



“Come All Ye Faithful”  
Our Music of Christmas



# Our Methodist Hymnal



1. The first official United Methodist Hymnal was published:
  - a) In 1745 – Charles Wesley’s “Hymns for the Nativity of our Lord”
  - b) On the back of a napkin at the Fish Shack.
  - c) In 1968 - when The Evangelical United Brethren Church and The Methodist Church united to form a new denomination.
  - d) In 1989.
  - e) None of the above.

More than four years in preparation, the latest version of the hymnal was approved by the 1988 General Conference and was published in 1989.

Hymnals have been important in the life of the Wesleyan movement. John Wesley published his first hymnal in 1737 in South Carolina. The various predecessor denominations of The United Methodist Church all regularly published and revised hymnals for their worship use.

The 1960 General Conference of The Methodist Church authorized a revision of its hymnal, which was completed in 1966. At the time of the 1968 union, the hymnal of The Evangelical United Brethren Church and the 1966 hymnal of The Methodist Church were recognized as official hymnals of the new denomination.

The United Methodist Hymnal is the first official hymnal to be authorized by and prepared for The United Methodist Church. Some 6 million copies of the 1989 United Methodist Hymnal have been distributed, and it still sells some 25,000 copies a year. Next to our bibles, our hymnals have been our most formative resource reflecting our Wesleyan heritage as a “singing people.”

So what does the future hold for our hymnal?

## Our Next Hymnal



- New 15-member Hymnal Revision Committee authorized by the 2016 General Conference.
- The first new hymnal since 1989 will be internet based and print-on-demand and could be available by 2021.
- New delivery methods will make it possible to include the many additional resources. Rather than one print version of the hymnal that is the same for all churches, each United Methodist congregation will be able to have a customized print version.

The revised hymnal will be significantly different from the traditional printed hymnal, with a much deeper and broader scope of material and delivery methods that utilize current and future technology. So if we are viewing a hymn on a computer or mobile device, we will also get extras including information about the hymn, history, composer, and scripture or theology. Think about this – it has only been in the last 135 years have hymnals been printed with words “interlined” with melody; previously, musical notes and lyrics were separated. Still today in Britain, hymnals may display the melody at the top of a page and the lyrics at bottom. Keep in mind that musical instruments also change over time; once organs were once revolutionary. Musical instruments also vary across the globe.

The current hymnal, published in 1989, includes four major sections with a limited number of hymns, songs, acts of worship, services, and prayers. The next generation UM hymnal will potentially contain thousands of items in these same categories, gleaned from previously published resources and many other collections.

The 15-member Hymnal Revision Committee will select from these resources and from other published works of contemporary music and text literature, new and existing hymns, songs and prayers submitted for consideration, and might commission additional works.

Our own North Texas Conference will be well represented, having 3 members on the 15-member committee.

**(If needed - Monya Logan of St. Luke “Community” UMC, Rev. Geoffrey Moore, who is creative director of A Ministry for Congregational Singing and Worship, and Rev. Karen Chraska of Trietsch Memorial UMC in Flower Mound)**

2. Which of these Advent hymns was written by Charles Wesley?

- a) Lo, How a Rose E'er Blooming
- b) Come, Thou Long Expected Jesus
- c) Hark! The Herald Angels Sing
- d) Jingle Bells



Charles Wesley  
Dec 1707 – Mar 1788

Charles Wesley was a prolific writer, creating more than 6,000 Christian hymns, including two of our favorites - "Come Thou Long Expected Jesus" and "Hark The Herald Angels Sing."

