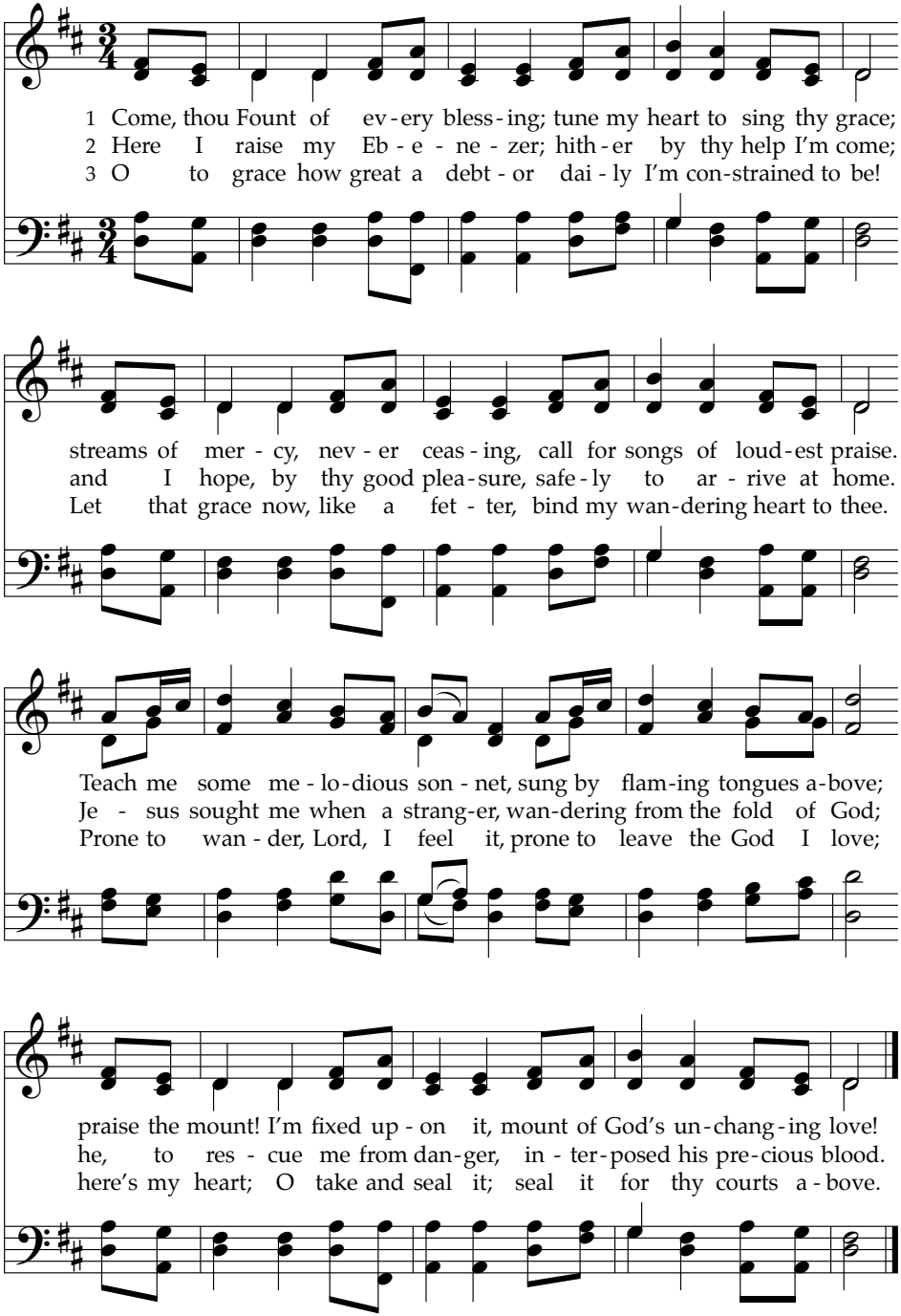
Come, Thou Fount of Every Blessing 475

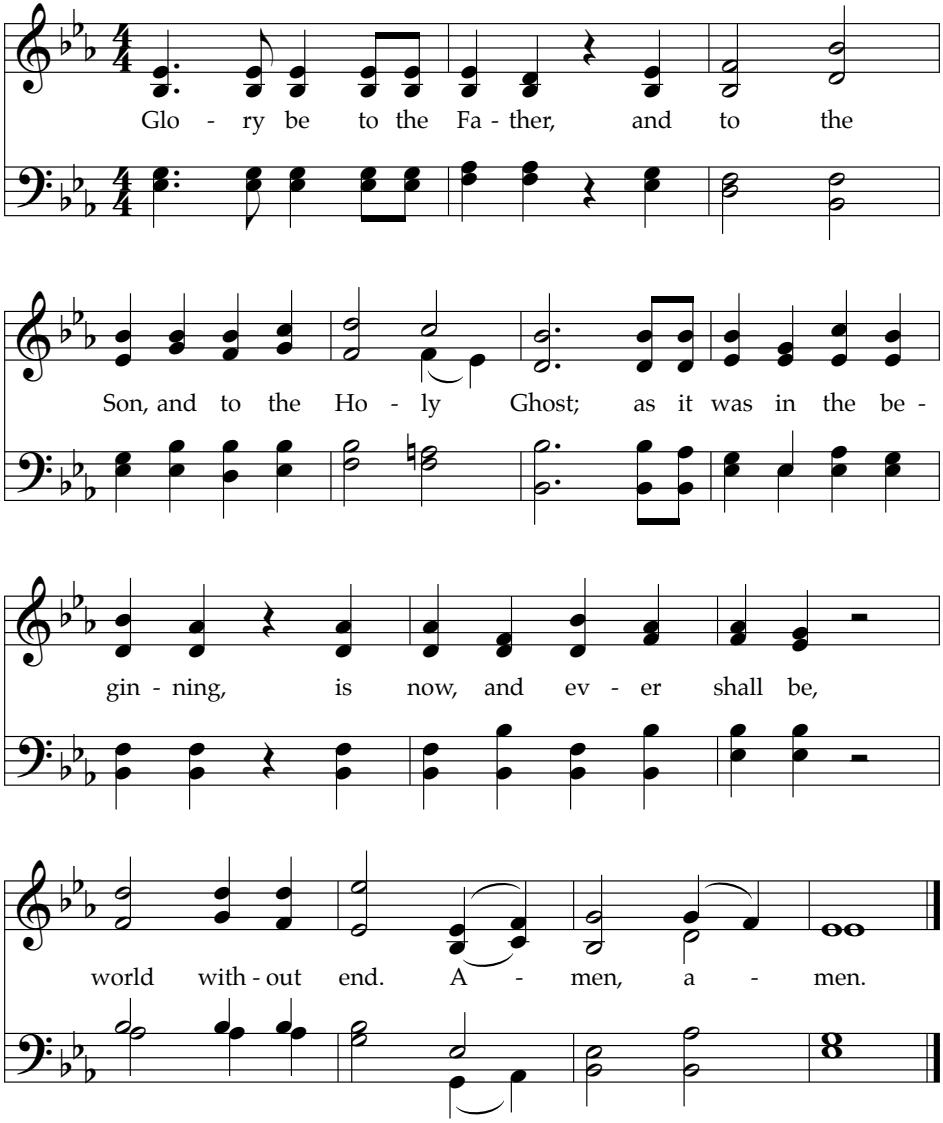


Written for Pentecost by a British Baptist pastor, this text is full of biblical terms like "Ebenezer" (1 Samuel 7:12), Hebrew for "a stone of help" set up to give thanks for God's assistance. The tune name honors hymnal compiler Asahel Nettleton, who probably did not compose it.

TEXT: Robert Robinson, 1758, alt.
MUSIC: Wyeth's *Repository of Sacred Music, Part Second,* 1813

