
- 2 Holy day, devoid of strife,
For to seek eternal life,
That great reward,
And partake the sacrament,
In remembrance of the Lord.
- 3 Sweetly swell the solemn sound,
While we bring our gifts around,
Of broken hearts,
As a willing sacrifice,
Showing what his grace imparts.
- 4 Happy type of things to come,
When the saints are gather'd home,
To praise the Lord,
In eternity of bliss,
All as one with one accord.
- 5 Holy, holy is the Lord,
Precious, precious is his word,
Repent and live;
Though your sins are crimson red,
O repent and he'll forgive.
- 6 Softly sing the joyful lay
For the saints to fast and pray,
As God ordains,
For his goodness and his love
While the Sabbath day remains.

Author: W.W. Phelps LDS
Composer: Lowell Mason
Hymn Tune: SABBATH REST
Tune Source: *Saints Hymnal*
Meter: 7 7 4 4 7 7
Match Probability: Probable

SABBATH REST is an old German tune which was arranged by Lowell Mason in 1824. It is somewhat similar to Thomas Grigg's tune URE, the tune we sing today. URE was first published with these lyrics in the *Juvenile Instructor* in 1883. In Emma Smith's 1861 reprint of the 1835 hymnbook, the tune she specified was called SABBATH HYMN, which is probably this same tune. This hymn has a very unusual meter which requires that the third, fourth and fifth lines of each verse be repeated. The original words by John Newton are as follows:

Safely through another week God has brought us on our way;
Let us now a blessing seek, on th'approaching Sabbath day;
Day of all the week the best, emblem of eternal rest,
Day of all the week the best, emblem of eternal rest.

24. Gently Raise The Sacred Strain

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in a 2/4 time signature with a key signature of one sharp (F#). The melody is primarily in the Soprano and Tenor parts. The lyrics are: "Gent-ly raise the sac-red strain, For the Sab-bath's come a-gain, That man may rest, That man may rest, And re - turn his thanks to God, For his bles-sings to the blest, And re-turn his thanks to God, For his bles-sings to the blest." The score includes repeat signs and phrasing slurs to indicate the repetition of lines as specified in the meter.

HYMN 25. P. M.

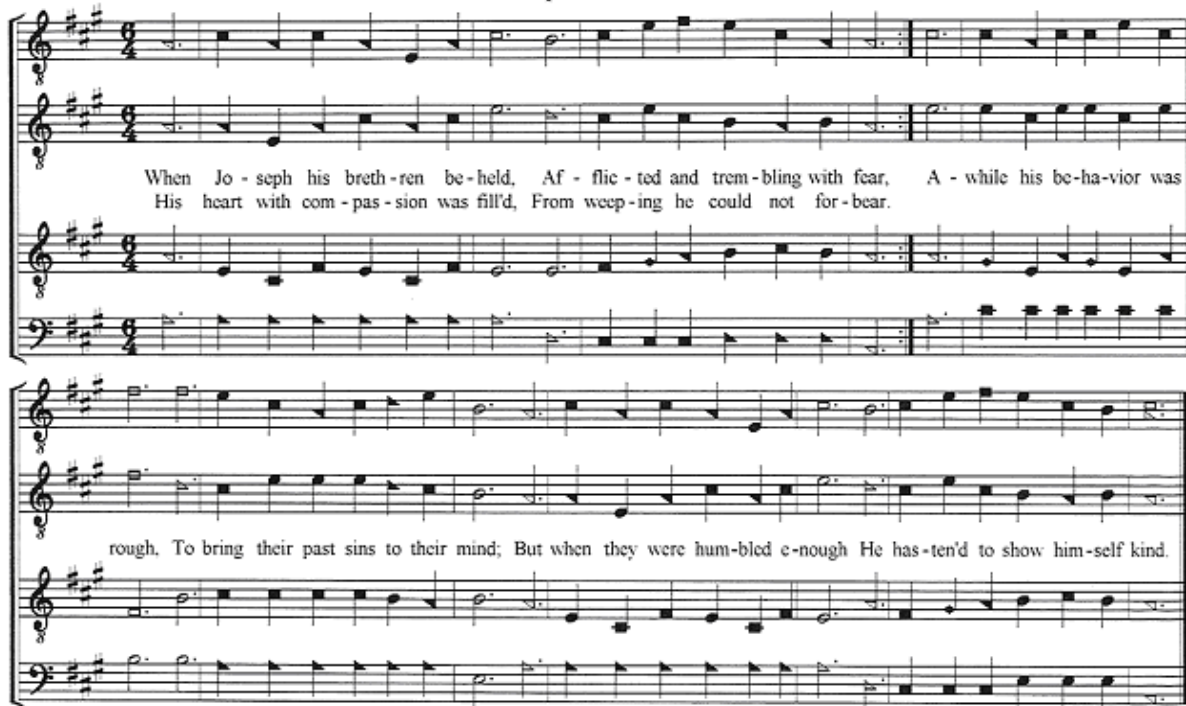
- 1 When Joseph his brethren beheld,
Afflicted and trembling with fear,
His heart with compassion was fill'd,
From weeping he could not forbear.
- 2 Awhile his behavior was rough,
To bring their past sins to their mind;
But when they were humbled enough
He hasten'd to show himself kind.
- 3 How little they thought it was he
Whom they had ill-treated and sold!
How great their confusion must be,
As soon as his name he had told!
- 4 "I am Joseph, your brother," he said,
"And still to my heart you are dear;
You sold me, and thought I was dead,
But God, for your sakes, sent me here."
- 5 Though greatly distressed before,
When charg'd with purloining the cup,
They now were confounded much more,
Not one of them durst to look up.
- 6 "Can Joseph, whom we would have slain
Forgive us the evil we did?
And will he our households maintain?
O, this is a brother indeed!"

Author: John Newton
Composer: Lewis Edson, 1782
Hymn Tune: GREEN FIELDS
Tune Source: *Southern Harmony*
Meter: 8 8 8 8
Match Probability: Possible

At first glance these lyrics might appear to be a clever play on words by W. W. Phelps - a subtle reference to Joseph Smith, but they were actually written by an Anglican, John Newton.

Lewis Edson (1748-1820) arranged this rather dissonant tune from J.S. Bach's Cantata no. 212, the *Peasant Cantata: Mer hahn en neue Oberkeet*, as found in *Vocal Music or the Songster's Companion*, 1782. John Newton's words were first published in William Cowper's *Olney Hymns* in 1779.

25. When Joseph His Brethren Beheld



When Jo - seph his breth - ren be - held, Af - flic - ted and trem - bling with fear, A - while his be - ha - vior was
His heart with com - pas - sion was fill'd, From weep - ing he could not for - bear.

rough, To bring their past sins to their mind; But when they were hum - bled e - nough He has - ten'd to show him - self kind.

HYMN 26. P. M.

- 1 Now we'll sing with one accord,
For a prophet of the Lord,
Bringing forth his precious word,
Cheers the saints as anciently.
- 2 When the world in darkness lay,
Lo, he sought the better way,
And he heard the Savior say,
"Go and prune my vineyard, son!"
- 3 And an angel, surely, then,
For a blessing unto men,
Brought the priesthood back again,
In its ancient purity.
- 4 Even Joseph he inspires;
Yea, his heart he truly fires,
With the light that he desires
For the work of righteousness.
- 5 And the book of Mormon, true,
With its cov'nant ever new,
For the Gentiles and the Jew,
He translated sacredly.
- 6 The commandments to the church,
Which the saints will always search,
(Where the joys of heaven perch,)
Came through him from Jesus Christ.
- 7 Precious are his years to come,
While the righteous gather home,
For the great Millenium,
Where he'll rest in blessedness.
- 8 Prudent in this world of woes,
He will triumph o'er his foes,
While the realm of Zion grows
Purer for eternity.

Author: W.W. Phelps LDS
Composer: Anon.
Hymn Tune: AZALIA
Tune Source: *Saints Harmony*
Meter: 7 7 7 7
Match Probability: Probable

This hymn also appeared in the 1861 reprint of Emma Smith's 1835 hymnbook. The indicated tune was AZALIA, as shown here. The text was first published in *The Messenger and Advocate* v.1 #13, October 1835. It is still included today as number 25 in the 1985 LDS *Hymns*.

26. Now We'll Sing With One Accord

Now we'll sing with one ac - cord, For a pro - phet of the Lord, Bringing forth his pre - cious word, Cheers the saints as an - cient -

ly. When the world in dark - ness lay, Lo, he sought the bet - ter way, And he heard the Sav - ior say, "Go and prune my vine - yard, son!"

HYMN 27. P. M.

- | | | |
|---|---|---|
| <p>1 Through all the world below,
 God we see all around;
 Search hills and valleys through,
 There he's found;
 The growing of the corn,
 The lily and the thorn,
 The pleasant and forlorn,
 All declare, God is there,
 In meadows dress'd in green,
 There he's seen.</p> | <p>4 Then let my station be -
 Here in life where I see,
 The sacred One in three;
 All agree,
 In all the works he's made:
 The forest and the globe;
 Nor let one be afraid;
 Though I dwell on a hill,
 While nature's works declare -
 God is there.</p> | <p>7 Not India full of gold,
 With the wonders we are told,
 Nor seraphs strong and bold:
 Can uphold,
 The mountain Calvary,
 Where Christ our Lord did die:
 Hark! hear the God-man cry:
 Mountains quake, heavens shake,
 While God their author's Ghost,
 Left the coast.</p> |
| <p>2 See springing waters rise,
 Fountains flow, rivers run;
 The mist beclouds the skies;
 Hides the sun;
 Then down the rain doth pour,
 The ocean it doth roar,
 And beat upon the shore,
 All to praise in their lays;
 A God that ne'er declines -
 His designs.</p> | <p>5 When God to Moses shew,
 Glories more than Peru;
 His face alone withdrew,
 From his view;
 Mount Sinai is the place,
 For God to show his grace,
 While Moses sang his praise;
 See him rise through the skies,
 And view old Canaan's ground,
 All around.</p> | <p>8 And now from Calvary,
 We may stand here and spy;
 Beyond this lower sky,
 Far on high,
 Mount Zion's shining hill,
 Where saints and angels dwell,
 And hear them sing and tell,
 Of our Lord, with accord,
 And join in Moses' song -
 Heart and tongue.</p> |
| <p>3 The sun with all his rays,
 Speaks of God as he flies;
 The comet with her blaze,
 God, she cries;
 The shining of the stars,
 The moon when it appears,
 His glorious name declares,
 As they fly through the sky;
 While shades of silent sound -
 Join the round.</p> | <p>6 Elijah's servant hears,
 From the hill and declares;
 A little cloud appears:
 Dry your tears;
 Our Lord transfigur'd is,
 With the two saints of his,
 As saith the witnesses;
 See him shine all divine:
 While Olive's Mount is blest,
 With the rest.</p> | <p>9 Since hills are honor'd thus,
 By our Lord in his course,
 Let them not be by us,
 Call'd accurs'd:
 Forbid it mighty king,
 But rather let us sing,
 Since hills and mountains ring;
 Echo fly through the sky,
 And heaven hear the sound -
 From the ground.</p> |

Author: Angus S. Hibbard
 Composer: Jeremiah Ingalls
 Hymn Tune: CAPTAIN KIDD
 Tune Source: *Southern Harmony*
 Meter: 6 6 6 3 6 6 6 6 3
 Match Probability: Definite

Angus S. Hibbard is also the author of "Father in Heaven" (1985 LDS *Hymns* #133). CAPTAIN KIDD has appeared in countless variations set to many different lyrics, and the tune itself may be over four centuries old.

27. Through All The World Below

Through all the world be-low, God we see all a-round; Search hills and val-leys through, There he's found; The grow-ing of the
 corn. The lil-ly and the thorn, The pleas-ant and for-lorn, All de-clare, God is there, In mea-dows dress'd in green, There he's seen.

HYMN 28. P. M.

1 The sun that declines in the far western sky,
Has roll'd o'er our heads till the summer's gone by;
And hush'd are the notes of the warblers of spring
That in the green bow'r did exultingly sing.

2 The changes for autumn already appear:
A harvest of plenty has crown'd the glad year;
While soft smiling zephyrs, our fancies to please,
Bring odors of joy from the laden fruit trees.

3 As the summer of youth passes swiftly along,
And silvery locks soon our temples adorn:
So the fair smiling landscape and flowery lawn,
Though lost is their beauty - their glory has come:

4 O when the sweet summer of life shall have fled,
Her joys and her sorrows entomb'd with the dead,
Then may we by faith like good Enoch arise,
And be crown'd with the just in the midst of the skies.

5 Descend with the Savior in glory profound,
And reign in perfection when satan is bound;
While love and sweet union together shall blend,
And peace, gentle peace, like a river extend.

Author: W. W. Phelps LDS
Composer: William Walker / Sir Henry Bishop
Hymn Tune: SWEET HOME
Tune Source: *Southern Harmony*
Meter: 11 11 11 11
Match Probability: Possible

“Composed on the going down of the sun on the last day of summer, 1835”
- W. W. Phelps, *The Messenger and Advocate* v. 1 # 13, October 1835 p. 208

The tune SWEET HOME is referenced in the *Times and Seasons* 2:1 (November 1840), where Eliza R. Snow set one of her poems, “Song of the Exiled Saints”, to it. The tune also appeared in the 1950 LDS *Hymns* (#185), as “Mid Pleasures and Palaces” (there’s no place like home).

“Singin’ Billy” Walker was one of the most influential music publishers of the early 19th century. He was the compiler of the *Southern Harmony* and wrote many of the tunes included in it.

28. The Sun That Declines

The musical score is written for four staves, arranged in two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is primarily in the treble clef, with a bass line in the bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The lyrics are: "The sun that de - clines in the far wes - tern sky, Has roll'd o'er our heads till the sum - mer's gone by; And hush'd are the notes of the war - blers of spring. That in the green bow'r did ex - ul - ting - ly sing."

HYMN 29. L. M.

- 1 The towers of Zion soon shall rise
Above the clouds, and reach the skies;
Attract the gaze and wond'ring eyes
Of all that worship, gloriously.
- 2 The saints shall see the city stand
Upon this consecrated land,
And Israel, numerous as the sand,
Inherit it eternally.
- 3 O, that the day would hasten on,
When wickedness shall all be gone,
And saints and angels join in one,
To praise the Man of Holiness.
- 4 Then shall the veil of heaven rend,
And the Son Aw-Man will descend,
A vast eternity to spend,
In perfect peace and righteousness.
- 5 Exalt the name of Zion's God!
Praise ye his name in songs aloud:
Proclaim his majesty abroad,
Ye banner-bearing messengers:
- 6 Cry to the nations far and near,
To come and in the glories share,
That on mount Zion will appear,
When earth shall rest from wickedness.

Author: W. W. Phelps LDS
Composer: Elisha West
Hymn Tune: WINDSOR
Tune Source: *Northern Harmony*
Meter: 8 8 8 8
Match Probability: Probable

This hymn was published in *The Evening and the Morning Star* v. 2 #15, December 1833. The tune WINDSOR was specified by Emma Smith in her 1861 reprint of the 1835 hymnbook.

29. The Towers Of Zion Soon Shall Rise

The towers of Zi - on soon shall rise A - bove the clouds, and reach the skies;

At - tract the gaze and won - dring eyes

At - tract the gaze and wond'-ring eyes

At - tract the gaze and wond'-ring eyes Of all that wor-ship, glo - rious - ly,

At - tract the gaze and wond'-ring eyes Of all that wor - ship, glo - rious - ly

Of all that all that all that wor - ship, glo - rious - ly.

Of all that all that wor - ship, glo - rious - ly.

Of all that all that wor - ship, glo - rious - ly.

Of all that, all that all that wor - ship, glo - rious - ly.

HYMN 30. P. M.

- | | |
|--|---|
| 1 Let all the saints their hearts prepare:
Behold the day is near,
When Zion's King shall hasten there,
And banish all their fear;
Fill all with peace and love,
And blessings from above,
His church with honors to adorn,
The church of the first born. | 3 Before his face devouring flames,
In awful grandeur rise:
The suffering saints he boldly claims,
And bears them to the skies:
While earth is purified,
In peace they all abide,
And then descend to earth again,
Rejoicing in his reign. |
| 2 Behold, he comes on flying clouds,
And speeds his way to earth,
With acclamations sounding loud,
With songs of heav'nly birth.
The saints on earth will sing,
And hail their heav'nly King:
All the redeem'd of Adam's race
In peace behold his face. | 4 A thousand years in peace to dwell,
The earth with joys abound,
Made free from all the pow'rs of hell,
No curse infect the ground.
From sin and pain releas'd
The saints abide in peace;
And all creation here below
Their King and Savior know. |

Author: Anon. LDS
Composer: Anon.
Hymn Tune: ANIMATION
Tune Source: *Sacred Harp*
Meter: 8 6 8 6 6 6 8 6
Match Probability: Possible

This hymn was published in *The Evening and the Morning Star* v.2 #19, April 1834. It is not certain who the author was, but the style strongly suggests Parley P. Pratt.