## Come, Thou Long-Expected Jesus

*You therefore must endure hardship as a good soldier of Jesus Christ. – 2 Timothy 2:3*



- Wed., March 23 – I was not to set out till past seven. The continual rain and sharp wind were full in my teeth. I rode all day in great misery, and had a restless, painful night at Tan-y-bwlch.
- Thur., March 24 – I resolved to push for Garth, finding my strength would never hold out for three more days riding. At 5:00 a.m. I set out in hard rain which continued all day. We went through perils of water. I was quite gone when we came at night to a little village. There was no fire in the poor hut. A brother supplied us with some, nailed up our window, and helped us to bed. I had no more rest than the night before.
- Fri., March 25 – I took horse again at five, the rain attending us still... The weather grew more severe. The violent wind drove the hard rain full in our faces. I rode till I could ride no more; walked the last hour; and by five dropped down at Garth.

It is hard to imagine the difficulties faced by John and Charles Wesley and their fellow evangelists as they traveled by horseback from town to town, enduring harsh conditions and severe weather.

Here is an excerpt from Charles' journal as he traveled into Wales in March of 1748

## Come, Thou Long-Expected Jesus

*You therefore must endure hardship as a good soldier of Jesus Christ. – 2 Timothy 2:3*



- When Charles met Miss. Sally (Sarah) Gwynee
- “Hymns and Sacred Poems”
- Married April 8, 1749
- “Come, Thou Long-Expected Jesus” published 1745



Charles’s primary purpose in going to Garth was to preach, but he had another motive as well. It was also to see Miss Sally Gwynee, whom he wanted to marry. Seems that the previous summer, Sally’s father had offered accommodations to Charles and his brother John Wesley. The age gap between Sarah and Charles Wesley was nearly twenty years but they were both attracted to each other. So it was on this trip in March Charles returned and asked for her hand in marriage.

But Sally’s mom and dad weren’t too keen on the prospective son-in-law with no regular source of income. So Charles agreed to publish two volumes of his “Hymns and Sacred Poems” which contained a total of 455 hymns - generating enough income from royalties to satisfy Sally’s parents and the two were married in April 1749.

Come, Thou Long-Expected Jesus was published earlier, in 1745 in an edition of Christmas Hymns entitled – “Hymns for the Nativity of Our Lord”. This little hymnal contained 18 Christmas carols Charles had written, of which “Come, Thou Long-Expected Jesus” is the best known.



## Silent Night (Stille Nacht)

*Therefore the Lord Himself will give you a sign: Behold, the virgin shall conceive and bear a Son, and shall call His name Immanuel. – Isaiah 7:14*



- Christmas Eve – 1818 at the Church of St. Nicholas in Oberndorf Austria
- A broken church organ and a guitar?



CHURCH MOUSE



It was Christmas Eve in the Austrian alps and Father Joseph Mohr was preparing for the midnight service. He was distraught because the church organ was broken (legend has it that church mice had eaten through the bellows), ruining the plans for the upcoming music service. Father Mohr is inspired to hastily write a new poem and takes the text to his organist Franz Gruber who composed this simple, classic tune.

That night on Dec 24, 1818, "Silent Night" is sung for the first time accompanied by Father Mohr and his guitar.

Shortly afterward when Karl Mauracher came to repair the organ, he so loved the tune that he helped spread it throughout Austria.

The song came to the attention of the Strasser Family, makers of fine leather gloves. To help attract business at various fairs and festivals, the four Strasser children would sing the song in front of the family booth and soon became popular folk singers throughout the region. The children attracted the attention of the king and queen and were asked to give a royal performance of Silent Night.

It was first published for congregational singing in a German hymnbook in 1838, and then appeared in America in a book of Sunday school songs in 1863.

This image of the only surviving manuscript dating from 1821 created by Father Mohr and Franz Gruber was discovered in 1995