NETTLETON
8.7.8.7.D

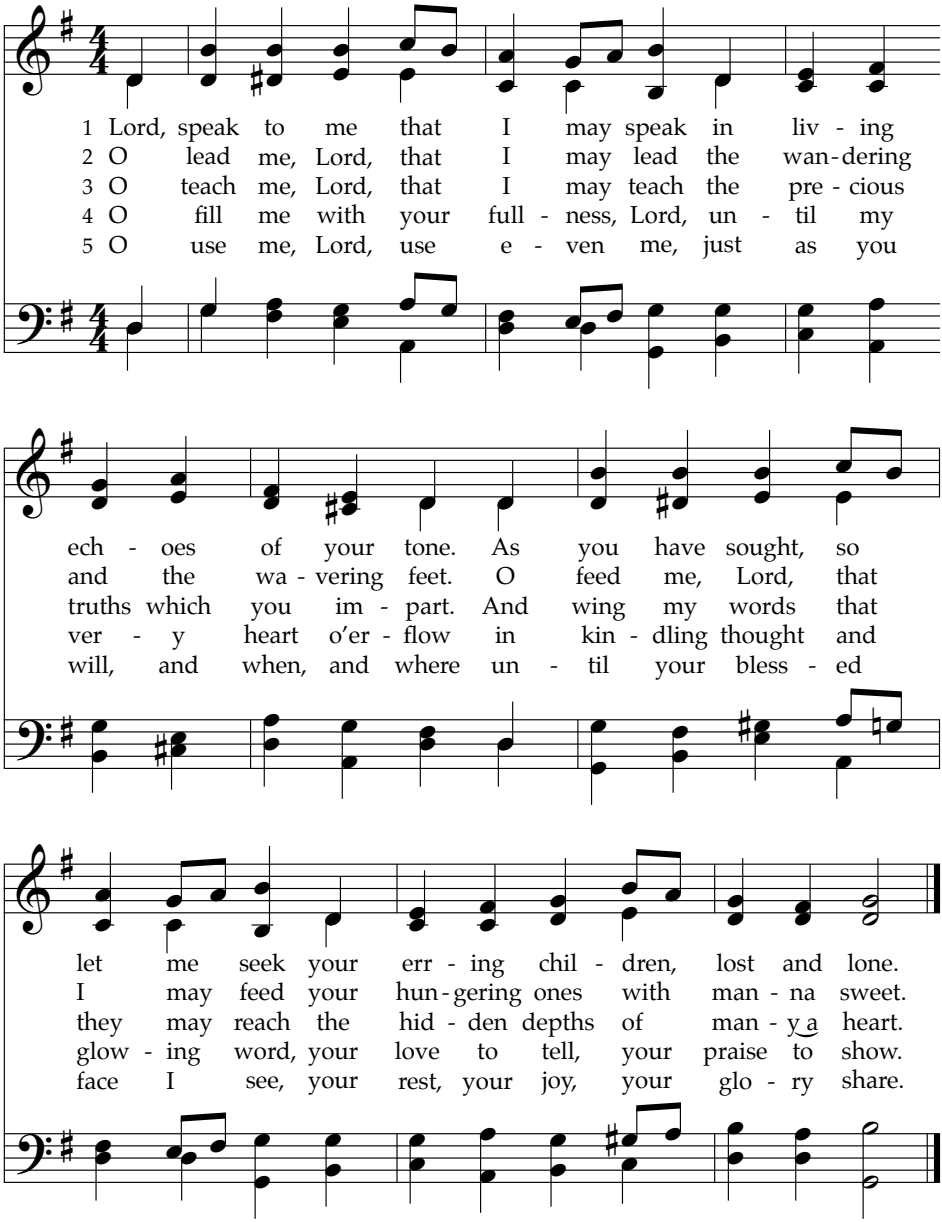
Glory Be to the Father 581



TEXT: Trad. liturgical text
MUSIC: Henry W. Greatorex, 1851

GLORIA PATRI (Greatorex)