30. Let All The Saints Their Hearts Prepare

Let all the saints their hearts pre-pare; Be - hold the day is near, When Zi - on's King shall

has - ten there, And ba - nish all their fear; Fill all with peace and love, And

bles - sings from a - bove, His church with ho - nors to a - dorn, The church of the first born.

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in a key of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots.

HYMN 31. P. M.

1 Let us pray, gladly pray,
In the house of Jehovah,
Till the righteous can say,
"Our warfare is over!"
Then we'll dry up our tears,
Sweetly praising together,
Through the great thousand years,
Face to face with the Savior.

2 What a joy will be there,
At the great resurrection,
As the saints meet in air,
In their robes of perfection;

Then the Lamb - then the Lamb,
With a God's mandatory,
As I AM THAT I AM,
Fills the world with his glory.

3 We can then live in peace,
With a joy on the mountains,
As the earth doth increase,
With a joy by the fountains,
For the world will be blest,
With a joy to rely on,
From the east to the west,
Through the glory of Zion.

Author: W. W. Phelps LDS
Composer: Scottish melody
Hymn Tune: ETTIVINI
Tune Source: *Saints Harmony*
Meter: 6 7 6 7 D
Match Probability: Possible

This hymn was published in *The Evening and the Morning Star*, v.2 #19, April 1834. The tune ETTIVINI also is found in *The Sacred Harp*, where it is called HIGHLANDS OF HEAVEN. This tune probably drifted around the American camp-meeting circuit for several decades before finally appearing in print around 1863.

31. Let Us Pray, Gladly Pray

Let us pray, glad-ly pray, In the house of Je-ho-vah, Till the right-ous can say, "O our war-fare is o-ver!"

Then we'll dry up our tears, Sweet-ly prais-ing to-ge-ther, Through the great thou-sand years, Face to face with the Sa-vior.

HYMN 32. P. M.

1 Awake, O ye people! the Savior is coming;
He'll suddenly come to his temple, we hear;
Repentance is needed of all that are living,
To gain them a lot of inheritance near.

2 Be ready, O islands, the Savior is coming;
He'll bring again Zion the prophets declare;
Repent of your sins, and have faith in redemption,
To gain you a lot of inheritance there.

To-day will soon pass, and that unknown tomorrow,
May leave many souls in a more dreadful sorrow,
Than came by the flood, or that fell on Gomorrah -
Yea, weeping, and wailing, and gnashing of teeth.

A voice to the nations in season is given,
To show the return of the glories of Eden,
And call the elect from the four winds of heaven,
For Jesus is coming to reign on the earth.

Author: W. W. Phelps LDS
Composer: C. H. Pare
Hymn Tune: WEARY PILGRIM'S CONSOLATION
Tune Source: *Southern Harmony*
Meter: 12 11 12 11 12 12 12 11
Match Probability: Possible

This hymn was published in *The Evening and the Morning Star*, v.2 #19, April 1834. It appeared later on in Emma Smith's 1841 hymnal and in various editions of the Manchester Hymnal, as well as the 1950 LDS *Hymns*. This is the same tune used by hymn number 3 above.

32. Awake, O Ye People

The musical score is written for four staves (two systems of two staves each) in G major (one sharp) and 4/4 time. The melody is primarily in the treble clef, with a bass line in the bass clef. The lyrics are written below the staves, with some words hyphenated across lines. The score includes two verses of lyrics.

1. A - wake O ye peo - ple! The Sav - ior is com - ing: He'll su - den - ly come to his tem - ple, we hear;
2. Re - pen - tance is nee - ded of all that are liv - ing, To gain them a lot of in - her - i - tance near.

To - day will soon pass, and that un - known to - mo - row, May leave man - y souls in a more dread - ful sor - row, Than

came by the flood, or that fell on Go - mor - rah, Yea, weep - ing, and wai - ling and gnash - ing of teeth.

HYMN 33. L. M.

- 1 What wond'rous things we now behold,
Which were declar'd from days of old,
By prophets, who in vision clear,
Beheld those glories from afar.
- 2 The visions which Almighty God,
Confirm'd by his unchanging word,
That to the ages then unborn,
His greatest work he would perform.
- 3 The second time he'd set his hand,
To gather Israel to their land,
Fulfill the cov'nants he had made,
And pour his blessings on their head.
- 4 When Moab's remnant, long oppress'd,
Should gather and be greatly blest:
And Ammon's children, scatter'd wide,
Return with joy, in peace abide.
- 5 While Elam's race a feeble band,
Receive a share in the blest land,
And Gentiles, all their power display
To hasten on the glorious day.
- 6 Then Ephraim's sons, a warlike race,
Shall haste in peace and see their rest,
And earth's remotest parts abound,
With joys of everlasting sound.
- 7 Assyria's captives, long since lost,
In splendor come a num'rous host;
Egyptian's waters, fill'd with fear,
Their power feel and disappear.
- 8 Yes, Abra'm's children now shall be
Like sand in number by the sea;
While kindreds, tongues, and nations all,
Combine, to make the numbers full.
- 9 The dawning of that day has come,
See! Abra'm's sons are gath'ring home,
And daughters too, with joyful lays,
Are hastening here to join in praise!
- 10 O God, our Father, and our King,
Prepare our voices and our theme;
Let all our pow'rs in one combine
To sing thy praise in songs divine.

Author: Anon. LDS
 Composer: Israel Holdroyd, 1716
 Hymn Tune: WELLS
 Tune Source: *Sacred Harp*
 Meter: 8 8 8 8
 Match Probability: Possible

This hymn was published in *The Evening and the Morning Star*, v.2 #20, May 1834, where it was titled "The Gathering". The text was reprinted in *The Messenger and Advocate* v.3 #25, October 1836. WELLS was a very popular tune which also appeared in the 1844 LDS *hymns* (#13), "Lord thou hast search'd and seen me thro"

33. What Wond'rous Things We Now Behold

What wond'rous things we now be - hold, Which were de - clar'd from days of old, By pro - phets, who, in vis - ion clear, Be - held those glo - ries from a - far.

HYMN 34. C. M.

- | | |
|--|---|
| 1 There is a land the Lord will bless,
Where all the saints shall come;
There is a day for righteousness,
When Israel gathers home. | 5 There all the springs of God will be;
And there an end of strife;
And there the righteous rising free,
Shall have eternal life. |
| 2 Before the word goes forth - Destroy!
And all the wicked burn,
With songs of everlasting joy,
The pure-in-heart return. | 6 There shall the will of God be done,
And saints and angels greet;
And there, when all in Christ is one,
The best from worlds shall meet. |
| 3 Their fields along Missouri's flood,
Are in perspective seen,
As unto Israel "Canaan stood,
While Jordan flow'd between." | 7 There in the resurrection morn,
The living live again,
And all the children shall be born,
Without the sting of sin. |
| 4 Though wicked men and satan strive,
To keep them from that land,
And from their homes the saints they drive,
To try the Lord's command: | 8 How long, our Father, O how long
Shall that pure time delay,
Come on, come on, ye holy throng,
And bring the glorious day. |

Author: Isaac Watts/W.W. Phelps LDS
Composer: William Billings, 1786
Hymn Tune: JORDAN
Tune Source: *Missouri Harmony*
Meter: 8 6 8 6
Match Probability: Probable

34. There Is A Land The Lord Will Bless

There is a land the Lord will bless, Where all the saints shall come; There is a day for

right-eous - ness, When Is - rael ga - thers home.

Be - fore the word goes forth: De - stroy! And

With songs of e - ver - las - ting joy. The pure in heart re - turn.

all the wick - ed burn.

HYMN 35. P. M.

1 There's a feast of fat things for the righteous
preparing,
That the good of this world all the saints may be
sharing;
For the harvest is ripe, and the reapers have learn'd
To gather the wheat, that the tares may be burn'd.

CHORUS:

Come to the supper - come to the supper -
Come to the supper of the great Bridegroom.

2 Go forth all ye servants unto every nation,
And lift up your voices and make proclamation,
For to cease from all evil, and leave off all mirth,
For the Savior is coming to reign on the earth.

3 Go set forth the judgements to come, and the sorrow,
For after to-day, O there cometh tomorrow,
When the wicked, ungodly, rebellious, and proud,
Shall be burnt up as stubble - O cry it aloud!

4 Go pass throughtout Europe, and Asia's dark regions,
To China's far shores, and to Afric's black legions,
And proclaim to all people, as you're passing by,
The fig-trees are leaving - the summer is nigh.

5 Go call on the great men of fame and of power,
The king on his throne, and the brave in his tower,
And inform them all kingdoms must fail but the one,
As clear as the moon and as fair as the sun.

6 Go cry to all quarters, and then to the islands,
To Gentiles and Jews, and proclaim to the heathens,
And exclaim to old Israel in every land,
Repent ye! - the kingdom of heaven's at hand.

7 Go carry glad tidings, that none need doubt whether
The lamb and the lion shall lie down together:
For the venom will cease, when the devil is bound,
And peace like a river, extend the world round.

8 Go publish the gospel, the truth of the Savior,
That the poor and the meek may begin to find favor,
And rejoice in their coming Redeemer and friend;
And lo! he is with you henceforth to the end.

9 O go and invite them, regardless of trouble,
The rich and the learned, the wise and the noble,
That the guests may be ready, (when Jesus shall come,)
To welcome forever, the holy Bridegroom.

10 Go gather the willing, and push them together,
Yea, push them to Zion (the saints' rest forever,)
Where the best that the heavens and earth can afford,
Will grace the great marriage and feast of the Lord.

11 Go welcome his people, let nothing preclude you,
Come Joseph, and Simeon, and Reuben, and Judah.
Come Napthali, Issachar, Levi and Dan,
Gad, Zebulon, Asher, and come Benjamin.

12 Be faithful and just to the end of your calling,
Till Bab'lon the great - she is fallen! is fallen!
Then return and receive the just servants' reward,
And sit down to the feast of the house of the Lord.

Come to the supper - come to the supper -
Come to the supper WITH the great Bridegroom.

Author: W. W. Phelps LDS
Composer: Dr. John Clark (1770-1836)
Hymn Tune: SCOTLAND
Tune Source: *Boston Handel and Hayden Society*
Meter: 12 12 12 12 10 10
Match Probability: Possible

35. There's A Feast Of Fat Things

There's a feast of fat things for the right-cous pre - pa-ring, That the good of this world all the saints may be

sha-ring; For the har - vest is ripe, and the rea - pers have learn'd To ga-ther the wheat, that the tares may be

burn'd. Come to the sup-per, come to the sup-per, Come to the sup-per of the great Bride-groom.

HYMN 36. P. M.

- | | |
|--|---|
| 1 There's a power in the sun,
And a majesty on high,
Ever showing unto man -
O behold the Lord is nigh! | 4 There's a grandeur in the clouds,
And the lightning streaking by,
Thund'ring loudly in our ears -
O behold the Lord is nigh! |
| 2 There's a brilliance in the moon,
And a beauty in the sky,
Always telling to the world -
O behold the Lord is nigh! | 5 There's an image in the winds,
Singing sweetly as they fly,
To the end all flesh may know -
O behold the Lord is nigh! |
| 3 There's a glory in the stars,
And the planets rolling by,
Shining nightly to the earth -
O behold the Lord is nigh! | 6 There's a spirit, too, in man,
For to turn his hopes on high,
Whisp'ring softly to the heart -
O behold the Lord is nigh! |

Author: Anon. LDS?
Composer: Anon.
Hymn Tune: COOKHAM
Tune Source: *The Norristown Musical Teacher*, 1832
Meter: 7 7 7 7
Match Probability: Possible

This is one of only three anonymous hymns in this book that were probably written by LDS authors. It only appeared in the 1835 hymnal, and never again thereafter. Is it possible that Emma Smith wrote these lyrics herself?

The hymn "Hark! the Herald Angels Sing" is also set to COOKHAM in *The Sacred Harp*, in 6/4 time. The tune first appeared in the original British version of *Harmonia Sacra* in 1760. *Harmonia Sacra* was one of the first of a very long line of oblong (wider than they are tall) hymnbooks published over the next 150 years in England and America.

36. There's A Power In The Sun

There's a pow - er in the sun, And a ma - je - sty on high,

E - ver show - ing un - to man, O be - hold the Lord is nigh!

HYMN 37. C. M.

- 1 Lord in the morning thou shalt hear
My voice ascending high:
To thee will I direct my pray'r,
To thee lift up mine eye: -
- 2 Up to the heav'ns where Christ has gone,
To plead for all his saints,
Presenting at the Father's throne,
Our songs and our complaints.
- 3 Thou art a God, before whose sight,
The wicked shall not stand:
The righteous shall be thy delight
And dwell at thy right hand.
- 4 O may thy Spirit guide my feet,
In ways of righteousness!
Make ev'ry path of duty straight,
And plain before my face.
- 5 O do thou give my daily bread, -
And be my sins forgiven;
And let me in thy temple tread,
And learn from thee of heaven.

Author: Isaac Watts
Composer: Samuel Stanley (1767-1822)
Hymn Tune: WARWICK
Tune Source: *Southern Harmony*
Meter: 8 6 8 6
Match Probability: Definite

WARWICK is just one of many tunes to which this text by Isaac Watts has been set. Other tunes include BANGOR, NEWBURY, READING, and SUNDAY.

37. Lord, In The Morning

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (two sharps) and 3/2 time. The melody is simple and hymn-like, with a mix of quarter, eighth, and half notes. The lyrics are written below the notes, with some words split across lines. The score consists of two systems of three staves each. The first system covers the first line of the hymn, and the second system covers the second line. The lyrics are: 'Lord, in the mor - ning thou shalt hear My voice a - scen - ding high: To thee will I di - rect my prayer, To thee lift up mine eye.'

HYMN 38. C. M.

- | | |
|--|--|
| 1 Once more, my soul, the rising day
Salutes my waking eyes;
And let my heart its tribute pay,
To him that rules the skies. | 3 'Tis he supports my mortal frame;
My tongue shall sing his praise;
And I will glory in his name
While he extends my days. |
| 2 Night unto night his name repeats,
And day renews the sound,
Wide as the heavens on which he sits,
To turn the seasons round. | 4 And when my mortal course is done,
And I must yield my breath;
O may my soul, bright as the sun,
Shine o'er the night of death. |

Author: Isaac Watts
Composer: Dean, 1813
Hymn Tune: CONSOLATION
Tune Source: *Southern Harmony*
Meter: 8 6 8 6
Match Probability: Definite

This morning hymn by Isaac Watts has been set to many tunes including LAVINIA, ST. ANNE, and PETERBOROUGH.

38. Once More, My Soul

Once more, my soul, the ris - ing day Sa - lutes my wa - king eyes;

And let my heart its tri - bute pay, To him that rules the skies.

HYMN 39. S. M.

1 See how the morning sun
Pursues his shining way;
And wide proclaims his maker's praise,
With ev'ry bright'ning ray.

2 Then would my rising soul
Of heaven's parent sing;
And spread the truth from pole to pole,
Of Jesus my great King.

3 In faith I laid me down,
Beneath his guardian care;
I slept and I awoke and found,
That he was just as near.

4 O Lord I want to live
So humble unto thee,
That in thy presence I may spend
A blest eternity

5 Give me thy Spirit, then,
To guide me through this day,
That I may be upright and just,
And always watch and pray.

Author: Elizabeth Scott
Composer: Jeremiah Ingalls (1764-1838)
Hymn Tune: KENTUCKY
Tune Source: *Methodist Hymnal*
Meter: 6 6 8 6
Match Probability: Definite

This text was incorrectly attributed to W.W. Phelps in several early LDS hymnbooks, including the Manchester Hymnal. Phelps was not the author, but he did alter the words of this hymn, as Elizabeth Scott's original verses show:

1 See how the morning sun
Pursues his shining way;
And wide proclaims his Maker's praise,
With ev'ry bright'ning ray.

3 Serene I laid me down,
Beneath his guardian care;
I slept, and I awoke, and found,
My kind Preserver near.

2 Thus would my rising soul
Its heavenly Parent sing;
And to its great Original
The humble tribute bring.

4 My life I would anew
Devote, O Lord, to thee,
And in thy service I would spend
A long eternity.

39. See How The Morning Sun

See how the mor - ning sun Pur - sues his shi - ning way; And
wide pro - claims his ma - ker's praise, With ev' - ry bright' - ning ray.

HYMN 40. L. M.

- | | |
|---|---|
| 1 My God, how endless is thy love,
Descending like the morning dew;
Thy glorious gifts come from above,
And all thy mercies too. | 3 I yield myself to thy command;
To thee devote my nights and days;
Such cheering blessings from thy hand,
Demand my grateful songs of praise: |
| 2 Thou spread'st the curtain of the night;
Thine angels guard my sleeping hours;
The rising sun returns his light,
And thou awakens all my pow'rs. | 4 Demand my pray'r, demand my heart,
From hour to hour; from day to day:
Hosanna! God will do his part,
For he will hear, when I do pray. |

Author: Isaac Watts
Composer: George Burder (1752-1832)
Hymn Tune: LUTON
Tune Source: *Boston Handel and Hayden Society*
Meter: 8 8 8 8
Match Probability: Possible

The tune LUTON can be found in several different hymnbooks including the RLDS *Saints Harmony*, where it was set to these same lyrics in 1889. The words were also set to an old Huguenot melody, HURSLEY, in the *Methodist Hymnal*.