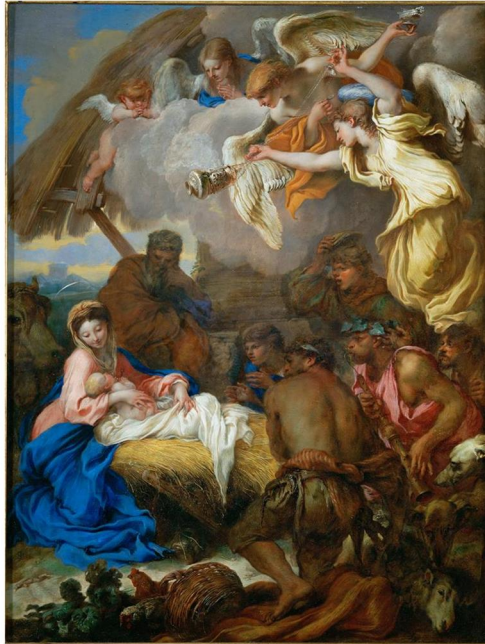
Perhaps if it were not for a church mouse and a broken organ, there never would have been a "Silent Night".



## The First Noel

*And there were shepherds living out in the fields nearby, keeping watch over their flocks at night. – Luke 2:8*

- Author unknown...
- French term Noel – originally a Latin term “natalis,” relating to a birth.
- First published in 1823 – “Some Ancient Christmas Carols”.



Giovanni Benedetto Castiglione –  
'The Adoration of the Shepherds' - 1659

Telling the story of the birth of Christ in song has been an important tradition for centuries. Since congregational participation, including singing, was very limited in the medieval Catholic Mass, the people's song developed outside the church. In most cases, the composers of these carols have long been lost in time, partly a function of their oral tradition. Undoubtedly, carols existed in oral forms long before being published in collections.

Such is the case with this classic tune – we don't know who originally wrote it but the music is set to a traditional English melody.

The word Noel seems to be a French word with Latin roots.

### Angels We Have Heard On High

*And suddenly there was with the angel a multitude of the heavenly host praising God and saying "Glory to God in the highest, And on earth peace, goodwill toward men!" – Luke 2:13-14*



'Angels Announcing the Birth of Christ to the Shepherds'  
- Govert Flinck 1639

- Based on a French carol dating from the 1700s
- First appearing in our Methodist hymnal in 1935 - "Hearken all! what holy singing now is sounding from the sky!"
- The 1966 *Methodist Hymnal* changed the text to "Angels we have heard on high"

In Luke 2:14 we find the canticle of the angel's song—one of the most famous and frequently sung of the Christmas canticles. The refrain of "Angels we have heard on high" is taken directly from this verse.

The entire hymn is a traditional French carol that originated as early as the eighteenth century, and was published in North America for the Diocese of Quebec Canada in 1819. The carol first entered into Methodist hymnals in 1935 with the text, "Hearken all! what holy singing now is sounding from the sky!" The melody is the same, but the 1966 *Methodist Hymnal* changed the text to the now familiar "Angels we have heard on high".

## Away In A Manger

*And she brought forth her firstborn Son,  
and wrapped Him in swaddling cloths,  
and laid Him in a manger, because there  
was no room for them in the inn.*

– Luke 2:7

- Author is a mystery...
- “Luther’s Cradle Hymn”?
- 1887 “Dainty Songs for Little Lads and Lasses”?
- 1885 “Little Children’s Book”?



‘The Nativity’ – John Singleton Copley 1776



Away in a Manger has been commonly known as “Luther’s Cradle Hymn”, although the great German Reformer Martin Luther most likely didn’t write the words. The origins of the famous song have remained a great mystery.

It appears in an 1887 little book of songs entitled “Dainty Songs for Little Lads and Lasses” compiled by James Murray and published in Cincinnati. The song soon became America’s favorite children’s carol and everyone thought it was attributed to Martin Luther.

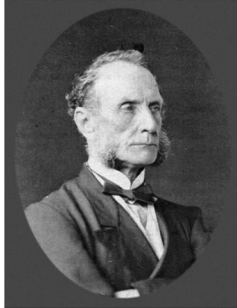
Then in 1945 a researcher announced he had discovered the first two stanzas of the song in a 1985 songbook entitled “Little Children’s Book” published by German Lutherans in Pennsylvania, but no authorship was given.