722 Lord, Speak to Me That I May Speak



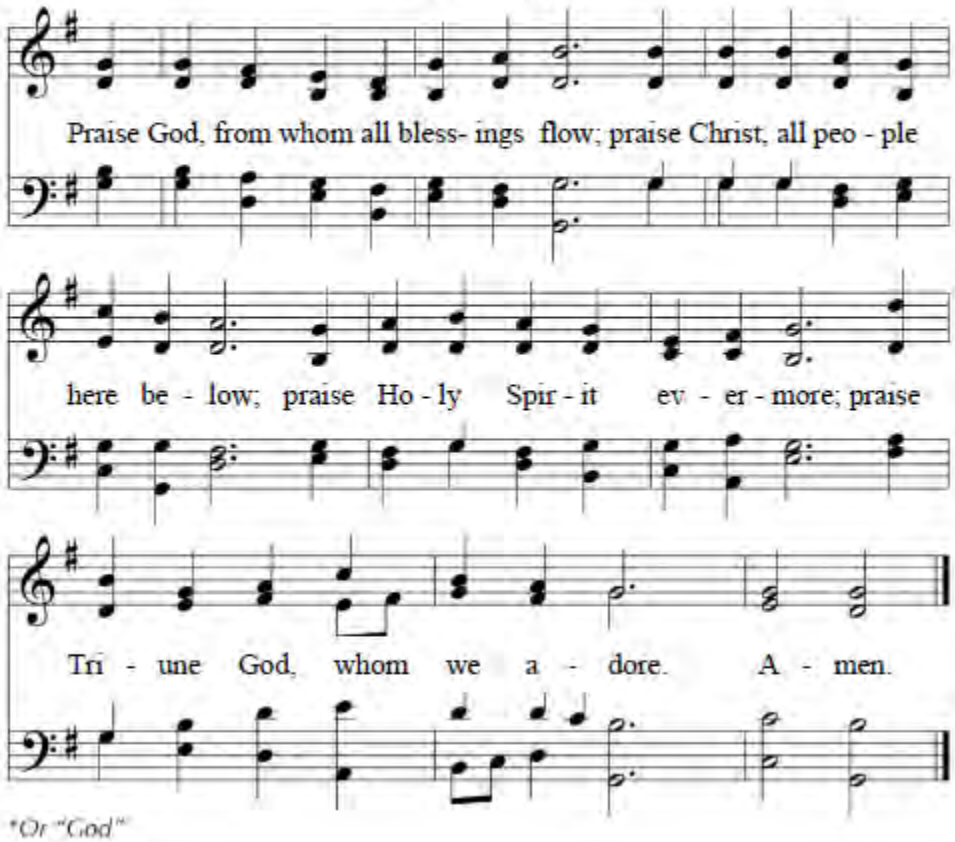
Two great truths inform this text: first, that the testimony of experience is powerful and persuasive; and second, that no one should venture to minister on one's own strength rather than God's. The tune reflects a 19th-century practice of adapting piano pieces as hymn tunes.

TEXT: Frances Ridley Havergal, 1872, alt.
MUSIC: Robert Schumann, 1839, alt.