40. My God, How Endless Is Thy Love

My God, how end - less is thy love, De - scen - ding like the mor - ning
dew; Thy glo - rious gifts come from a - bove, And all thy mer - cies too.

HYMN 41. P. M.

1 Awake! for the morning is come:
Rejoice in the Lord, and trust in his mercy,
And pray unto him, in meekness and love,
For knowledge and health, and all his good blessings,
To comfort and happify home.

2 O Lord, thou good Shepherd and King -
We want, through the day, to feed in thy pastures,
And feast on thy bounteous goodness and grace:
O lead us along the banks of still waters,
To gladden our hearts and to sing.

3 Lord turn all our hearts unto thee,
To walk in the paths of virtue and wisdom,
To live in the bonds of union and peace,
And glorify thee on earth as in heaven:
O keep us unspotted and free!

4 O thou art the staff and the rod,
On which we can lean in ev'ry condition;
In youth and in age, or valley of death,
For raiment and food, for joy and for comfort,
So praise ye the Lord, who is God.

Author: W. W. Phelps? LDS?
Composer: Thomas Thorley or Joseph Davis
Hymn Tune: CHINESE HYMN
Tune Source: *The Sacred Cabinet, or Divine Repository* (1814)
Meter: 8 11 10 11 8
Match Probability: probable

This hymn was published in *The Messenger and Advocate*, v.1 #10, July 1835. Phelps indicated that it should be sung to the tune CHINESE CHANT, which is very likely this same tune. The meter of the lyrics (8 11 10 11 8) is quite unique. The odd five-line verse structure suggests the use of a repeating refrain, which fits nicely with this particular tune. Only the first and last lines of each verse rhyme: come/home, King/sing, thee/free, rod/God. The poetic structure is very symmetric, almost chiasmic in form.

The use of the word “happify” is also unusual. There are only three instances recorded in Church history where this word is used, and all of them are by Joseph Smith. The style and meter of this hymn is very unlike W. W. Phelps. Is it possible that the Prophet was actually the author of it?

CHINESE HYMN is typical of the new style of parlor singing that was emerging in America in the early 1800s; unlike the rest of this hymnal, it is most definitely *not* a shape-note hymn for congregational use.

41. Awake! For The Morning Is Come

Piano

A - wake! for the mor-ning is come: Re -

joice in the Lord - And trust in his mer - cy and pray un - to him, In

meek - ness and love, For know - ledge and health, And all his good bles - sings, To

com - fort and hap-pi-fy home. A - wake! for the mor-ning is come: Re-joice in the Lord.

The musical score is written for piano and voice. It features a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment includes a variety of textures, from simple harmonic support to more complex, flowing passages in the right hand and steady, rhythmic patterns in the left hand. The lyrics are interspersed throughout the score, with some lines appearing on a single staff and others spanning across multiple staves. The piece concludes with a final, sustained chord in the piano.

HYMN 42. L. M.

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

2 Redeem thy mispent time that's
past;
Live this day, as if 'twere thy last;
To improve thy talents take due
care;
'Gainst the great day thyself
prepare.

3 Let all thy converse be sincere,
Thy conscience as the noon-day
clear;
Think how the all-seeing God, thy
ways,
And all thy secret thoughts surveys.

4 Wake, and lift up thyself, my heart,
And with the angels bear thy part;
Who all night long unwearied sing,
Glory to thee, eternal King.

5 I wake, I wake, ye heavenly choir;
May your devotion me inspire;
That I like you my age may spend,
Like you may on my God attend.

6 May I like you in God delight,
Have all day long my God in sight;
Perform like you my maker's will;
O! may I never more do ill.

7 Glory to thee, who safe has kept,
And hast refresh'd me while I slept;
Grant, Lord, when I from death shall
wake,
I may of endless life partake.

8 Lord, I my vows to thee renew;
Scatter my sins as morning dew;
Guard my first spring of thought
and will,
And with thyself my spirit fill.

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

10 Praise God, from whom all
blessings flow,
Praise him, all creatures here
below;
Praise him above, ye angelic host;
Praise Father Son, and Holy
Ghost.

Author: Thomas Ken, 1694
Composer: Louis Bourgeois, 1541
Hymn Tune: OLD HUNDRED
Tune Source: *Urania*
Meter: 8 8 8 8
Match Probability: Possible

In 1761 James Lyon of Philadelphia published *Urania, A Choice collection of Psalm-Tunes, Anthems, and Hymns*, based largely on *Harmonia Sacra* which was published in London in 1753. Lyon's *Urania* was the genesis for all of the American tunebooks which have followed, including Joseph Funk's 1834 *Harmonia Sacra*, Wyeth's *Repository*, *Kentucky Harmony*, *The Sacred Harp*, and countless others.

OLD HUNDRED is the oldest hymn tune used in this book, and it has been universally known and loved by all Christians for over 450 years. In 1861 Emma Smith indicated that this hymn should be sung to the tune TALLIS CANON.

42. Awake, My Soul, And With The Sun

A - wake, my soul, and with the sun Thy dai - ly course of du - ty run;

Shake off dull sloth, and ear - ly rise To pay thy mor - ning sac - ri - fice.

HYMN 43. C. M.

1 Come let us sing an evening
hymn
To calm our minds for rest,
And each one try, with single eye,
To praise the Savior best.

2 Yea, let us sing a sacred song
To close the passing day:
With one accord, call on the Lord,
And ever watch and pray.

3 O thank the Lord for grace and gifts,
Renew'd in latter days;
For truth and light, to guide us right,
In wisdom's pleasant ways.

4 For ev'ry line we have receiv'd,
To turn our hearts above:
For ev'ry word, and ev'ry good,
That's fill'd our souls with love.

5 O let us raise a holier strain,
For blessings great as ours,
And be prepar'd while angels guard
Us through our slumbering
hours.

6 O may we sleep and wake in joy,
While life with us remains:
And then go home beyond the
tomb,
Where peace forever reigns.

Author: W.W. Phelps LDS
Composer: Samuel Stanley (1767-1822)
Hymn Tune: KENT
Tune Source: *Wesley's Hymns*
Meter: 8 6 8 6
Match Probability: Possible

This hymn was first published in *The Messenger and Advocate*, v.1 #11, August 1835. It can still be found in the 1985 *LDS Hymns* (#167), where it is set to the tune LETTIE. The words are reminiscent of a hymn by John Wesley which is set to this same tune:

Come, let us, who in Christ believe,
Our common Saviour praise,
To him with joyful voices give
The glory of his praise.

43. Come Let Us Sing An Evening Hymn

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 2/4 time and B-flat major. The melody is simple and hymn-like, with a key signature of two flats. The lyrics are: 'Come let us sing an eve - ning hymn To calm our minds for rest, And each one try, with sin - gle eye, To praise the Sav - ior best.' The score is divided into two systems, each with four staves. The first system covers the first line of lyrics, and the second system covers the second line. The piano accompaniment is simple, with a steady bass line and a melody that follows the vocal lines.

HYMN 44. C. M.

1 Lord thou wilt hear me when I pray,
I am forever thine;
I fear before thee all the day,
O may I never sin.

2 And while I rest my weary head,
From cares and bus'ness free,
'Tis sweet conversing on my bed
With my own heart and thee.

3 I pay this evening sacrifice;
And when my work is done,
Great God, my faith and hope relies
Upon thy grace alone.

4 Thus, with my thoughts compos'd to peace,
I'll give mine eyes to sleep;
Thy hand in safety keeps my days,
And will my slumbers keep.

Author: Isaac Watts
Composer: Anon.
Hymn Tune: YORK
Tune Source: *Missouri Harmony*
Meter: 8 6 8 6
Match Probability: Possible

This hymn by Isaac Watts has been set to various tunes, including BARBY and WELLS (see hymn number 46).

44. Lord Thou Wilt Hear Me When I Pray

Lord thou wilt hear me when I pray, I am for - e - ver thine;

I fear be - fore thee all the day, O may I ne - ver sin.

HYMN 45. L. M.

- | | |
|--|--|
| <p>1 Glory to thee, my God, this night,
For all the blessings of the light:
Keep me, O keep me, King of kings,
Under the shadow of thy wings.</p> <p>2 Forgive me, Lord, for thy dear Son,
The sins that I this day have done;
That with the world, myself, and thee,
I, ere I sleep, at peace may be.</p> <p>3 Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Triumphing rise at the last day.</p> <p>4 O may my soul on thee repose,
And with sweet sleep mine eyelids close:
Sleep, that may me more vigorous make,
To serve my God, when I awake.</p> <p>5 When in the night I sleepless lie,
My soul with heavenly thoughts supply:
Let no ill dreams disturb my rest,
No powers of darkness me molest.</p> | <p>6 Let my blest Guardian, while I sleep,
His watchful station near me keep;
My heart with love celestial fill,
And guard me from the approach of ill.</p> <p>7 May he celestial joys rehearse,
And thought in thought with me converse,
Or, in my stead, all the night long,
Sing to my God a grateful song.</p> <p>8 Lord, let my soul forever share
The bliss of thy paternal care;
'Tis heaven on earth, 'tis heaven above,
To see thy face, to sing thy love.</p> <p>9 O when shall I, in endless day,
Forever chase dark sleep away,
And hymns divine with angels sing,
Glory to thee, eternal King!</p> <p>10 Praise God, from whom all blessings flow,
Praise him, all creatures here below:
Praise him above, ye angelic host;
Praise Father, Son, and Holy Ghost.</p> |
|--|--|

Author: Thomas Ken, 1695
 Composer: Thomas Tallis, 1567 (adapted)
 Hymn Tune: TALLIS EVENING HYMN
 Tune Source: *Harmonia Sacra*
 Meter: 8 8 8 8
 Match Probability: Definite

Thomas Tallis was an Elizabethan composer and organist who lived from 1505 to 1585. This tune is based on the much earlier TALLIS CANON by the same composer. TALLIS' EVENING HYMN appeared in *Rippon's Collection*, and later on in *Harmonia Sacra* as shown here.

Thomas Ken is also the author of hymn number 42, "Awake my soul, and with the sun".

45. Glory To Thee, My God, This Night

Glo - ry to thee, my God, this night, For all the bles - sings of the light:

Keep me, O keep me, King of kings, Un - der the sha - dow of thy wings.

HYMN 46. L. M.

- 1 Great God! to thee my evening song,
With humble gratitude I raise:
O let thy mercy tune my tongue,
And fill my heart with lively praise.
- 2 My days unclouded as they pass,
And ev'ry onward rolling hour,
Are monuments of wondrous grace,
And witness to thy love and power.
- 3 And yet this thoughtless, wretched heart,
Too oft regardless of thy love,
Ungrateful, can from thee depart,
And from the path of duty rove.
- 4 Seal my forgiveness in the blood
Of Christ, my Lord; his name alone
I plead for pardon, gracious God,
And kind acceptance at thy throne.
- 5 With hope in him mine eyelids close,
With sleep refresh my feeble frame;
Safe in thy care may I repose,
And wake with praises to thy name.

Author: Anne Steele
Composer: Israel Holdroyd, 1716
Hymn Tune: WELLS
Tune Source: *Sacred Harp*
Meter: 8 8 8 8
Match Probability: Possible

This is the same tune as number 33 above. WELLS was one of the most popular of all shape-note tunes, appearing in virtually every tunebook since 1724, including *Kentucky Harmony*, *Missouri Harmony*, *Southern Harmony*, *Wyeth's Repository*, *Harmonia Sacra* - and the 1844 *LDS Hymns* (#13).

46. Great God! To Thee My Evening Song

The image displays a musical score for the hymn 'Great God! To Thee My Evening Song'. It is written in 4/4 time with a key signature of one flat (B-flat). The score is arranged in two systems, each containing four staves. The first two staves of each system are for the vocal melody, and the last two are for the bass line. The lyrics are written below the vocal staves. The first system covers the first two lines of the hymn, and the second system covers the next two lines. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Great God! to thee my eve - ning song. With hum - ble gra - ti - tude I
raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

HYMN 47. L. M.

1 When restless on my bed I lie,
Still courting sleep, which still will fly,
Then shall reflection's brighter power,
Illume the lone and midnight hour.

2 If hush'd the breeze, and calm the tide,
Soft will the streams of mem'ry glide,
And all the past, a gentle train,
Wak'd by remembrance, live again.

3 If loud the wind, the tempest high,
And darkness wraps the sullen sky,
I muse on life's tempestuous sea,
And sigh, O Lord, to come to thee.

4 Toss'd on the deep and swelling wave,
O mark my trembling soul, and save!
Give to my view that harbor near,
Where thou wilt chase each grief and fear!

Author: Isaac Watts or Baptist W. Noel
Composer: Graham
Hymn Tune: PROSPECT
Tune Source: *Southern Harmony*
Meter: 8 8 8 8
Match Probability: Possible

In *Southern Harmony* the hymn "Why should we start and fear to die" is set to PROSPECT (see number 89 below).

47. When Restless On My Bed I Lie

When rest - less on my bed I lie, Still cour - ting sleep, which still will
fly. Then shall re - flec - tions's bright - er power, Il - lume the lone and mid - night hour.

TYMN 48. S. M.

- | | |
|---|--|
| <p>1 The day is past and gone,
The evening shades appear;
O may we all remember well
The night of death draws near.</p> | <p>4 And when we early rise,
And view th' unwearied sun,
May we set out to win the prize,
And after glory run.</p> |
| <p>2 We lay our garments by,
While we retire to rest;
So death will soon disrobe us all
Of what we here possess.</p> | <p>5 And when our days are past,
And we from time remove,
O may we in thy kingdom rest,
Where all is peace and love.</p> |
| <p>3 Lord, keep us safe this night
Secure from all our fears:
May angels guard us while we sleep,
Till morning light appears.</p> | |

Author: John Leland
 Composer: Stephen Jenks, 1805
 Hymn Tune: EVENING SHADE
 Tune Source: *Sacred Harp*
 Meter: 6 6 8 6
 Match Probability: Definite LDS

EVENING SHADE may well be considered the very first song of the Restoration. In 1893 William Smith, the brother of the Prophet, recalled singing this song in his youth:

"We always had family prayers since I can remember. I well remember father used to carry his spectacles in his vest pocket, and when we boys saw him feel for his 'specs,' we knew that was a signal to get ready for prayer, and if we did not notice it mother would say, 'William,' or whoever was the negligent one, 'get ready for prayers.' After the prayer we had a song we would sing; I remember part of it yet.

'Another day has passed and gone,
We lay our garments by.'"

A Comprehensive History of the Church, v. 1, p. 35

48. The Day Is Past And Gone

The day is past and gone, The ev'-ning shades a pear, O
 O may we all re -
 O may we all O may we all re - mem - ber well, the night of death draws near.
 may we all re - mem - ber well, O may we all, O may we all re - mem - ber well, the night of death draws near.
 mem - ber well O may we all re - mem - ber well, the night of death draws near.

HYMN 49. P. M.

1 The gallant ship is under way,
To bear me off to sea,
And yonder float the streamers gay,
That say she waits for me.
The seamen dip their ready oar,
As ebbing waves oft tell -
They bear me swiftly from the shore:
My native land farewell.

2 I go but not to plough the main
To ease a restless mind,
Nor do I toil on battle's plain
The victor's wreath to twine.
'Tis not for treasures that are hid
In mountain or in dell!
'Tis not for joys like these I bid
My native land farewell.

3 I go to break the fowler's snare,
To gather Israel home;
I go the name of Christ to bear
In lands and isles unknown.
And when my pilgrim feet shall tread
On land where darkness dwells,
Where light and truth have long since fled
My native land farewell.

4 I go an erring child of dust,
Ten thousand foes among;
Yet on his mighty arm I trust
That makes the feeble strong -
My sun, my shield, forever nigh,
He will my fears dispel:
This hope supports me when I sigh -
My native land farewell.

5 I go devoted to his cause,
And to his will resign'd;
His presence will supply the loss
Of all I leave behind.
His promise cheers the sinking heart,
And lights the darkest cell,
To exil'd pilgrims grace imparts -
My native land farewell.

6 I go because my master calls;
He's made my duty plain -
No danger can the heart appal
When Jesus stoops to reign!
And now the vessel's side we've made;
The sails their bosoms swell:
Thy beauties in the distance fade -
My native land farewell.

Author: W. W. Phelps LDS
Composer: Anon.
Hymn Tune: Unidentified
Tune Source: 1844 LDS Hymns #3
Meter: 8 6 8 6 8 6
Match Probability: Definite LDS

This sea-chanty also appeared in the 1844 *LDS Hymns*, as well as the 1889 *Latter-day Saints Psalmody*, but the tune has still not been identified.

49. The Gallant Ship Is Under Way

The musical score is written for a single melodic line on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is a simple, rhythmic sea-chanty. The lyrics are written below the staff, with hyphens indicating syllables that span across measures. The lyrics are: 'The gal-lant ship is un-der way, to bear me off to sea, And yon-der float the stream-ers gay, That say she waits for me. The sea-men dip their rea-dy oar, As eb-bing waves oft tell; They bear me swift-ly from the shore: My na-tive land fare-well.'