And so the mystery endures – but we know that generations of children around the world have come to know and love the little Jesus and gone to sleep praying – “I love Thee, Lord Jesus; look down from the sky. And stay by my cradle till morning is nigh.”

## O Come All Ye Faithful

*And when they had come into the house, they saw the young Child with Mary His mother, and fell down and worshipped Him. And when they had opened their treasures, they presented gifts to Him; gold, frankincense, and myrrh. – Matthew 2:11*

- Ascribed to John Francis Wade - 1743



- “Ye Faithful, Approach Ye?”



'The Adoration Of The Maji'  
- Giovanni di Paolo ca. 1460

John Francis Wade, author of this joyous hymn, fled England to France in 1745 joining other Catholics fleeing from persecution arising from the Jacobite rebellion. As a refugee in a foreign land; how could he support himself? In those days, the printing of musical scores was cumbersome, and copying them by hand was an art. So In the Roman Catholic College of Douay, France, Wade taught music and became renowned as a copyist of musical scores. His work was exquisite.

In 1743, Wade at age 32, produced a Latin Christmas carol beginning with the phrase “Adeste Fidelis, Laeti triumphantes.” Seven original hand-copied manuscripts of this Latin hymn have been found – all bearing his signature.

Wade died in 1786 at the age of 75 and his obituary honored him for his “beautiful manuscripts”.

As English Catholics returned to Britain they brought Wade’s Christmas Carol with them. The music caught the eye of an Anglican minister named Rev. Oakeley, who initially translated the original Latin as “Ye Faithful, Approach Ye.” Oakeley later converted to Catholicism in 1845, and tried again – this time translating the original Latin phrase into the simpler version we now know – as “O Come, All Ye Faithful, Joyful and Triumphant”! So here we have two Englishmen, both Catholic and lovers of Christmas hymns, living a hundred years apart, combining their talents; asking us to also “come, be joyful and triumphant.”




## Hark The Herald Angels Sing

*Then the angel said to them, "Do not be afraid, for behold, I bring you good tidings of great joy which will be to all people."*

– Luke 2:10



- Charles Wesley – a “Hymn for Christmas Day”, published in *Hymns and Sacred Poems* (1739)
- But don’t tinker with the words!
  - “Therefore, I must beg of them these two favours: either to let them stand just as they are, to take things for better or worse, or to add the true reading in the margin, or at the bottom of the page, that we may no longer be accountable either for the nonsense or for the doggerel of other men.”
-  “Hark, how all the welkin rings,” ??

This beloved hymn was written by Charles Wesley when he was 32; within a year of his conversion, first published under the title “Hymn for Christmas Day” in his book “Hymns and Sacred Poems” in 1739. It was a much shorter version than the hymn we know today.

Charles was a prolific writer authoring over 6,000 hymns during his lifetime. He wrote constantly, and even on horseback his mind was flooded with new songs. He often stopped at houses along the road and ran in asking the owner for “pen and ink.”

Changes in the hymn texts were quite common, but Charles didn’t like people tinkering with his words.

In the preface to the 1779 Collection of Hymns for the Use of the People called Methodists, he wrote:

“I beg leave to mention a thought which has been long upon my mind, and which I should long ago have inserted in the public papers, had I not been unwilling to stir up a nest of hornets. Many gentlemen have done my brother and me (though without naming us) the honour to reprint many of our hymns. Now they are perfectly welcome to do so, provided they print them just as they are. But I desire they would not attempt to mend them, for they are really not able. None of them is able to mend either the sense or the verse. Therefore, I must beg of them these two favours: either to let them stand just as they are, to take things for better or worse, or to add the true reading in the margin, or at the bottom of the page, that we may no longer be accountable either for the nonsense or for the doggerel of other men.”

But we can be grateful to Charles’s friend George Whitefield, who in 1753 changed Charles’s opening line “Hark, how all the welkin rings” – to the now familiar words – “Hark! The Herald Angels Sing”. The word “welkin” was an old English term for “the vault of heaven”.