CANONBURY
LM

606 Praise God, from Whom
607 All Blessings Flow

Doxology

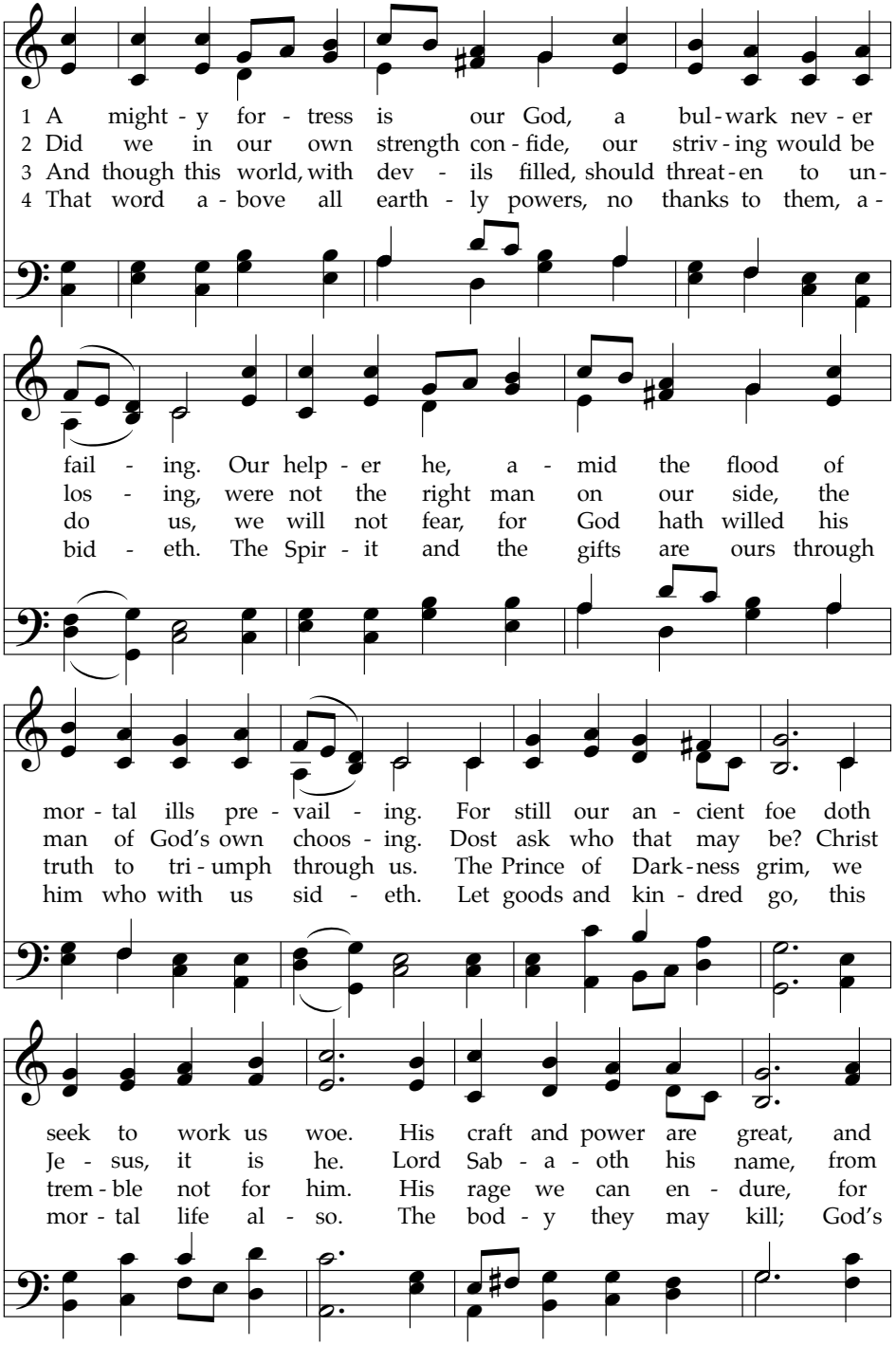


*Or "God"

TEXT: Thomas Ken, 1695, 1709
MUSIC: Genevan Psalter, 1551

OLD HUNDREDTH
LM

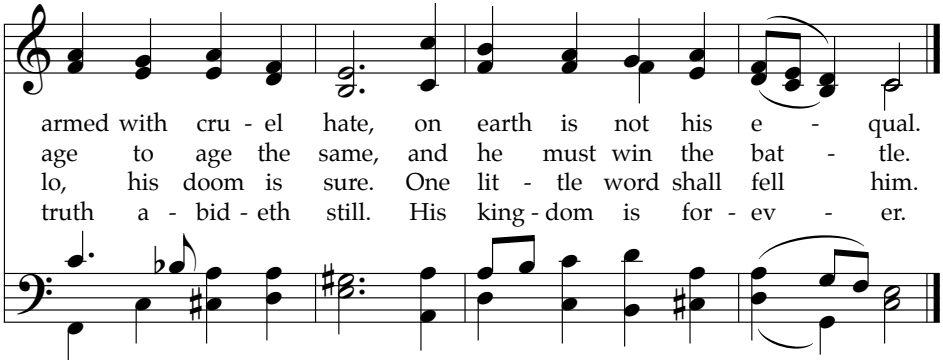
275 A Mighty Fortress Is Our God



Long before Isaac Watts began to Christianize the Psalms, Martin Luther had already done so when he created the text and tune for this, his most famous hymn, which is based on Psalm 46. Luther encouraged metrical versions of psalms as well as chanted psalms and new hymns.

TEXT: Martin Luther, 1529; trans. Frederick Henry Hedge, 1852
MUSIC: Martin Luther, 1529, alt.

EIN' FESTE BURG
8.7.8.7.6.6.6.6.7


armed with cru - el hate, on earth is not his e - qual.
age to age the same, and he must win the bat - tle.
lo, his doom is sure. One lit - tle word shall fell him.
truth a - bid - eth still. His king - dom is for - ev - er.