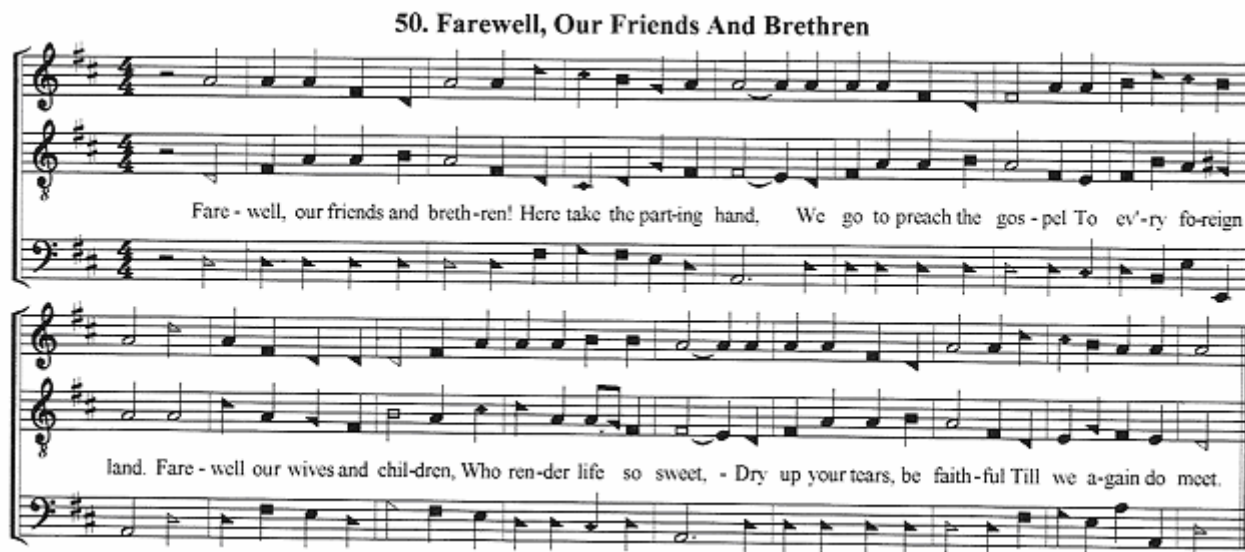
HYMN 50. P. M.

- 1 Farewell, our friends and brethren!
Here take the parting hand -
We go to preach the gospel
To ev'ry foreign land.
- 2 Farewell our wives and children,
Who render life so sweet -
Dry up your tears - be faithful
Till we again do meet.
- 3 Farewell ye scenes of childhood,
And fancies of our youth;
We go to combat error
With everlasting truth.
- 4 Farewell all carnal pleasure,
Which gilds the scenes of mirth,
Your days are surely number'd
To trouble man on earth.
- 5 Farewell, farewell our country -
Our home is now abroad
To labor in the vineyard,
In righteousness for God.
- 6 The gallant ships are ready
To waft us o'er the sea,
To gather up the blessed,
That Zion may be free.

Author: W. W. Phelps LDS
Composer: Lowell Mason, 1824
Hymn Tune: MISSIONARY HYMN
Tune Source: *Southern Harmony*
Meter: 7 6 7 6 D
Match Probability: Probable

This is the same tune as number 74, "From Greenland's Icy Mountains" (1985 LDS *Hymns* #268).

50. Farewell, Our Friends And Brethren



Fare - well, our friends and breth-ren! Here take the part-ing hand, We go to preach the gos - pel To ev'-ry fo-reign land. Fare - well our wives and chil-dren, Who ren-der life so sweet, - Dry up your tears, be faith-ful Till we a-gain do meet.

HYMN 51. P. M.

- 1 Yes, my native land, I love thee,
All thy scenes I love them well,
Friends, connexions, happy country!
Can I bid you all farewell?
Can I leave thee -
Far in distant lands to dwell?
- 2 Home! thy joys are passing lovely;
Joys no stranger-heart can tell!
Happy home! 'tis sure I love thee!
Can I - can I - say Farewell?
Can I leave thee -
Far in distant lands to dwell?
- 3 Holy scenes of joy and gladness,
Ev'ry fond emotion swell,
Can I banish heart-felt sadness
While I bid my home farewell?
Can I leave thee -
Far in distant lands to dwell?
- 4 Yes! I hasten from you gladly,
From the scenes I love so well!
Far away, the billows, bear me:
Lovely, native land farewell!
Pleas'd I leave thee -
Far in distant lands to dwell.
- 5 In the deserts let me labor,
On the mountains let me tell,
How he died - the blessed Savior -
To redeem a world from hell!
Let me hasten,
Far in distant lands to dwell.
- 6 Bear me on, thou restless ocean;
Let the winds my canvass swell -
Heaves my heart with warm emotion,
While I go from hence to dwell,
Glad I bid thee,
Native land! - Farewell - Farewell.

Author: Samuel F. Smith
Composer: Jean-Jacques Rousseau, arr. Lowell Mason 1823
Hymn Tune: SWEET AFFLICTION
Tune Source: *Sacred Harp*
Meter: 8 7 8 7 8 7
Match Probability: Definite LDS

SWEET AFFLICTION is also known today as GREENVILLE, the tune to "Lord dismiss us with thy blessing" (1985 LDS *Hymns* #163). This hymn also appeared with this same tune in the 1844 LDS *Hymns* (#23).

51. Yes, My Native Land, I Love Thee

Yes, my na-tive land, I love thee. All thy scenes I love them well, Can I leave thee, Can I
Friends, con-nex-ions, hap-py coun-try! Can I bid you all fare-well?

leave thee, Far in dis-tant lands to dwell? Can I leave thee, Can I leave thee, Far in dis-tant lands to dwell?

HYMN 52. P. M.

- 1 Adieu, my dear brethren adieu,
Reluctant we give you the hand,
No more to assemble with you,
Till we on mount Zion shall stand.
- 2 Your acts of benevolence past,
Your gentle compassionate love,
Henceforth in our mem'ry shall last,
Though far from your sight we remove.
- 3 Our hearts swell with tender regret,
And sigh at each parting embrace,
While heaven our course must direct,
And others succeed in our place.
- 4 When journeying the gospel to preach,
Our course among strangers we steer,
Repentance and faith we will teach,
To all that are willing to hear.
- 5 O Shepherd of Israel draw near!
Thy glorious presence display,
Our parting reflections to cheer,
And help us thy voice to obey.
- 6 Help us to refrain from each ill,
Press forward for glory and peace,
Our sacred engagements fulfil,
Till thou shalt command our release.
- 7 Then may we to Zion repair,
And wait our blest Master to see,
To spend the Millenium there,
From sin and from sorrow set free.
- 8 How cheerful the thoughts of that rest,
With Jesus our Savior to reign.
Till we shall be chang'd with the blest,
And glory celestial obtain.

Author: S. Matheson LDS
Composer: Anon.
Hymn Tune: HARPETH
Tune Source: *Missouri Harmony*
Meter: 8 8 8 8
Match Probability: Possible

This hymn can also be sung to tune number 25, "When Joseph his Brethren Beheld". HARPETH was a popular folk tune with no obvious origin - it was just one of those tunes that everyone liked to sing, much like "CAPTAIN KIDD".

52. Adieu, my dear brethren adieu

A - dieu, my dear breth - ren a - dieu, Re-luc-tant we give you the hand, No more to as - sem - ble with
you, Till we on mount Zi - on shall stand, Your acts of be - ne - vo - lence past, Your
gen - tle com - pas - sio - nate love, Hence - forth in our mem' - ry shall last, Though far from your sight we re - move.

HYMN 53. P. M.

1 Come ye children of the kingdom,
Sing with me for joy to-day;
Gather round, as Christ's disciples,
Kneel with grateful hearts and pray.

2 There's a line contained in Matthew
What the Savior said to John,
And the sacred words from heaven,
This is my beloved Son.

3 As 'twas said to Nicodemus,
So I must be born again;
'Tis by water and the Spirit
I the promise may obtain.

4 So I will obey the Savior,
Keep his law and do his will,
That I may enjoy forever,
Happiness on Zion's hill.

Author: Thomas R. Taylor
Composer: Lowell Mason, 1833
Hymn Tune: MOUNT VERNON
Tune Source: *Asaph*
Meter: 8 7 8 7
Match Probability: Possible

This hymn was printed in April 1833 in *The Evening and the Morning Star*, v. 1 #11, where it was entitled FOR BAPTISM. Thomas R. Taylor is also the author of hymn number 11 above, "Earth with her Ten Thousand Flowers" (1985 LDS *Hymns* #87).

The tune MOUNT VERNON was most recently used with the hymn "Sister, Thou Was Mild and Lovely", which appeared in the 1950 LDS *Hymns* (#381). In his 1861 tunebook *Asaph*, Lowell Mason dedicated this tune "To the memory of Miss M.J.C., who died July 13th, 1833, aged 16 years." This is four months after Phelps published Taylor's lyrics, so he must have had some other tune in mind besides MOUNT VERNON, at that time.

53. Come Ye Children Of The Kingdom

Come ye chil - dren of the king - dom, Sing with me for joy to - day;

Ga - ther round as Christ's dis - ci - ples, Kneel with grate - ful hearts and pray.

HYMN 54. P. M.

1 Jesus, mighty King in Zion,
Thou alone our guide shalt be;
Thy commission we rely on,
We will follow none but thee.

2 As an emblem of thy passion,
And thy vict'ry o'er the grave,

We, who know the great salvation,
Are baptized beneath the wave.

3 Fearless of the world's despising,
We the ancient path pursue;
Buried with our Lord, and rising
To a life divinely new.

Author: John Fellows
Composer: Anon.
Hymn Tune: NEW MONMOUTH
Tune Source: *Missouri Harmony*
Meter: 8 7 8 7
Match Probability: Possible

This hymn still appears in the 1985 LDS *Hymns* as number 234, where it is set to the tune VIOLA.

54. Jesus, Mighty King In Zion

Je - sus migh - ty King in Zi - on, Thou a - lone our guide shalt be;

Thy com - mis - sion we re - ly on, We will fol - low none but thee.

HYMN 55. P. M.

- 1 In Jordan's tide the prophet stands,
Immersing the repenting Jews;
The Son of God the right demands,
Nor dares the holy man refuse:
Jesus descends beneath the wave,
The emblem of his future grave.
- 2 Wonder, ye heavens! your Maker lies
In deeps conceal'd from human view;
Ye men behold him sink and rise,
A fit example thus for you:
The sacred record, while you read,
Calls you to imitate the deed.
- 3 But, lo! from yonder op'ning skies,
What beams of dazzling glory spread!
Dove-like the Eternal Spirit flies,
And lights on the Redeemer's head;
Amaz'd they see the power divine
Around the Savior's temples shine.
- 4 But hark, my soul, hark and adore!
What sounds are those that roll along,
Not like loud Sinai's awful roar,
But soft and sweet as Gabriel's song!
"This is my well-beloved Son;
"I see, well pleas'd, what he hath done."
- 5 Thus the eternal Father spoke,
Who shakes creation with a nod;
Through parting skies the accents broke,
And bid us hear the Son of God:
O, hear the awful word to-day;
Hear, all ye nations, and obey.

Author: Anon.
Composer: William Billings, 1786
Hymn Tune: JORDAN
Tune Source: *Missouri Harmony*
Meter: 8 8 8 8 8 8
Match Probability: Probable

This hymn appeared in the 1844 LDS hymnbook, where it was set to a different and as yet unidentified tune. It also appeared in the 1861 reprint of Emma Smith's 1835 hymnbook, where she specified the tune JORDAN, as shown here. JORDAN is also used by hymn #34, "There is a land the Lord will bless".

55. In Jordan's Tide The Prophet Stands

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in a 4/4 time signature with a key signature of two sharps (F# and C#). The melody is primarily carried by the Soprano and Tenor parts, with the Alto and Bass parts providing harmonic support. The lyrics are written below the staves, with some words appearing on multiple staves to indicate overlapping vocal lines.

In Jor-dan's tide the pro - phet stands, Im - mer-sing the re - pen - tant Jews; The Son of God the
 right de - mands, Nor dares the ho - ly man re - fuse;
 Je - sus de - scends be - neath the wave, The
 Je - sus de - scends be - neath the wave, The emblem of his fu - ture grave.
 emblem of his fu - ture grave,

HYMN 56. P. M.

- 1 Salem's bright King, Jesus by name,
In ancient times to Jordan came
All righteousness to fill;
'Twas there the ancient prophet stood,
Whose name was John, a man of God,
To do his master's will.
- 2 The holy Jesus did demand
His right to be baptized then,
The prophet gave consent;
On Jordan's banks they did appear;
And lo, John and his Master dear,
Then down the bank they went.
- 3 Down in old Jordan's rolling stream,
The prophet led the holy Lamb,
And there did him baptize:
Jehovah saw his darling Son,
And was well pleas'd in what he'd done,
And own'd him from the skies.
- 4 The opening heaven now complies,
The Holy Ghost like lightning flies,
Down from the courts above:
And on the holy heavenly Lamb,
The Spirit lights and does remain,
In shape like a fair dove.
- 5 This is my Son, Jehovah cries,
The echoing voice from glory flies,
O, children, hear ye him;
Hark! 'tis his voice, behold he cries,
Repent, believe, and be baptiz'd,
And wash away your sin.
- 6 Come, children, come, his voice obey,
Salem's bright King has mark'd the way,
And has a crown prepar'd;
O then arise and give consent,
Walk in the way that Jesus went,
And have the great reward.
- 7 Believing children gather round,
And let your joyful songs abound,
With cheerful hearts arise;
See, here is water, here is room,
A loving Savior calling, come,
O children, be baptiz'd.
- 8 Behold, his servant waiting stands,
With willing heart and ready hands
To wait upon the Bride;
Ye candidates your hearts prepare,
And let us join in solemn prayer,
Down by the water side.

Author: Anon. 1810
 Composer: D. H. Mansfield
 Hymn Tune: GARDEN HYMN
 Tune Source: *American Vocalist*
 Meter: 8 8 6 8 8 6
 Match Probability: Definite LDS

This hymn appeared in the 1844 LDS *Hymns*, where it was set to the same tune used by the more popular "Garden Hymn", number 78.

56. Salem's Bright King

Sa-lem's bright King, Je-sus by name, In an-cient times to Jor-dan came All right-cous-ness to fill; All right-cous-ness to fill; 'Twas

there the an-cient pro - phet stood, Whose name was John, a man of God, To do his Mas - ter's will, To do his Mas - ter's will.

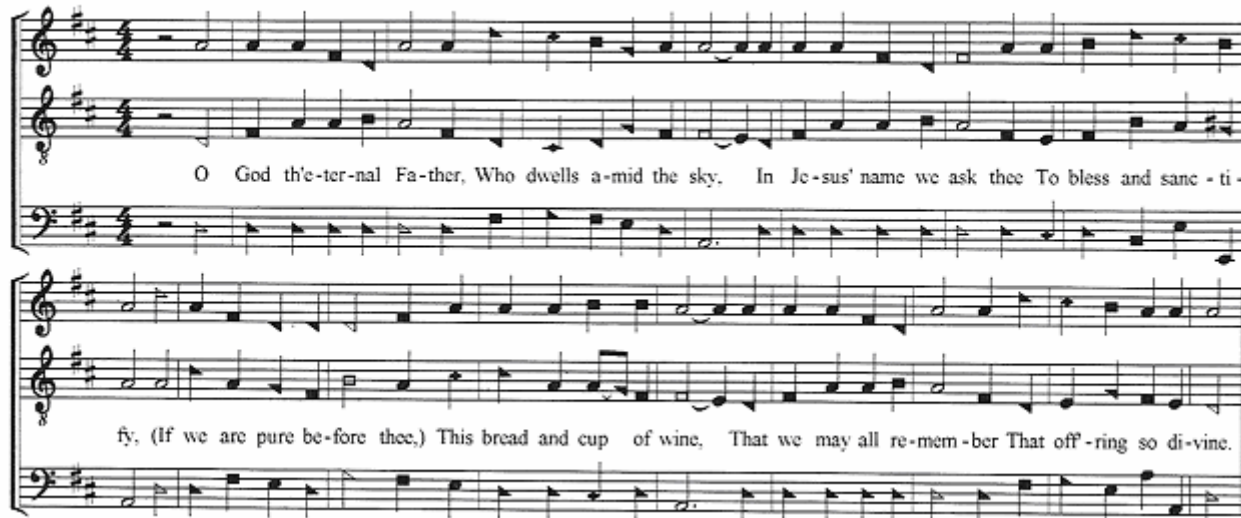
HYMN 57. P. M.