## What Child Is This?

*When the angels had gone away from them into heaven, the shepherds said to one another, "Let us now go to Bethlehem"*  
– Luke 2:15



- “Greensleeves” – famous old British tune
  - Composed by King Henry VIII for Anne Boleyn??
  - Referred to by Shakespeare in *The Merry Wives of Windsor*:
    - “Let the sky rain potatoes; let it thunder to the tune of Greensleeves”
- Poem written by Willam C. Dix in 1837

This melancholic melody is a famous old British tune called Greensleeves, originally a ballad about a man pining for his lost love, the fair Lady Greensleeves. Tradition says it was composed by King Henry VIII for Anne Boleyn, although that seems unlikely. We know that Shakespeare referred to the tune in his play, *The Merry Wives of Windsor*. The song was first associated with Christmas in a hymn book published in 1642.

But for nearly 150 years, the tune Greensleeves has been identified with “what Child is this”. The words of this hymn are based on a longer poem by William Chatterton Dix, born in Bristol England in 1837. His father was a surgeon who wanted his son to follow in his footsteps. But William had no interest in medicine and dropped out of school, moved to Glasgow and sold insurance.

But his greatest love was writing poetry for Christ. He wrote devotional books, a book for children, and scores of hymns – including this popular Christmas carol – What Child Is This.



## Lo, How A Rose E'er Blooming?

*"The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose."— Isaiah 35:1*

- German origin; first published in 1599
- Melody harmonized by the German composer Michael Praetorius in 1609.



"Lo, How a Rose E'er Blooming" is a familiar and beloved Advent hymn. The hymn's origins may be traced back to the late 16th century in an original German manuscript found in St. Alban's Carthusian monastery. The original stanzas focused on the events of Luke 1 and 2 and Matthew 2.

The origin of the image of the rose has been open to much speculation. For example, one legend has it that on Christmas Eve, a monk in Trier found a blooming rose while walking in the woods, and then placed the rose in a vase on an altar to the Virgin Mary.

Some Catholic sources claim that the focus of the hymn was originally upon Mary, who is compared to the symbol of the "mystical rose" in Song of Solomon 2:1: "I am the rose of Sharon, and the lily of the valleys."

It is most commonly sung to a melody which was harmonized by the German composer Michael Praetorius in 1609.

## Joy To The World!

*Shout joyfully to the Lord, all the earth; Break forth in song, rejoice, and sing praises.*

– Psalm 98:4

- Attributed to Isaac Watts – *The Psalms of David – Imitated in the Language of the New Testament* (1719)
- Portions of Handel’s *Messiah* used to make up the tune
- American Lowell Mason in 1836 pulled together the text from Watts and the musical elements from Handel!



Isaac Watts  
July 1674 – November 1748

“Joy to the world” is perhaps an unlikely popular Christmas hymn. First of all, it is based on a psalm, and, second, it celebrates Christ’s second coming much more than the first. This favorite Christmas hymn draws its initial inspiration not from the Christmas narrative in Luke 2, but from Psalm 98.

The text of the hymn is attributed to the English poet and dissenting clergyman, Isaac Watts (1674-1748). He paraphrased the entire Psalm 98 in two parts, and it first appeared in his famous collection, *The Psalms of David, Imitated in the Language of the New Testament* (1719).

Watts was an English Christian minister, hymn writer, and theologian. He was a prolific and popular hymn writer and is credited with some 750 hymns – we have 15 of them in our *Methodist Hymnal*, including “Joy to the World” and “When I Survey the Wondrous Cross” He is recognized as the “Godfather of English Hymnody.”

The second collaborator was an unwitting one, George Frederic Handel (1685-1759), the popular German-born composer residing in London. Though contemporaries in England, they did not collaborate on this hymn. It was actually an American music educator, Lowell Mason who pieced together portions of Handel’s *Messiah* to make up the tune that we sing in North America. So it was Mason, a musician with significant influence in his day, who published his own arrangement of Handel’s melodic fragments in *Occasional Psalms and Hymn Tunes* (1836) and named the tune Antioch. The result of this fusion is a favorite Christmas hymn based on an Old Testament psalm, set to musical fragments composed in England, and pieced together across the Atlantic in the United States!

Now... here's David!!



# O Come, All Ye Faithful

Words: John F. Wade, ca. 1743  
 Trans.: Frederick Oakeley, 1841, and others

Music: John F. Wade, ca. 1743  
 Tune: *ADESTE FIDELIS*, Ir.

G Major: G D/F# D G D G C G/D D Em

1. O come, all ye faith - ful, joy - ful and tri - um - phant, O
2. True God of true God, Light from Light E - ter - nal.
3. Sing, choirs of an - gels, sing in ex - ul - ta - tion; O
4. See how the shep - herds, sum - moned to his cra - dle.

D A D G/B D/F# G D/A A7 D

- come ye, O come ye, to Beth - le - hem,  
 lo, he shuns not the Vir - gin's womb;  
 sing, all ye cit - i - zens of heaven a - bove!  
 leav - ing their flocks, draw nigh to gaze;

G/B Am G Am G D/F# G Em Am/C D

- Come and be - hold him, born the King of an - gels;  
 Son of the Fa - ther, be - got - ten, not cre - at - ed;  
 Glo - ry to God, all glo - ry in the high - est;  
 we too will thith - er bend our joy - ful foot - steps;

NC 13 G D/F# G D7/A G D/F# G

- O come, let us a - dore him, O come, let us a - dore him, O

17 Am G D/F# A7/E D7 G/B C G/D D7 G

- come, let us a - dore him, Christ the Lord.

5. Child, for us sinners  
 poor and in the manger,  
 we would embrace thee  
 with love and awe.  
 Who would not love thee,  
 loving us so dearly?  
*Refrain*

6. Yea, Lord, we greet thee,  
 born this happy morning,  
 Jesus, to thee be  
 all glory given,  
 Word of the Father,  
 now in flesh appearing:  
*Refrain*

Latin: *Adeste, fideles,*  
*laeti triumphantes;*  
*venite, venite in Bethlechem.*  
*Natum videte*  
*Regem angelorum.*  
*Venite adoremus, venite adoremus,*  
*venite adoremus, Dominum.*

# Hark! the Herald Angels Sing

Words: Charles Wesley, 1734  
 Alt. by George Whitefield, 1753,  
 and others (Luke 2:8-14)

Music: Felix Mendelssohn, 1840  
 Tune: *MENDELSSOHN, 77.77D* with Refrain

F Major: F C F C F/A B<sup>b</sup> F/C C F  
 D Major: Capo 3:D A D A D D/F<sup>#</sup> G D/A A D



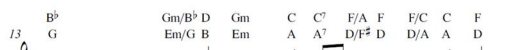
1. Hark! the her - ald an - gels sing... "Glo - ry to the new - born King;  
 2. Christ, by high - est heaven a - dored; Christ, the ev - er - last - ing Lord;  
 3. Hail the heaven-born Prince of Peace! Hail the Sun of Righ-teous-ness!



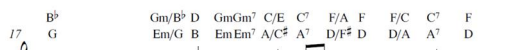
peace on earth and mer-cy mild... God and sin - ners re - con - ciled!"  
 late in time be-hold him come, off-spring of a vir-gin's womb.  
 Light and life to all he brings, risen with heal - ing in his wings.



Joy - ful, all ye na - tions rise... join the tri - umph of the skies;  
 Veiled in flesh the God - head see;... hail th'in - car - nate De - i - ty...  
 Mild he lays his glo - ry by... born that we no more may die...



with th'an - gel - ic host pro - claim, "Christ is...born in Beth - le - hem!"  
 pleased with us in flesh to dwell, Je - sus...our Em-man - u - el.  
 born to raise us from the earth, born to...give us sec - ond birth.



Hark! the her - ald an - gels sing, "Glo - ry to the new - born King!"