- | | | |
|--|---|--|
| <p>1 O God th' eternal Father,
Who dwells amid the sky,
In Jesus' name we ask thee
To bless and sanctify,
(If we are pure before thee,) This bread and cup of wine,
That we may all remember
That offering so divine.</p> | <p>4 How infinite that wisdom,
The plan of holiness,
That made salvation perfect,
And vail'd the Lord in flesh,
To walk upon his footstool,
And be like man, (almost,)
In his exalted station,
And die - or all was lost!</p> | <p>7 Again, he is that Prophet
That Moses said should
come,
Being raised among his
brethren,
To call the righteous home,
And all that will not hear him,
Shall feel his chast'ning rod,
Till wickedness is ended,
As saith the Lord our God.</p> |
| <p>2 That sacred holy offering,
By man least understood,
To have our sins remitted,
And take his flesh and blood.
That we may ever witness,
The sufferings of thy Son,
And always have his Spirit
To make our hearts as one.</p> | <p>5 'Twas done - all nature trembled!
Yet, by the pow'r of faith,
He rose as God triumphant,
And broke the bands of death:
And, rising conq'r'r, "captive
He led captivity,"
And sat down with the Father
To fill eternity.</p> | <p>8 He comes, he comes in glory,
(The vail has vanish'd too,)
With angels, yea our fathers,
To drink this cup anew -
And sing the songs of Zion
And shout - 'Tis done, 'tis
done!
While every son and daughter
Rejoices - we are one.</p> |
| <p>3 When Jesus, the anointed,
Descended from above,
And gave himself a ransom
To win our souls with love;
With no apparent beauty,
That men should him desire -
He was the promis'd Savior,
To purify with fire.</p> | <p>6 He is the true Messiah,
That died and lives again;
We look not for another,
He is the Lamb 'twas slain;
He is the Stone and Shepherd
Of Israel - scatter'd far;
The glorious Branch from Jesse:
The bright and Morning Star.</p> | |

Author: W.W. Phelps LDS
 Composer: Lowell Mason, 1824
 Hymn Tune: MISSIONARY HYMN
 Tune Source: *Southern Harmony*
 Meter: 7 6 7 6 D
 Match Probability: Definite LDS

This beloved sacrament hymn first appeared in *The Messenger and Advocate* v.1 #10, July 1835, where Phelps specified the tune MISSIONARY HYMN. In the 1844 LDS hymnal, the words were set to the tune MORNING LIGHT. In 1861, Emma Smith again specified that it be sung to the tune MISSIONARY HYMN. It now appears as hymn number 175 in the 1985 LDS *Hymns*, where it is set to the tune ABSCHIED.

57. O God Th' Eternal Father



O God th'e-ter-nal Fa-ther, Who dwells a-mid the sky. In Je-sus' name we ask thee To bless and sanc - ti -

fy, (If we are pure be-fore thee,) This bread and cup of wine. That we may all re-mem-ber That off-ring so di-vine.

HYMN 58. L. M.

- 1 'Twas on that dark, that solemn night,
When pow'rs of earth and hell arose,
Against the Son, e'en God's delight,
And friends betray'd him to his foes:
- 2 Before the mournful scene began,
He took the bread, and bless'd, and brake -
What love through all his actions ran!
What wondrous words of grace he spake!
- 3 "This is my body broke for sin;
"Receive and eat the living food."
Then took the cup, and bless'd the wine,
"'Tis the new cov'nant in my blood."
- 4 For us his flesh with nails was torn,
He bore the scourge, he felt the thorn;
- 5 And justice pour'd upon his head
Its heavy vengeance, in our stead.
- 6 For us his precious blood was spilt,
To purchase pardon for our guilt,
When for our sins, he suffering dies
And gave his life a sacrifice.
- 7 "Do this," he cried, "till time shall end,
"In mem'ry of your dying friend;
"Meet at my table, and record
"The love of your departed Lord."
- 8 Jesus, thy feast we celebrate;
We show thy death, we sing thy name,
Till thou return, and we shall eat
The marriage supper of the Lamb.

Author: Isaac Watts
Composer: William Billings
Hymn Tune: BROOKFIELD
Tune Source: *Wyeth's Repository*
Meter: 8 8 8 8
Match Probability: Definite

This somber text by Isaac Watts also appears in two places in *The Missouri Harmony*, where it is set to the tunes SOLEMNITY and BOURBON.

58. 'Twas On That Dark, That Solemn Night

HYMN 59. P. M.

1 Arise, my soul, arise,
Shake off thy guilty fears,
The bleeding sacrifice
In my behalf appears;
Before the throne my Sur'ty stands,
My name is written on his hands.

2 He ever lives above,
For me to intercede,
His all-redeeming love,
His precious blood to plead;
His blood aton'd for all our race,
And sprinkles now the throne of grace.

3 Five bleeding wounds he bears,
Receiv'd on Calvary;
They pour effectual prayers,

They strongly speak for me;
Forgive him, O forgive, they cry,
Nor let that ransom'd sinner die!

4 The Father hears him pray,
His dear anointed one:
He cannot turn away
The presence of his Son:
His Spirit answers to the blood,
And tells me I am born of God.

5 My God is reconcil'd,
His pard'ning voice I hear:
He owns me for his child,
I can no longer fear;
With confidence I now draw nigh,
And Father, Abba Father, cry.

Author: Charles Wesley, 1742
Composer: William Hauser, 1831
Hymn Tune: CARMARTHEN
Tune Source: *Harmonia Sacra*
Meter: 6 6 6 6 8 8
Match Probability: Definite LDS

This hymn appeared in the 1844 LDS hymnbook in a simple two-part arrangement of the tune CARMARTHEN. It also appeared in the 1831 *Christian Lyre* by Joshua Leavitt, where it was also set to CARMARTHEN. In *The Sacred Harp*, the hymn "Rejoice! the Lord is King" was set to this same tune.

59. Arise, My Soul, Arise

1. A - rise, my soul, a - rise, Shake off thy guil - ty - fears, Be - fore the throne my
2. The blee - ding sac - ri - fice in my be - half ap - pears;

Sur' - ty stands, Be - fore the throne my Sur' - ty stands, My name is writ - ten on his hands.

HYMN 60. C. M.

- 1 Behold the Savior of mankind
Nail'd to the shameful tree!
How vast the love that him inclin'd
To bleed and die for thee!
- 2 Hark, how he groans! while nature shakes,
And earth's strong pillars bend!
The temple's veil in sunder breaks,
The solid marbles rend.
- 3 'Tis done! the precious ransom's paid,
"Receive my soul!" he cries:
See where he bows his sacred head!
He bows his head, and dies!
- 4 But soon he'll break death's envious chain
And in full glory shine:
O Lamb of God, was ever pain,
Was ever love like thine!

Author: Samuel Wesley Sr., 1700
Composer: Stephen Jenks (1772-1856)
Hymn Tune: COMMUNION
Tune Source: *Methodist Hymnal*
Meter: 8 6 8 6
Match Probability: Probable

This popular hymn has appeared in a wide variety of books over the years, including *Kentucky Harmony* and *The Sacred Harp*. It often shared the same tune as number 61 below, and the two hymns were often printed next to each other; this was the case in the *Methodist Hymnal* as well as the 1835 LDS hymnal. This suggests that Emma Smith may have used the *Methodist Hymnal* as she was compiling this hymnbook, and that COMMUNION may be the actual tune the early Saints sang to numbers 60 and 61 here. The composer, Stephen Jenks, lived in Thompson, just a few miles east of Kirtland.

60. Behold The Savior Of Mankind

Be - hold the Sav - ior of man - kind Nail'd to the shame - ful
tree! How vast the love that him in - clin'd To bleed and die for thee!

HYMN 61. C. M.

- | | |
|---|--|
| 1 Alas! and did my Savior bleed!
And did my Sovereign die?
Would he devote that sacred head
For such a worm as I? | When Christ the mighty maker died,
For man the creature's sin! |
| 2 Was it for crimes that I have done,
He groan'd upon the tree?
Amazing pity! grace unknown!
And love beyond degree! | 4 Thus might I hide my blushing face,
While his dear cross appears;
Dissolve my heart in thankfulness,
And melt mine eyes to tears. |
| 3 Well might the sun in darkness hide,
And shut his glories in; | 5 But drops of grief can ne'er repay
The debt of love I owe:
Here, Lord, I give myself away,
'Tis all that I can do. |

Author: Isaac Watts
Composer: Stephen Jenks (1772-1856)
Hymn Tune: COMMUNION
Tune Source: *Methodist Hymnal*
Meter: 8 6 8 6 D
Match Probability: Probable

This text by Isaac Watts has also been set to the tunes BANGOR, ISLE OF WIGHT, REMEMBER ME and SALISBURY, among others. It was published in virtually every early 19th century hymnbook, including *Harmonia Sacra*, *Wyeth's Repository*, *Kentucky Harmony*, *The Sacred Harp* (three versions), and *Southern Harmony*.

Stephen Jenks was a prolific early American tunesmith. In 1829 he moved to Thompson, Ohio, just a few miles east of Kirtland, where he farmed and made tambourines and drums for a living. It is not clear what contact, if any, Stephen Jenks may have had with the Church, but he wrote two of the tunes included in this book (hymn 48; 60 and 61).

In May 1831, the Colesville Branch of the LDS Church settled in Thompson on a parcel of land owned by Leman Copley (see D&C 49, 51 and 54), where they remained for a few months before continuing on to Missouri.

As mentioned above, this hymn is often paired with "Behold the Savior of mankind."

61. Alas! And Did My Savior Bleed

A - las! and did my Sav - ior bleed! And did my Sove - reign
die? Would he de - vote that sac - red head For such a worm as I?

HYMN 62. P. M.

- | | |
|--|--|
| 1 When earth was dress'd in beauty,
And join'd with heav'n above,
The Lord took Eve to Adam,
And taught them how to love. | 4 Beware of all temptation;
Be good, be just, be wise,
Be even as the angels,
That dwell in Paradise. |
| 2 On such a grand occasion,
As union had begun,
They held a sweet communion,
And join'd the twain as one. | 5 Go multiply - replenish,
And fill the earth with men,
That all your vast creation,
May come to God again: - |
| 3 And bless'd them as an altar,
For chaste and pure desire,
That no unhallow'd being
Might offer there "strange fire." | 6 And dwell amid perfection,
In Zion's wide domains,
Where union is eternal,
And Jesus ever reigns. |

Author: W. W. Phelps LDS
Composer: William Walker
Hymn Tune: COMPLAINER
Tune Source: *Sacred Harp*
Meter: 7 6 7 6
Match Probability: Possible

This hymn works equally well with the tune MISSIONARY HYMN. Judging from the number of references, COMPLAINER was quite a popular tune in the early 19th century. The original words are as follows:

I am a great complainer	I've many sore temptations,
That bears the name of Christ;	And sorrows to my soul;
Come, all ye Zion mourners,	I feel my faith declining,
And listen to my cries;	And my affections cold.

62. When Earth Was Dress'd In Beauty

When earth was dress'd in beau-ty, And join'd with heav'n a - bove, The Lord took Eve to A - dam, And taught them how to

love. On such a grand oc - ca - sion, As un-ion had be-gun, They held a sweet com-mun-ion, And join'd the twain as one.

HYMN 63. P. M.

- | | | |
|--|--|---|
| <p>1 O stop and tell me, Red Man,
Who are ye? why you roam?
And how you get your living?
Have you no God; - no home?</p> <p>2 With stature straight and portly,
And deck'd in native pride,
With feathers, paints and broaches,
He willingly replied: -</p> <p>3 "I once was pleasant Ephraim,
"When Jacob for me pray'd;
"But oh! how blessings vanish,
"When man from God has
stray'd!</p> | <p>4 "Before your nation knew us,
"Some thousand moons ago,
"Our fathers fell in darkness,
"And wandered to and fro.</p> <p>5 "And long they've liv'd by hunting,
"Instead of work and arts,
"And so our race has dwindled
"To idle Indian hearts.</p> <p>6 "Yet hope within us lingers,
"As if the Spirit spoke: -
"He'll come for your redemption,
"And break your Gentile yoke:</p> | <p>7 'And all your captive brothers,
'From every clime shall come,
'And quit their savage customs,
'To live with God at home.</p> <p>8 "Then joy will fill our bosoms,
"And blessings crown our
days,
"To live in pure religion,
"And sing our Maker's
praise."</p> |
|--|--|---|

Author: W. W. Phelps LDS
 Composer: William Walker
 Hymn Tune: MUTUAL LOVE
 Tune Source: *Sacred Harp*
 Meter: 7 6 7 6
 Match Probability: Possible

These lyrics may have been accepted in 1835, but they would be considered highly offensive by many people nowadays. Concerning this ditty, W. W. Phelps wrote the following from Liberty, Missouri, on November 6, 1834:

"...I should do injustice to the subject, were I to omit a notice of the Indians that inhabit the territory, of which I am writing. When I was at the garrison, I saw a noble looking, portly Indian, dressed and harnessed in fine style for hunting, and for the life of me, I could not help composing the following lines for

THE RED MAN.

O stop and tell me, Red Man," etc.

(*The Messenger and Advocate* v. 1 #3, p. 34, December 1834)

63. O Stop And Tell Me, Red Man

O stop and tell me, Red Man, Who are ye? why you roam? With stat - ure straight and
 And how you get your liv - ing? Have you no God; no home?

port - ly, And deck'd in na - tive pride, With feath - ers, paints and broach - es, He will - ing - ly re - plied:

HYMN 64. P. M.

- | | |
|--|--|
| 1 And did my Savior die,
And shed his blood for me?
O! what's the reason why,
Ungrateful I should be? | 3 O, may I courage have,
From time to time to tell,
My progress while I live,
On this terrestrial ball. |
| 2 Why should I fear to speak,
And own my Savior's name,
Or bow before his feet,
Or sing aloud his fame? | 4 Help me O Lord to live,
And thy commandments keep,
Thy Spirit freely give,
Until in thee I sleep. |

Author: Anon.
 Composer: Ananias Davisson, 1816
 Hymn Tune: IDUMEA
 Tune Source: *Southern Harmony*
 Meter: 6 6 6 6
 Match Probability: Probable

Ananias Davisson was the compiler of the *Kentucky Harmony*, one of the most important early tunebooks in America. The plaintive tune IDUMEA is still one of the most popular shape-note tunes at Southern folk song revivals today. It has been set to many different hymn texts, all sharing the same mournful sentiment as the tune.

The author of this hymn is unknown but was most likely LDS, since these lyrics have not appeared in any other known hymnbook. It may have been W. W. Phelps, who had a knack for paraphrasing other people's hymns. The words appear to be an adaptation of a well-known hymn written by Charles Wesley in 1753:

- | | | | |
|--|---|---|---|
| 1 And am I born to die?
To lay this body down!
And must my trembling spirit fly
Into a world unknown? | 2 A land of deepest shade,
Unpierced by human thought
The dreary regions of the dead,
Where all things are forgot! | 3 Soon as from earth I go,
What will become of me?
Eternal happiness or woe
Must then my portion be! | 4 Waked by the trumpet sound,
I from my grave shall rise;
And see the Judge with glory crowned,
And see the flaming skies! |
|--|---|---|---|

64. And Did My Savior Die

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, using square notes. The lyrics are written below the notes.

System 1:
 Treble staff: And did my Sa - vior die, And shed his blood for me? O!
 Bass staff: (Accompanying line)

System 2:
 Treble staff: what's the rea - son why, Un - grate - ful I should be?
 Bass staff: (Accompanying line)

HYMN 65. P. M.

1 Come all ye sons of Zion,
And let us praise the Lord:
His ransom'd are returning,
According to his word.
In sacred songs, and gladness,
They walk the narrow way,
And thank the Lord who bro't them
To see the latter day.

2 Come, ye dispers'd of Judah,
Join in the theme, and sing
With harmony unceasing,
The praises of your King
Whose arm is now extended
(On which the world may gaze)
To gather up the righteous,
In these, the latter days.

3 Rejoice, rejoice, O Israel!
And let your joys abound;
The voice of God shall reach you,
Wherever you are found;
And call you back from bondage,
That you may sing his praise
In Zion and Jerusalem
In these, the latter days.

4 Then gather up for Zion,
Ye saints, throughout the land,
And clear the way before you,
As God shall give command:
Tho' wicked men and devils
Exert their pow'r, 'tis vain,
Since him who is Eternal
Has said you shall obtain.

Author: W.W. Phelps LDS
Composer: William Walker, 1828
Hymn Tune: HEAVENLY ARMOR
Tune Source: *Sacred Harp*
Meter: 7 6 7 6 D
Match Probability: Possible

This hymn first appeared in *The Messenger and Advocate* v.1 #14, November 1835.

In the 1985 LDS *Hymns* (#38) these lyrics are set to the tune TEASDALE, by John E. Tullidge. Tullidge was one of the first bona fide Latter-day Saint composers; however, it is unlikely that the Saints sang this hymn to TEASDALE in 1835, since Tullidge was only 19 years old at the time. He emigrated to America in 1863 and joined the Church a year later.

65. Come All Ye Sons Of Zion

The image shows a musical score for the hymn 'Come All Ye Sons Of Zion'. It is written in G major (one sharp) and 4/4 time. The score consists of two systems, each with a vocal line (treble clef) and a bass line (bass clef). The lyrics are written below the vocal line. The first system covers the first two lines of the hymn, and the second system covers the next two lines. The music is a simple, hymn-like melody with a steady bass accompaniment.

Come all ye sons of Zi - on, And let us praise the Lord; In sac - red songs and
His ran - som'd are re - tur - ning. Ac - cor - ding to his word.

glad - ness, They walk the nar - row way, And thank the Lord who bro't them To see the lat - ter day.

HYMN 66. P. M.

1 Let Zion in her beauty rise;
Her light begins to shine,
Ere long her King will rend the skies,
Majestic and divine.
The gospel's spreading through the land,

A people to prepare,
To meet the Lord and Enoch's band,
Triumphant in the air.

2 Ye heralds sound the gospel trump,
To earth's remotest bound;
Go spread the news from pole to pole,
In all the nations round,
That Jesus in the clouds above,
With hosts of angels too,
Will soon appear his saints to save,
His enemies subdue.

3 But ere that great and solemn day,
The stars from heav'n will fall,
The moon be turned into blood,
The waters into gall,

The sun with blackness will be cloth'd,
All nature look affright!
While men, rebellious wicked men,
Gaze heedless on the sight.

4 The earth shall reel, the heavens
shake,
The sea move to the north,
The earth roll up like as a scroll,
When God's command goes forth;
The mountains sink the valleys rise,
And all become a plain,
The islands, and the continents
Will then unite again.

5 Alas! the day will then arrive,
When rebels to God's grace,
Will call for rocks to fall on them,
And hide them from his face:
Not so with those who keep his law,
They joy to meet their Lord
In clouds above, with them that slept
In Christ, their sure reward.

6 That glorious rest will then
commence,

Which prophets did foretell,
When Christ will reign, with saints on
earth

And in their presence dwell.
A thousand years: O glorious day!
Dear Lord prepare my heart,
To stand with thee, on Zion's mount,
And never more to part.

7 Then when the thousand years are
past,

And satan is unbound,
O Lord preserve us from his grasp,
By fire from heav'n sent down,
Until our great last change shall come,
T' immortalize this clay,
Then we in the celestial world,
Will spend eternal day.

Author: Edward Partridge LDS
Composer: Anon.
Hymn Tune: Unknown
Tune Source: 1844 LDS *Hymns* #11
Meter: 8 6 8 6 D
Match Probability: Definite LDS

This 1844 hymn tune has still not been positively identified. In Emma Smith's 1861 hymnal and the 1889 *Latter-day Saints' Psalmody*, the tune MAJESTY was specified. Today, the hymn is set to the tune ELLACOMBE in the 1985 LDS *Hymns* (#41).

66. Let Zion In Her Beauty Rise

Let Zi - on in her beau - ty rise; Her light be - gins to shine, Ere long her King will

rend the skies, Ma - jes - tic and di - vine. The gos - pel's sprea - ding through the land, A

peo - ple to pre - pare, To meet the Lord and E - noch's band, Tri - um - phant in the air

HYMN 67. C. M.

- 1 Jesus the name that charms our fears,
That bids our sorrows cease,
'Tis music in the christian's ear;
'Tis life, and health, and peace.
- 2 He speaks - and list'ning to his voice,
Sinners new life receive,
The mournful broken hearts rejoice,
The humble poor believe.
- 3 Awake from fallen nature's sleep,
And Christ will give you light;
Cast all your sins into the deep,
And wash the Aethiop white:
- 4 With me your chief ye then shall know,
Shall feel your sins forgiven;
Anticipate your heaven below,
And own that love is heaven.
- 5 O for a thousand tongues to sing,
My great Redeemer's praise;
The glories of my God and King,
The triumph of his grace.
- 6 He breaks the power of cancell'd sin;
He sets the pris'ner free;
His blood can make the foulest clean;
His blood avail'd for me.
- 7 Hear him ye deaf, his praise ye dumb,
Your loosen'd tongues employ;
Ye blind behold your Savior come,
And leap ye lame for joy.

Author: Charles Wesley
Composer: Anon. 1599
Hymn Tune: WINCHESTER OLD
Tune Source: *Wesley's Hymns*
Meter: 8 6 8 6
Match Probability: Definite

In most hymn books, this hymn begins with the fifth verse shown above. "O for a thousand tongues" could refer to several different tunes which were in use at that time, including NATIVITY or LINGHAM.

WINCHESTER OLD is the very first tune in *Wesley's Hymns*. The earliest reference to this tune is in *Allison's Psalter*, published in 1599.

67. Jesus The Name That Charms Our Fears

Je - sus the name that charms our fears, That bids our sor - rows

cease; 'Tis mu - sic in the Christ - ian's ear; 'Tis life, and health, and peace.

HYMN 68. C. M.

- 1 Come all ye saints, who dwell on earth,
Your cheerful voices raise,
Our great Redeemer's love to sing,
And celebrate his praise.
- 2 His love is great, he died for us,
Shall we ungrateful be?
Since he has mark'd a road to bliss,
And said, Come follow me.
- 3 The strait and narrow way we've found,
Then let us travel on,
Till we in the celestial world,
Shall meet where Christ is gone.
- 4 And there we'll join the heav'nly choir,
And sing his praise above;
While endless ages roll around,
Perfected by his love.

Author: W. W. Phelps LDS
Composer: Barthélémon, François Hyppolyte (1741-1808)
Hymn Tune: BALERMA
Tune Source: *Southern Harmony*
Meter: 8 6 8 6
Match Probability: Possible

BALERMA is an arrangement of an old Spanish air which may date back to the 10th century. This tune can also be found in *Harmonia Sacra*, *Wesley's Hymns*, and the *Methodist Hymnal*. In *Southern Harmony*, it was set to the following words:

If God is mine, then present things,	Oh, tell me, Lord! that thou art mine;
And things to come, are mine;	What can I wish beside?
Yea, Christ, his word, and Spirit too,	My soul shall at the fountain live,
And glory all divine.	When all the streams are dried.

68. Come All Ye Saints Who Dwell On Earth

Come all ye saints, who dwell on earth, Your cheer - ful voi - ces

raise, Our great Re - dee - mer's love to sing, And ce - le - brate his praise.

HYMN 69. L. M.

- | | |
|--|---|
| <p>1 God spake the word, and time began;
He spake and gave his law to man;
His presence oft did Adam cheer,
Who lov'd the voice of God to hear.</p> <p>2 But, by and by the scene was chang'd,
Our parents broke the Lord's command,
They lost their innocence, and fled
Among the trees, and strove to hide,</p> <p>3 From God their Father; but in vain,
For soon the Lord appear'd again,
And call'd to Adam in the wood,
Who felt condemn'd and trembling stood.</p> <p>4 So wicked men, in every age,
Far from the God of heav'n have stray'd,
Till near six thousand years have fled,
And left the world with faith that's dead.</p> | <p>5 By faith, the ancients sought the Lord,
From time to time obtained his word,
Not only they but so may we,
When faith and works do both agree.</p> <p>6 From Adam to the present day,
Many have sought a righteous way;
And some have found the narrow road,
And Enoch-like, have walk'd with God.</p> <p>7 In every age, God is the same,
But men, they change from time to time.
While sinners take the counter road,
The man of faith approaches God.</p> <p>8 Experience and the word agree,
Draw nigh says God; I'll draw nigh thee.
Then are they wise who do deny,
The works of faith beneath the sky?</p> |
|--|---|

Author: W. W. Phelps LDS
Tune Source: *Sacred Harp*
Composer: William Billings, 1778
Meter: 8 8 8 8
Hymn Tune: CHESTER
Match Probability: Possible

CHESTER is one of William Billings' most famous tunes. During the Revolutionary War, this stirring song became our unofficial national anthem. Billings' original words are as follows:

<p>Let tyrants shake their iron rod, And Slav'ry clank her galling chains, We fear them not, we trust in God, New England's God for ever reigns.</p> <p>When God inspir'd us for the fight, Their ranks were broke, their lines were forc'd,</p>	<p>Their ships were Shatter'd in our sight, Or swiftly driven from our Coast.</p> <p>The Foe comes on with haughty stride. Our troops advance with martial noise, Their Vet'rans flee before our Youth, And Gen'ral's yield to beardless boys.</p>	<p>What grateful Off'ring shall we bring? What shall we render to the Lord? Loud Halleluiahs let us sing. And praise His name on ev'ry Chord.</p>
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69. God Spake The Word

God spake the word, and time be - gan; He spake and gave his law to man;

His pre-sence oft did A - dam cheer, Who lov'd the voice of God to hear.

HYMN 70. C. M.

- | | |
|--|---|
| 1 Great is the Lord: 'tis good to praise
His high and holy name:
Well may the saints in latter days
His wondrous love proclaim. | 5 The Comforter is sent again,
His pow'r the church attends;
And with the faithful will remain
Till Jesus Christ descends. |
| 2 To praise him let us all engage,
That unto us is giv'n:
To live in this momentous age,
And share the light of heav'n. | 6 We'll praise him for a prophet's voice,
His people's steps to guide:
In this, we do and will rejoice,
Tho' all the world deride. |
| 3 We'll praise him for our happy lot,
On this much favored land;
Where truth, and righteousness are taught,
By his divine command. | 7 Praise him, the time, the chosen time,
To favor Zion's come:
And all the saints, from ev'ry clime,
Will soon be gathered home. |
| 4 We'll praise him for more glorious things,
Than language can express,
The "everlasting gospel" brings,
The humble souls to bless. | 8 The op'ning seals announce the day,
By prophets long declar'd;
When all, in one triumphant lay,
Will join to praise the Lord. |

Author: Eliza R. Snow LDS
Composer: Ignaz Joseph Pleyel, 1831
Hymn Tune: PLEYEL'S HYMN
Tune Source: *Sacred Harp*
Meter: 8 6 8 6
Match Probability: Possible

This is one of several hymn tunes that Pleyel wrote, all of which are entitled PLEYEL'S HYMN. It is also known as DEAR PILGRIMS or BRATTLE STREET, and was universally popular throughout the 19th century, appearing in *Harmonia Sacra* and the *Boston Handel and Hayden* collection, among others. This version of the tune is adapted from *The Sacred Harp*, with a few metrical changes to better fit Eliza R. Snow's words.

This hymn was first printed in *The Messenger and Advocate* v. 1 # 11, August 1835.

70. Great Is The Lord

Great is the Lord: 'tis good to praise His high and ho - ly name: Well may the

saints in lat - ter days his won - drous love pro - claim. To praise him let us all en - gage, That

un - to us is giv'n: To live in this mo - men - tous age, And share the light of heav'n.

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of three systems, each with four staves. The first two staves of each system are for the vocal line, and the last two are for the piano accompaniment. The lyrics are placed below the vocal staves. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also triplets indicated by a '3' over a group of notes.

HYMN 71. C. M.

- 1 The glorious day is rolling on -
All glory to the Lord!
When fair as at creation's dawn
The earth will be restor'd.
- 2 A perfect harvest then will crown
The renovated soil;
And rich abundance drop around,
Without corroding toil;
- 3 For in its own primeval bloom,
Will nature smile again;
And blossoms streaming with perfume,
Adorn the verdant plain.
- 4 The saints will then, with pure delight,
Possess the holy land;
And walk with Jesus Christ in white,
And in his presence stand.
- 5 What glorious prospects! can we claim
These hopes, and call them our's?
Yes, if through faith in Jesus' name,
We conquer satan's pow'rs.
- 6 If we, like Jesus bear the cross -
Like him despise the shame;
And count all earthly things but dross,
For his most holy name.
- 7 Then while the pow'rs of darkness rage,
With glory in our view,
In Jesus' strength let us engage,
To press to Zion too.
- 8 For Zion will like Eden bloom;
And Jesus come to reign -
The Saints immortal from the tomb
With angels meet again.

Author: Eliza R. Snow LDS
Composer: Anon.
Hymn Tune: JOYFUL
Tune Source: *Millennial Harp*
Meter: 8 6 8 6
Match Probability: Definite LDS

This hymn was first published in *The Messenger and Advocate* v. 2 #16, January 1836. It later appeared with nearly this same tune, as hymn number six in the 1844 LDS hymnal. By 1889 the words had been reset to the tune NEPHI in the *Latter-day Saints' Psalmody*.

JOYFUL is a revival-meeting tune that was popular all over the northeastern United States in the first half of the 19th century. It is also known as NEW JERUSALEM (*not* the same as hymn number 14), PARTING HYMN, and JOYS SEVEN.

71. The Glorious Day Is Rolling On

The glo - rious day is rol - ling on, All glo - ry to the Lord!
When fair as at cre - a - tion's dawn The earth will be re - stor'd. A per - fect har - vest
then will crown The re - no - va - ted soil; And rich a - bun - dance drop a - round, With - out cor - ro - ding toil.

HYMN 72. L. M.

- 1 Before this earth from chaos sprung,
Or morning stars together sung,
Jehovah saw what would take place
In all the vast extent of space.
- 2 He spoke; this world to order came,
And men he made lord of the same,
Great things to them he did make known,
Which should take place in days to come.
- 3 Those holy men minutely told,
What future ages would unfold,
Scenes God had purpos'd should take place,
Down to the last of Adam's race.
- 4 But we will pass those ancients by,
Who spoke and wrote by prophecy,
Until we come to him of old,
E'en Joseph whom his breth'ren sold.
- 5 He prophesied of this our day,
That God would unto Israel say,
The gospel light you now shall see,
And from your bondage be set free.
- 6 He said God would raise up a seer,
The hearts of Jacob's sons to cheer,
And gather them again in bands,
In latter days upon their lands.
- 7 He likewise did fortell the name,
That should be given to the same,
His and his father's should agree,
And both like his should Joseph be.
- 8 This seer like Moses should obtain,
The word of God for man again,
A spokesman God would him prepare,
His word when written to declare.
- 9 According to his holy plan,
The Lord has now rais'd up the man,
His latter day work to begin,
To gather scatter'd Israel in.
- 10 This seer shall be esteemed high,
By Joseph's remnants by and by,
He is the man who's call'd to raise,
And lead Christ's church in these last days.
- 11 The keys which Peter did receive,
To rear a kingdom God to please,
Have once more been confer'd on man,
To bring about Jehovah's plan.
- 12 The key of knowledge long since lost,
Has virtue still as at the first,
To bring to light things of great worth,
And thus with knowledge fill the earth.
- 13 Then none need to his neighbor say,
Know thou the Lord, this is the way,
For all shall know him who shall stand,
Both old and young in all the land.
- 14 Now let the saints both far and near,
And scatter'd Israel, when they hear
This news, rejoice in Israel's God,
And sing, and praise his name aloud.

Author: W.W. Phelps or P. P. Pratt? LDS
Composer: George Coles
Hymn Tune: DUANE STREET
Tune Source: *Sacred Harp*
Meter: 8 8 8 8
Match Probability: Possible

The authorship of this hymn is not certain, but it is very similar in style to several other hymns in this book. The phrase, “His latter day work to begin, To gather scatter'd Israel in” sounds like a near-quote from Thomas Davenport’s hymn, “Come, All Ye Sons of God”. However, Davenport didn’t join the Church until 1847.

DUANE STREET is better known as the tune to the hymn “A poor wayfaring man of grief”, which was written in 1826. In fact, this is probably the version of this tune that John Taylor sang on that fateful day in Carthage in 1844 - not the slower version of DUANE STREET that we sing today. This tune also appeared in the 1844 LDS hymnal, where it was set to the hymn “Jesus and shall it ever be”, so it is apparent that the Saints in Nauvoo were familiar with this livelier version of the tune.

72. Before This Earth From Chaos Sprung

Be - fore this earth from cha - os sprung, Or mor - ning stars to - geth - er sung, Je - ho - vah saw what

would take place In all the vast ex - tent of space. He spoke; this world to or - der came, And

men he made lord of the same, Great things to them he did make known, Which should take place in days to come.

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in a 4/4 time signature with a key signature of one sharp (F#). The lyrics are distributed across the staves, with some lines spanning multiple staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The overall melody is simple and hymn-like, with a focus on the lyrics.

HYMN 73. P. M.

- 1 Thy mercy, my God, is the theme of my song,
The joy of my heart, and the boast of my tongue;
Thy free grace alone, from the first to the last,
Hath won my affections and bound my soul fast.
- 2 Without thy sweet mercy I could not live here,
Sin soon would reduce me to utter despair;
But, through thy free goodness, my spirits revive,
And he that first made me still keeps me alive.
- 3 Thy mercy is more than a match for my heart,
Which wonders to feel its own hardness depart;
Dissolv'd by thy goodness I fall to the ground,
And weep to the praise of the mercy I found.
- 4 The door of thy mercy stands open all day,
To the poor and the needy who knock by the way;
No sinner shall ever be empty sent back,
Who comes seeking mercy for Jesus's sake.
- 5 Thy mercy in Jesus exempts me from hell;
Its glories I'll sing, and its wonders I'll tell;
'Twas Jesus, my friend, when he hung on the tree,
Who opened the channel of mercy to me.
- 6 Great Father of mercies, thy goodness I own,
And the covenant love of thy crucified Son;
All praise to the Spirit, whose whisper divine,
Seals mercy, and pardon, and righteousness mine.