# What Child Is This

Words: William C. Dix, 1865  
(Luke 2:6-20; Matthew 2:1-12)

Music: 16th Century English Melody  
Tune: *GREENSLEEVES*, 87.87 with Refrain

E Minor: Em D G D B<sup>7</sup> Em Am/C B Em

1. What child is this who laid to rest, on Ma-ry's lap is sleep - ing? Whom
2. Why lies he in such mean es - tate where ox and ass are feed - ing? Good
3. So bring him in - cense, gold and myrrh, come, peo - ple, king, to own him; the

5 D G D B<sup>7</sup> Em Am B Em

an - gels greet with an - thems sweet, while shep - herds watch are keep - ing?  
Chris - tians, fear for sin - ners here the si - lent Word is plead - ing.  
King of kings sal - va - tion brings, let lov - ing hearts en - throne him.

9 Bm G D B<sup>7</sup> Em Am/C B

This, this is Christ the King, whom shep herds guard and an - gels sing;

13 Bm G D B<sup>7</sup> Em Am B Em (E Major last time)

haste, haste to bring him laud, the babe, the son of Ma - ry.



# Lo, How a Rose E'er Blooming

Words: anon. 15th Century German;  
 Trans. v. 1,2 by Theodore Baker, 1851-1934  
 Trans. v.3 by Harriet R. Krauth, 1845-1925

Music: *Alte Catholische Geistliche  
 Kirchengesang*, 1599;  
 Tune: *ES IST EIN ROS*, 76.76.676

F Major: F B<sup>b</sup> F C Dm B<sup>b</sup> F C Dm C  
 E Major/Capo 1:E A E B C<sup>#</sup>m A E B C<sup>#</sup>m B

1. Lo, how a Rose e'er bloom - ing from ten - der stem hath  
 2. I - sa - iah'twas fore - told it, the Rose I have in  
 3. This flower, whose fra - grance ten - der with sweet - ness fills the

4 sprung! Of Jes - se's lin - cage com - ing, as those of old have  
 mind; with Ma - ry we be - hold it, the Vir - gin Moth - er  
 air, dis - pels with glo - rious splen - dor our dark - ness eve - ry -

8 sung. It came, a flower - et bright, a - mid the cold of  
 kind. To show God's love a - right, she bore to us a  
 where. True flesh, yet ver - y God, from sin and death he

12 win - ter, when half spent was the night.  
 Sav - ior, when half spent was the night.  
 saves us and shares our eve - ry load.

All stanzas are in the public domain. Stanza 3 in *The United Methodist Hymnal* (1989) is copyrighted, and is replaced here with an earlier version.

# Joy to the World

Isaac Watts, 1719 (Ps. 98:4-9)

Music: Arr. from G. F. Handel, 1741, by Lowell Mason  
Tune: *ANTIOCH*, CM with Repeat

D Major: D G D G D/A A<sup>7</sup> D D/F<sup>#</sup> G

1. Joy to the world, the Lord is come! Let earth re -  
2. Joy to the world, the Sav - ior reigns! Let all their  
3. No more let sins and sor - rows grow, nor thorns in -  
4. He rules the world with truth and grace, and makes

6 A D G D G

ceive her King; let ev - ery heart pre - pare him -  
songs em - ploy; while fields, and floods, rocks, hills, and  
fest the ground; he comes to make his bles - ings  
na - tions prove the glo - ries of his righ - teous -

11 D A<sup>7</sup>

room, and heaven and na - ture sing, and heaven and na - ture  
plains re - peat the sound - ing joy, re - peat the sound - ing  
flow far as the curse is found, far as the curse is  
ness, and won - ders of his love, and won - ders of his

15 D G D G D/A A<sup>7</sup> D

sing, and heaven, and heaven and na - ture sing.  
joy, re - peat, re - peat the sound - ing joy.  
found, far as, far as the curse is found.  
love, and won - ders, won - ders of his love.