Author: John Stocker
Composer: Anon.
Hymn Tune: VERSAILLES
Tune Source: *Missouri Harmony*
Meter: 11 11 11 11
Match Probability: Definite

This hymn text also appeared in the 1832 *Harmonia Sacra* and in Haggard and Norvell's *A Selection of Christian Hymns* (1819). Thirteen of the hymns in the 1835 hymnal can also be found in *The Missouri Harmony* - in some cases, even two on the same page. Twenty-five of them appeared in *Harmonia Sacra*, as well. This suggests that perhaps W. W. Phelps and Emma Smith used these two books as they were compiling their 1835 hymnal.

73. Thy Mercy, My God, Is The Theme Of My Song

Thy mer - cy, my God, is the theme of my song, Thy free grace a - lone, from the
The joy of my heart, and the boast of my tongue;
first to the last, Hath won my af - fec - tions and bound my soul fast.

HYMN 74. P. M.

1 From Greenland's icy mountains,
From India's coral strand;
Where Afric's sunny fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.

2 What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases,
And only man is vile;
In vain with lavish kindness
The gifts of God are strown;
The heathen in his blindness
Bows down to wood and stone.

3 Shall we, whose souls are lighted
With wisdom from on high,
Shall we to men benighted
The lamp of life deny?
Salvation! O Salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learn'd Messiah's name.

4 Waft, waft, ye winds, his story,
And you, ye waters roll,
Till, like a sea of glory,
It spreads from pole to pole
Till o'er our ransom'd nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign.

Author: Reginald Heber, 1819
Composer: Lowell Mason, 1824
Hymn Tune: MISSIONARY HYMN
Tune Source: *Southern Harmony*
Meter: 7 6 7 6 D
Match Probability: Definite LDS

This hymn still appears, with more or less the same tune, in the 1985 LDS *Hymns* (#268) as “Come all whose souls are lighted”. The verses have been rearranged, with the old third verse moving up to first.

74. From Greenland's Icy Mountains

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The melody is primarily in the Soprano and Alto parts, with the piano providing a harmonic accompaniment. The lyrics are printed below the vocal staves.

From Green - land's i - cy moun - tains, From In - dia's co - ral strand; Where
Af - ric's sun - ny foun - tains Roll down their gol - den sand; From many an an - cient ri - ver, From
many a pal - my plain, They call us to de - li - ver, Their land from er - ror's chain.

HYMN 75. P. M.

1 O Jesus! the giver
Of all we enjoy,
Our lives to thy honor
We wish to employ;
With praises unceasing
We'll sing of thy name,
Thy goodness increasing,
Thy love we'll proclaim.

2 With joy we remember
The dawn of that day,
When, cold as December,
In darkness we lay;
The sweet invitation
We heard with surprise,
And witness'd salvation
To flow from the skies.

3 The wonderful name
Of our Jesus we'll sing,
And publish the fame
Of our Captain and King;
With sweet exultation
His goodness we prove
His name is Salvation,
His nature is love.

4 We now are enlisted
In Jesus bless'd cause,
Divinely assisted
To conquer our foes;
His grace will support us
Till conflicts are o'er,
He then will escort us
To Zion's bright shore.

Author: Anon.
Composer: Anon. 1831
Hymn Tune: SWEET AFTON
Tune Source: *Saints Harmony*
Meter: 11 11 11 11
Match Probability: Possible

SWEET AFTON has served as the tune for many hymns and Christmas carols, the best-known of which is "Away in a manger". It also appears in *Southern Harmony* and *Harmonia Sacra*.

This hymn text has been incorrectly attributed to W. W. Phelps, but it most likely came from a Campbellite hymnal. The earliest reference so far to this text is in the Campbellite *Christian Hymnal*, by John Thompson (1815).

75. O Jesus! The Giver Of All We Enjoy

O Je-sus! the gi-ver Of all we en-joy, Our lives to thy ho-nor We wish to em-ploy; With prais-es un-ceas-ing We'll sing of thy name, Thy good-ness in-creas-ing, Thy love we'll pro-claim.

HYMN 76. L. M.

- 1 In ancient days men fear'd the Lord,
And by their faith receiv'd his word,
Then God bestow'd upon the meek,
The Priesthood of Melchizedek.
- 2 By help of this their faith increas'd,
Till they with God spoke face to face:
An Enoch, he would walk with God;
A Noah ride safe o'er the flood.
- 3 Abr'ham obtain'd great promises,
And Isaac he was also blest,
A Jacob could prevail with God;
The sea divide at Moses' rod.
- 4 The lions' mouth a Daniel clos'd,
The fire near scorch'd his brethren's clothes,
But time would fail to mention all
The men of faith, I'll just name Paul.
- 5 Who did, to the third heav'ns, arise,
And view the wonders of the skies;
- 6 Such blessings to the human race,
Once more are tender'd by God's grace;
The Priesthood is again restor'd,
For this let God be long ador'd.
- 7 Now we by faith, like Paul and John,
May see the Father and the Son,
And view eternal things above,
And taste the sweets of boundless love.
- 8 And if, like them, we hated be,
Depriv'd sometimes of liberty,
We will like them, this faith defend,
What'er our fate, unto the end.
- 9 O Lord assist thy feeble worms,
This resolution to perform,
And we thy sacred name will praise,
Throughout the remnant of our days.

Author: Parley P. Pratt? LDS
 Composer: Lowell Mason, 1828
 Hymn Tune: UXBRIDGE
 Tune Source: *Southern Harmony*
 Meter: 8 8 8 8
 Match Probability: Definite LDS

This hymn appeared in the 1844 LDS *Hymns* (#22), set to the tune UXBRIDGE. This tune also can be found in *Harmonia Sacra* and Aiken's *Christian Minstrel* (1846).

The authorship of this hymn is not certain, but is based upon an analysis of the style and content. Parley P. Pratt wrote several other hymn texts very similar to this one. Besides, who else would dare to rhyme the words "meek" and "Melchizedek"?

76. In Ancient Days Men Fear'd The Lord

The musical score is presented in a four-part setting. The lyrics are distributed across the staves as follows:

- Staff 1 (Soprano): In an - cient days men fear'd the Lord, And by their faith re - ceiv'd his
- Staff 2 (Alto): word, Then God be - stow'd up - on the meek, The priest - hood of Mel - chi - ze - dek.
- Staff 3 (Tenor):
- Staff 4 (Bass):

HYMN 77. C. M.

- 1 Mortals, awake! with angels join,
And chant the solemn lay;
Love, joy, and gratitude combine
To hail th' auspicious day.
- 2 In heav'n the rapt'rous song began,
And sweet seraphic fire
Through all the shining legions ran,
And swept the sounding lyre.
- 3 The theme, the song, the joy was new
To each angelic tongue;
Swift through the realms of light it flew,
And loud the echo rung.
- 4 Down through the portals of the sky
The pealing anthem ran,
- 5 Hark! the cherubic armies shout,
And glory leads the song,
Peace and salvation swell the note
Of all the hev'nly throng.
- 6 With joy the chorus we'll repeat,
"Glory to God on high;
Good will and peace are now complete
Jesus was born to die!"
- 7 Hail, Prince of Life, forever hail!
Redeemer, brother, friend!
Though earth, and time, and life should fail,
Thy praise shall never end.

Author: Samuel Medley
Composer: George Frederick Handel
Hymn Tune: CHRISTMAS
Tune Source: *Methodist Hymnal*
Meter: 8 6 8 6
Match Probability: Probable

This rousing carol was mentioned by Joseph Smith in the *History of the Church* v. 6 p. 134:

"Dec. 25, 1843: This morning, about one o'clock, I was aroused by an English sister, Lettice Rushton, widow of Richard Rushton, Senior, (who, ten years ago, lost her sight,) accompanied by three of her sons, with their wives, and her two daughters, with their husbands, and several of their neighbors, singing, "Mortals, awake! with angels join," &c., which caused a thrill of pleasure to run through my soul. All of my family and boarders arose to hear the serenade, and I felt to thank my Heavenly Father for their visit, and blessed them in the name of the Lord."

"Mortals, awake" appears in the *Methodist Hymnal* on the same page as "While shepherds watched their flocks by night" (1985 LDS Hymns #211), where it is also set to the tune CHRISTMAS.

77. Mortals Awake

The image shows a musical score for the hymn "Mortals Awake". It is written in G major (one sharp) and 4/4 time. The score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "Mor - tals, a - wake! with an - gels join, And chant the sol - emn lay; Love, joy, and gra - ti - tude com - bine To hail th'au - spi - cious day. To hail th'au - spi - cious day." The music is a simple, rousing melody with a steady bass line.

HYMN 78. P. M.

- 1 The Lord into his garden comes,
The spices yield their rich perfumes;
The lilies grow and thrive;
Refreshing showers of grace divine,
From Jesus flow to every vine,
And make the dead revive.
- 2 This makes the dry and barren ground,
In springs of water to abound,
And fruitful soil become;
The desert blossoms like the rose,
When Jesus conquers all his foes,
And makes his people one.
- 3 The glorious time is rolling on,
The gracious work is now begun,
My soul a witness is;
Come, taste and see the pardon free
To all mankind, as well as me;
Who comes to Christ may live.
- 4 The worst of sinners here may find
A Savior pitiful and kind,
Who will them all relieve;
None are too late if they repent;
Out of one sinner legions went,
Jesus did him receive.
- 5 Come, brethren, you that love the Lord,
Who taste the sweetness of his word,
In Jesus' ways go on;
Our trouble and our trials here,
Will only make us richer there,
When we arrive at home.
- 6 We feel that heaven is now begun,
It issues from the shining throne,
From Jesus' throne on high;
It comes like floods, we can't contain,
We drink, and drink, and drink again,
And yet we still are dry.
- 7 But when we come to reign above,
And all surround the throne of love,
We'll drink a full supply:
Jesus will lead his armies through,
To living fountains where they flow,
That never will run dry.
- 8 There we shall reign, and shout and sing,
And make the upper regions ring,
When all the saints get home,
Come on, come on, my brethren dear,
Soon we shall meet together there,
For Jesus bids us come.

Author: Anon.
Composer: D. H. Mansfield
Hymn Tune: GARDEN HYMN
Tune Source: *American Vocalist*
Meter: 8 8 6 8 8 6
Match Probability: Definite

The "Garden Hymn" was one of the more popular revival hymns of the 19th century. It first appeared in the supplement to the *Kentucky Harmony* in 1826, then later in *Southern Harmony*, *The Sacred Harp*, *Wyeth's Repository*, and countless other hymnbooks.

78. The Lord Into His Garden Comes

The Lord in - to his gar - den comes, The spi - ces yield their rich per-fumes; The li - lies grow and

thrive; The li - lies grow and thrive. Re - fre - shing showers of grace di - vine, From

Je - sus flow to e - very vine, And make the dead re - vive, And make the dead re - vive.

The musical score is written for three systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are printed below the staves, with hyphens indicating syllables that span across measures. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment.

HYMN 79. L. M.

- 1 I know that my Redeemer lives;
What comfort this sweet scentence gives!
He lives, he lives who once was dead,
He lives, my ever living head!
- 2 He lives to bless me with his love,
He lives to plead for me above,
He lives my hungry soul to feed,
He lives to bless in time of need:
- 3 He lives to grant me rich supply,
He lives to guide me with his eye,
He lives to comfort me when faint,
He lives to hear my soul's complaint:
- 4 He lives to silence all my fears,
He lives to stop and wipe my tears,
- 5 He lives my kind, wise, heav'nly friend,
He lives and loves me to the end,
He lives, and while he lives I'll sing,
He lives my Prophet, Priest, and King:
- 6 He lives and grants me daily breath,
He lives, and I shall conquer death,
He lives my mansion to prepare,
He lives to bring me safely there:
- 7 He lives, all glory to his name!
He lives, my Jesus, still the same:
O sweet the joy this sentence gives,
"I know that my Redeemer lives."

Author: Samuel Medley (1738-1799)
 Composer: Lowell Mason, 1828
 Hymn Tune: UXBRIDGE
 Tune Source: *Southern Harmony*
 Meter: 8 8 8 8
 Match Probability: Possible

This favorite sacrament hymn of today's LDS congregations was written by Samuel Medley, who also authored number 77, "Mortals, Awake!" The words have also been set to the tune DUKE STREET, better known as "From all that Dwell Below the Skies" by Isaac Watts (1985 *Hymns* #90)

79. I Know That My Redeemer Lives

I know that my Re - dee - mer lives; What com - fort this sweet sen - tence

gives! He lives, he lives who once was dead, He lives, my e - ver li - ving head!

HYMN 80. P. M.

1 How often in sweet miditation, my mind,
(Where solitude reigned and aside from mankind,
Has dwelt on the hour, when the Saviour did deign,
To call me his servant to publish his name.

2 To lift up my voice and proclaim the glad news,
First unto the Gentiles and then to the Jews;
That Jesus Messiah in clouds will descend,
Destroy the ungodly, the righteous defend.

3 How rich is the treasure, ye servants of God,
Entrusted to us as made known by his word;
The plan of salvation, the gospel of grace,
To publish abroad unto Adam's lost race.

4 O gladly we'll go to the isles and proclaim,
And nations unknown then shall hear of his fame;
Yea, kingdoms, and countries, both Gentiles and Jews
Shall see us, and hear us proclaim the glad news.

5 And Millions shall turn to the Lord and rejoice,
That they have made Jesus the Saviour their choice;
From north, and the south, from the east and the west,
We'll bring home our thousands in Zion to rest.

6 As clouds see them fly to their glorious home -
As doves to their windows in flocks see them come,
While empires shall tremble and kingdoms shall rend,
And thrones be cast down as wise Daniel
proclaim'd.

7 And Israel shall flourish and spread far abroad,
Till earth shall be full of the knowledge of God:
And thus shall the stone of the mountain roll forth-
Extend its dominion, and fill the whole earth.

Author: Parley P. Pratt LDS
Composer: William Walker, 1831
Hymn Tune: SINCERITY
Tune Source: *Southern Harmony*
Meter: 11 11 11 11
Match Probability: Possible

SINCERITY was first published in Joshua Leavitt's *Christian Lyre* in 1831.

80. How Often in Sweet Meditation

The image displays a musical score for the hymn 'How Often in Sweet Meditation'. It consists of two systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are written below the vocal line. The first system covers the first two lines of the hymn, and the second system covers the next two lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

How of-ten in sweet med-i - ta - tion, my mind, Where so - li-tude reigned and a - side from man -

kind, Has dwelt on the hour, when the Sav-ior did deign, To call me his ser-vant to pub - lish his name.

HYMN 81. P. M.

- 1 Let thy kingdom, blessed Savior,
Come and bid our troubles cease;
Come, oh come! and reign forever,
God of love and prince of peace;
Visit now poor bleeding Zion,
Hear thy people mourn and weep;
Day and night thy lambs are crying,
Come, good Shepherd, feed thy sheep.
- 2 Some for Paul, some for Apollos,
Some for Cephas - none agree:
Jesus let us hear thee call us;
Help us, Lord, to follow thee;
Then we'll rush through what encumbers,
Over ev'ry hindrance leap;
Not upheld by force or numbers,
Come good shepherd feed thy sheep.
- 3 Lord, in us there is no merit,
We've been sinners from our youth,
Guide us, Lord, by thy good Spirit,
Which shall teach us all the truth.
On thy gospel word we'll venture,
Till in death's cold arms we sleep,
Love our Lord, and Christ our Savior,
Oh! good Shepherd, feed thy sheep.
- 4 Come, good Lord, with courage arm us,
Persecution rages here -
Nothing, Lord, we know can harm us,
While our Shepherd is so near.
Glory, glory, be to Jesus,
At his name our hearts do leap;
He both comforts us and frees us,
The good shepherd feeds his sheep.
- 5 Hear the Prince of our salvation
Saying, "Fear not, little flock;
I, myself, am your foundation,
You are built upon this Rock:
Shun the paths of vice and folly,
Scale the mount, although it's steep;
Look to me and be ye holy;
I delight to feed my sheep."
- 6 Christ alone, whose merit saves us,
Taught by him we'll own his name;
Sweetest of all names is Jesus!
How it doth our souls inflame!
Glory, glory, glory, glory,
Give him glory, he will keep,
He will clear our way before us,
The good Shepherd feeds his sheep.

Author: J. A. Granada
 Composer: Anon.
 Hymn Tune: CONCERT
 Tune Source: *Wyeth's Repository, Part Second*
 Meter: 8 7 8 7 D
 Match Probability: Possible

This hymn sounds like an LDS composition, but it was actually written by a Methodist. However, the message of the Restoration could not have been expressed more perfectly, if W. W. Phelps himself had written it.

81. Let Thy Kingdom, Blessed Savior

Let thy King-dom, bles-sed Sa-vior, Come and bid our trou-bles cease; Come, oh come! and
 reign for-ev-er, God of love and prince of peace; Vis-it now poor blee-ding Zi-on,
 Hear thy peo-ple mourn and weep; Day and night thy lambs are cry-ing, Come, good Shep-herd feed thy sheep.

HYMN 82. P. M.

1 How firm a foundation, ye saints of the Lord,
Is laid for your faith in his excellent word;
What more can he say than to you he hath said?
You, who unto Jesus, for refuge have fled.

2 In every condition - in sickness, in health,
In poverty's vale, or abounding in wealth,
At home and abroad, on the land, on the sea,
As thy days may demand, so thy succor shall be.

3 "Fear not, I am with thee; O be not dismay'd!
For I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand,
Upheld by my righteous, omnipotent hand.

4 "When through the deep waters I call thee to go,
The rivers of sorrow shall not thee o'erflow;
For I will be with thee, thy troubles to bless,
And sanctify to thee thy deepest distress.

5 "When through fiery trials thy pathway shall lie,
My grace all-sufficient shall be thy supply;
The flame shall not hurt thee; I only design
Thy dross to consume, and thy gold to refine.

6 "E'en down to old age, all my people shall prove
My sovereign, eternal, unchangeable love;
And then, when grey hairs shall their temples adorn,
Like lambs they shall still in my bosom be borne.

7 "The soul that on Jesus hath lean'd for repose,
I will not, I cannot desert to his foes:
That soul, though all hell should endeavor to shake,
I'll never - no, never, no never forsake!"

Author: Robert Keene
Composer: Smith
Hymn Tune: SOLICITUDE
Tune Source: *Missouri Harmony*
Meter: 11 11 11 11
Match Probability: Definite

This famous Baptist hymn was written by Robert Keene in 1787 for John Rippon's *Selection of Hymns*. It has been set to a bewildering variety of tunes, many of which closely resemble one another. It appeared in the 1844 *LDS Hymns* (#24) set to the tune THE LORD WILL PROVIDE. In *Southern Harmony* SOLICITUDE was used; *Harmonia Sacra* and *The Sacred Harp* specified BELLEVUE, also known as PROTECTION or HUGER. In the 1985 *LDS Hymns* (#85) the words are set to the tune FIDELITY.

82. How Firm A Foundation

The image shows a musical score for the hymn 'How Firm A Foundation'. It is written for four voices (Soprano, Alto, Tenor, and Bass) in a 2/4 time signature with a key signature of one sharp (F#). The lyrics are: 'How firm a foundation, ye saints of the Lord, Is laid for your faith in his excellent word: What more can he say than to you he hath said? You, who unto Jesus, for refuge have fled.' The score is arranged in two systems, each with two staves. The first system covers the first line of the hymn, and the second system covers the second line. The lyrics are placed below the corresponding staves.

HYMN 83. P. M.

1 How pleasant 'tis to see
Kindred and friends agree;
Each in his proper station move,
And each fulfill his part,
With sympathizing heart,
In all the cares of life and love!

2 'Tis like the ointment shed
On Aaron's sacred head,
Divinely rich, divinely sweet:

The oil through all the room
Diffused a choice perfume,
Ran through his robes, and blest his
feet.

3 Like fruitful showers of rain,
That water all the plain,
Descending from the neighboring hills;
Such streams of pleasure roll
Through every friendly soul,
Where love like heavenly dew distills.

Author: Isaac Watts, 1719
Composer: Elisha West, 1793
Hymn Tune: SHARON
Tune Source: *Sacred Harp*
Meter: 6 6 8 6 6 8
Match Probability: Definite

This hymn may also be sung to the tune DALSTON (see hymn number 84).

83. How Pleasant 'Tis To See

Each

How pleas-ant 'tis to see Kin-dred and friends a - gree, Each in his prop-er

Each in his prop-er sta-tion move,

Each in his prop-er sta-tion move,

in his prop - er sta-tion move, Each in his prop - er sta-tion move, And each ful-fill his part,

sta-tion move, Each in his prop - er sta-tion move, And each ful - fill his part,

Each in his prop - er sta-tion move, And each ful-fill his

Each in his prop - er sta-tion move, And

With sym-pa-thi-zing heart, In all the cares of life, In all the cares of life and love.

With sym-pa-thi-zing heart In all the cares of life, In all the cares of life and love.

part, With sym-pa-thi-zing heart, In all the cares of life, In all the cares of life and love.

each ful-fill his part, With sym-pa-thi-zing heart, In all the cares of life, In all the cares of life and love.

HYMN 84. P. M.

1 How pleased and blest was I,
To hear the people cry,
"Come, let us seek our God today!"
Yes, with a cheerful zeal,
We'll haste to Zion's hill,
And there our vows and honors pay.

2 Zion, thrice happy place,
Adorn'd with wondrous grace,
And walls of strength embrace thee round!
In thee our tribes appear,
To pray, and praise, and hear
The sacred gospel's joyful sound

3 There David's greater Son
Has fix'd his royal throne;
He sits for grace and judgement there;

He bids the saint be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

4 May peace attend thy gate,
And joy within thee wait,
To bless the soul of every guest:
The man that seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest!

5 My tongue repeats her vows,
"Peace to this sacred house!"
For here my friends and kindred dwell:"
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

Author: Isaac Watts
Composer: Aaron Williams (1731-1776)
Hymn Tune: DALSTON
Tune Source: *Missouri Harmony*
Meter: 6 6 8 6 6 8
Match Probability: Definite LDS

Immediately before Joseph Smith stood to dedicate the Kirtland Temple on March 27, 1836, this hymn was sung by the Saints. See *The Messenger and Advocate* v.2 #18, March 1836, p. 277, and D&C:109.

This hymn is a near twin to number 83 above, and both of them may be sung to the same tune. It also appeared in the 1844 LDS *Hymns* (#15). In *Missouri Harmony*, DALSTON appears on the same page as GREEN FIELDS (see hymn number 25 above). DALSTON must have been enormously popular, as there are at least eight references to it in various early hymnbooks.

84. How Pleased And Blest Was I

How pleased and blest was I, To hear the peo-ple cry, "Come, let us seek our God to-day!"

Yes, with a cheer-ful zeal, We'll haste to Zi-on's hill, And there our vows and ho-nors pay.

HYMN 85. P. M.

1 Though in the outward church below,
The wheat and tares together grow;
Jesus ere long will weed the crop,
And pluck the tares in anger up.

Chorus:

For soon the reaping time will come,
And angels shout the harvest home.

2 Will it relieve their horrors there,
To recollect their stations here;
How much they heard, how much they knew,
How much among the wheat they grew?

3 No! this will aggravate their case,
They perish'd under means of grace;
To them the word of life and faith
Became an instrument of death.

4 We seem alike when thus we meet,
Strangers might think we all were wheat;
But to the Lord's all-searching eyes,
Each heart appears without disguise,

5 The tares are spared for various ends,
Some for the sake of praying friends:
Others the Lord, against their will,
Employs his counsels to fulfill.

6 But though they grow so tall and strong,
His plan will not require them long;
In harvest, when he saves his own,
The tares shall into hell be thrown.

7 Oh! awful thought, and is it so?
Must all mankind the harvest know?
Is every man a wheat or tare?
Me, for that harvest, Lord, prepare.

Author: John Newton
Composer: Anon.
Hymn Tune: HARVEST HOME
Tune Source: 1844 LDS Hymns #4
Meter: 8 8 8 8 8 8
Match Probability: Definite LDS

John Newton's words were first published in William Cowper's *Olney Hymns* in 1779. The text last appeared in the 1950 LDS *Hymns* (#102), where it was set to a tune by Mozart from *The Magic Flute*.

85. Though in the Outward Church Below

Though in the out-ward church be - low, The wheat and tares to ge - ther grow; Je -
sus ere long will weed the crop, And pluck the tares in an - ger up. For
soon the rea - ping time will come, And an - gels shout the har - vest home.

HYMN 86. C. M.

- 1 O God! our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.
- 2 Under the shadow of thy throne;
Still may we dwell secure;
Sufficient is thine arm alone,
And our defence is sure.
- 3 Before the hills in order stood,
Or earth receive'd her frame,
From everlasting thou art God,
To endless years the same.
- 4 A thousand ages in thy sight
Are like an evening gone;
- 5 The busy tribes of flesh and blood,
With all their cares and fears,
Are carried downward by the flood,
And lost in foll'wing years.
- 6 Time, like an ever-flowing stream,
Bears all its sons away;
They fly, forgotten, as a dream
Dies at the op'ning day.
- 7 O God! our help in ages past,
Our hope for years to come,
Be thou our guide while life shall last,
And our perpetual home!

Author: Isaac Watts
Tune Source: *Sacred Harp*
Composer: Simon Browne, c. 1720
Meter: 8 7 8 7
Hymn Tune: MEAR
Match Probability: Definite

This famous hymn by Isaac Watts still appears in the 1985 LDS *Hymns* (#31). The tune MEAR has been set to many different lyrics, but the most common is this pensive text by Isaac Watts, as found in *Southern Harmony* and *The Sacred Harp*:

Will God forever cast us off?
His wrath forever smoke,
Against the people of His love,
His little chosen flock?

Think of the tribes so dearly bought
With the Redeemer's blood,
Nor let thy Zion be forgot,
Where once Thy glory stood.

And still to heighten our distress,
Thy presence is withdrawn;
Thy wonted signs of pow'r and grace,
Thy pow'r and grace are gone.

No prophet speaks to calm our
grief,
But all in silence mourns;
Nor know the hour of our relief,
The hour of thy return.

86. O God! Our Help In Ages Past

O God! our help in a - ges past, Our hope for years to come,

Our shel - ter from the stor - my blast, And our e - ter - nal home.

HYMN 87. C. M.

1 Hark! from the tombs a doleful sound,
My ears attend the cry:
"Ye living men, come view the ground
Where you must shortly lie.

2 "Princes, this clay must be your bed,
In spite of all your tow'rs;
The tall, the wise, the reverend head,
Shall lie as low as ours."

3 Great God! is this our certain doom!
And are we still secure!
Still walking downward to the tomb,
And yet prepar'd no more!

4 Grant us the pow'r of quick'ning grace,
To fit our souls to fly;
Then, when we drop this dying flesh,
We'll rise above the sky.

Author: Isaac Watts
Composer: Arranged by A. C. Clark
Hymn Tune: PLENARY
Tune Source: *Southern Harmony*
Meter: 8 6 8 6
Match Probability: Definite

This rather morbid text is set to the tune PLENARY, better known to us today as "Auld Lang Syne".

87. Hark! From the Tombs

Hark! From the tombs a dole - ful sound, My ears at - tend the cry; "Ye
liv - ing men, come view the ground Where you must short - ly lie. Where you must short - ly lie, Where
you must short - ly lie, Ye li - ving men come view the ground Where you must short - ly lie."

HYMN 88. C. M.

- | | |
|--|--|
| 1 Why do we mourn for dying friends,
Or shake at death's alarms?
'Tis but the voice that Jesus sends,
To call them to his arms. | 4 The graves of all his saints he blest,
And soften'd every bed:
Where shoud the dying members rest,
But with their dying Head? |
| 2 Are we not tending upward too,
As fast as time can move?
Nor should we wish the hours more slow,
To keep us from our love. | 5 Thence he arose, ascending high,
And show'd our feet the way:
Up to the Lord our flesh shall fly,
At the great rising day. |
| 3 Why should we tremble to convey,
Their bodies to the tomb?
There once the flesh of Jesus lay,
And left a long perfume. | 6 Then let the last loud trumpet sound,
And bid our kindred rise;
Awake, ye nations under ground;
Ye saints, ascend the skies. |

Author: Isaac Watts
Composer: Timothy Swan (1758-1842)
Hymn Tune: CHINA
Tune Source: *Wyeth's Repository*
Meter: 8 6 8 6
Match Probability: Definite

The tune CHINA can also be found in *Missouri Harmony* and *Southern Harmony*.

88. Why Do We Mourn For Dying Friends

Why do we mourn for dy - ing friends, Or shake at death's a -

larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

HYMN 89. L. M.

1 Why should we start and fear to die!
What tim'rous worms we mortals are!
Death is the gate to endless joy,
And yet we dread to enter there.

2 The pains, the groans, the dying strife,
Fright our approaching souls away;
And we shrink back again to life,
Fond of our prison and our clay.

3 O if my Lord would come and meet,
My soul would stretch her wings in haste,
Fly fearless through death's iron gate,
Nor feel the terrors as she past!

4 Jesus can make a dying bed
Feel soft as downy pillows are,
While on his breast I lean my head,
And breathe my life out sweetly there.

Author: Isaac Watts, 1707
Composer: Graham
Hymn Tune: PROSPECT
Tune Source: *Southern Harmony*
Meter: 8 8 8 8
Match Probability: Definite

This hymn by Isaac Watts also appears in *The Sacred Harp*, where it is also set to the tune PROSPECT.

89. Why Should We Start And Fear To Die

Why should we start and fear to die! What tim'rous worms we mor - tals

are! Death is the gate to end - less joy, And yet we dread to en - ter there.

HYMN 90. P. M.

1 The Spirit of God like a fire is burning,
The latter day glory begins to come forth;
The visions and blessings of old are returning;
The angels are coming to visit the earth.

We'll sing & we'll shout with the armies of heaven:
Hosanna, hosanna to God and the Lamb!
Let glory to them in the highest be given,
Henceforth and forever: amen and amen!

2 The Lord is extending the saints' understanding -
Restoring their judges and all as at first;
The knowledge and power of God are expanding;
The vail o'er the earth is beginning to burst.

We'll sing and we'll shout &c.

3 We call in our solemn assemblies, in spirit,
To spread forth the kingdom of heaven abroad,
That we through our faith may begin to inherit
The visions, and blessings, and glories of God.

We'll sing and we'll shout &c.

4 We'll wash, and be wash'd, and with oil be anointed
Withal not omitting the washing of feet:
For he that receiveth his PENNY appointed,
Must surely be clean at the harvest of wheat.

We'll sing and we'll shout &c.

5 Old Israel that fled from the world for his freedom,
Must come with the cloud and the pillar, amain:
A Moses, and Aaron, and Joshua lead him,
And feed him on manna from heaven again.
We'll sing and we'll shout &c.

6 How blessed the day when the lamb and the lion
Shall lie down together without any ire;
And Ephraim be crown'd with his blessing in Zion,
As Jesus descends with his chariots of fire!

We'll sing & we'll shout with **His** armies of heaven:
Hosanna, hosanna to God and the Lamb!
Let glory to them in the highest be given,
Henceforth and forever: amen and amen!

FINIS.

The Spirit of God (First Version)

Author: W.W. Phelps LDS
Composer: Arr. by D. P. White, 1850
Hymn Tune: THE AMERICAN STAR
Tune Source: *The Sacred Harp*
Meter: 12 11 12 11
Match Probability: Definite LDS

The text of "The Spirit of God" was first published in the *Messenger and Advocate* in January 1836, where the tune THE AMERICAN STAR was specified. This tune does not really fit the spirit of this great hymn text, which is probably why Phelps changed the tune to HOSANNAH shortly before the dedication of the Kirtland Temple.

The spi - rit of God like a fi - re is bur-ning; The lat - ter day glo - ry be - gins to come forth;
The vis - ions and bles - sings of old are re - tur-ning; The an - gels are com - ing to vis - it the earth.

We'll sing and we'll shout with the ar - mies of hea - ven; Ho - san - na, Ho - san - na to God and the Lamb!

Let glo - ry to them in the high - est be gi - ven, Hence - forth and for - ev - er, a - men and a - men.

The original words to THE AMERICAN STAR, by John McCreery, are as follows:

The spirits of Washington, Warren, Montgomery,
Look down from the clouds with bright aspect serene.
Come, soldiers, a tear and a toast to their memory,
Rejoicing they'll see us as they once have been.

To us the high boon, by the gods has been granted,
To spread the glad tidings of liberty far.
Let millions invade us, we'll meet them undaunted,
And conquer or die by the American Star.

The Spirit of God (Second Version)

Author: W.W. Phelps LDS
Composer: Chapen
Hymn Tune: HOSANNAH
Tune Source: *Supplement to the Kentucky Harmony* (1820)
Meter: 12 11 12 11
Match Probability: Definite LDS

This is most likely the version of “The Spirit of God” that was sung at the Kirtland Temple dedication on March 27, 1836. It was sung just after Joseph Smith gave the great dedicatory prayer in the Kirtland Temple (see Doctrine and Covenants 109). At that time, “The Spirit of God” and “Now Let us Rejoice” apparently shared the same tune. This HOSANNAH tune only appeared once, in the 1820 edition of the *Supplement to the Kentucky Harmony*. This is the *only* citation to a tune named HOSANNAH in 12 11 12 11 meter in Nicholas Temperley’s hymn database; however, the database only includes hymns published before 1821.

90. The Spirit Of God **HOSANNAH**

March 1836 Version

The Spi - rit of God like a fi - re is bur - ning, The lat - ter day glo - ry be - gins to come forth; The

vis - ions and bles - sings of old are re - tur - ning; The an - gels are com - ing to vis - it the earth.

We'll sing and we'll shout with the ar - mies of hea - ven: Ho - san - na, ho - san - na to God and the Lamb! Let

glo - ry to them in the high - est be giv - en, Hence - forth and for - e - ver, a - men and a - men!

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4	Glorious things of thee are spoken	John Newton	OLNEY
5	The time is nigh, that happy time	W.W. Phelps	ST. GEORGE
6	Redeemer of Israel	Jos. Swain / W.W. Phelps	THE LONE PILGRIM
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8	O happy souls who pray	Isaac Watts	WEYMOUTH
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