



LUTHERAN SERVICE BOOK

Companion to the Hymns
Volume 1

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LUTHERAN SERVICE BOOK
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Preface

Hymns bring Christian teaching into believers' hearts in ways not easily forgotten, and many Christians naturally want to know the stories behind the hymns and their authors. When a major hymnal is published, a companion volume telling these stories is often not far behind. Editors of hymnal companions are frequently under intense pressure to publish while the hymnal is still new. As a result, new companions copy from older companions, which copy from older companions, and so on, with much of the information originating in a handful of nineteenth-century sources or in John Julian's monumental *Dictionary of Hymnology*, whose last edition appeared in 1907. But scholarship has advanced in the past century, so much of what is in the typical companion is somewhat dated. How dated is it? That is hard to say; because companions rarely document their sources, it is difficult to know how accurate they are.

We were determined to produce a companion for *Lutheran Service Book* that could be trusted, and so to verify the information given in other books, we set out to collect the earliest-known sources of every hymn in the hymnal. We know of no other hymnal companion in English for which this has been done in such a systematic way. In the end, we assembled 2,813 texts, translations, tunes, and settings (harmonizations) from 1,527 unique primary sources collected from 308 libraries and from digital repositories on the internet. The information we gathered would affect 564 attributions given in the printed hymnal; if the changes were made upon reprint, it would be an average of nearly one changed attribution per hymn.

So that readers can evaluate the new information we give, we have documented our sources and have explained our reasoning whenever we thought readers might question our conclusions. Recognizing that not all readers will be interested in such detail, we have divided each hymn essay into two sections:

1. The main essay in slightly larger type, which should be of general interest
2. A Historical Summary with details of earliest sources following it in smaller type, which caters to a more specialized audience

The main essay is further divided into a section giving the historical background of the text ("Text Background") and one providing a theological and devotional commentary ("Text Commentary"). A third section on when and how a hymn might be used during the church year is added when relevant ("Use"). A few performance suggestions of potential interest to pastors and other readers are occasionally given in a "Performance" section. Additional performance suggestions, including recommended tempos, are given in the appendix "Hymn Performance Suggestions" in volume 2. This appendix will be of interest mainly to musicians.

Most essays contain no information on the tune, because the Historical Summary contains the tune's publication history. The main essay adds a section on the tune ("Tune") only when the information given does not fit easily into the Historical Summary. Biographies of authors, translators, composers, and arrangers do not appear in the hymn essays, but in a separate section of volume 2 of the companion.



Division of Labor

The hymn essays, topical essays, and biographies were written by the authors whose names are given for each essay (see the list of contributors to this companion in volume 2). Jon Vieker served as project manager and co-editor with Peter Reske from 2008 to 2010. With initial help from an advisory committee consisting of Joseph Herl, Stephen Starke, Gregory Wismar, and Daniel Zager, Vieker and Reske developed the general scope and shape of the project and assigned essays to authors. Vieker made an initial edit of the topical essays and about a quarter of the biographies. Herl assembled a collection of primary and secondary sources for the hymn essays and made them available to authors on a password-protected website.

When Vieker was unable to continue as project manager due to added responsibilities, Herl took over in 2011 as editor with Reske. Herl wrote the Historical Summaries for each hymn, edited the hymn essays, provided a second edit of the topical essays and biographies, prepared most of the indexes and appendixes, and brought together contributions from Mark Bender, Barry Bobb, Samuel Eatherton, Paul Grime, and Kevin Hildebrand to produce the sections on the use of individual hymns. Reske edited the biographies and provided a second edit of the hymn essays, Historical Summaries, topical essays, and the indexes and appendixes. As the publisher’s editor in charge of the project, he also oversaw production of the companion. All three—Herl, Reske, and Vieker—read through the entire companion before its publication.

The editorial “we” refers to the editors in general. “The editor” refers to Herl for the hymn essays and Reske for the biographies. The “author” or the “essay author” refers to the author of the hymn essay, biographical essay, or topical essay in which the reference appears.



The Historical Summaries

The Historical Summaries include the following sections:

- Prefatory information about the text: *Text category, Confession, Place of origin, Also called, Comments.*
- Text information: *Author, Model, Origin, Source, Edition, Section, Heading, Attribution, First line, Stanzas, Comments, Text editions, Translation editions, Prose translations, Text commentaries.*
- Translation information: *Translator, Model, Source, Heading, Attribution, First line, Stanzas, Comments.*
- Tune information: *Tune name, Derivation, Other names, Category, Original genre, Place of origin, Composer, Model, Source, Heading, Tune name in source, Attribution, Text in source, Final, Voicing, Performance indication, Comments, Tune editions, Tune commentaries.*
- Setting (harmonization) information: *Arranger, Source, Comments.*

Sections not applicable to a particular hymn or source are omitted (with a few exceptions; see the individual sections below for details). Sections relevant to the text and translation include the following:

1. *Text category*. This is the historical category into which the hymn text fits. It is determined by (a) the author's religious confession; (b) the hymn's date of dissemination (see below under "Date of Dissemination"); and (c) its place or language of origin. Some authors have hymns in two categories because the hymns' dates of dissemination straddle two historical periods, and some hymns have different stanzas in different categories. The latter situation required a decision to be made. "Savior of the nations, come" (*LSB* 332) dates from the fourth century, but the final doxological stanza was added several centuries later. Should we assign the hymn to one category or two? Similarly, "By all Your saints in warfare" (*LSB* 517–18) is a hymn from the late Victorian era to which single stanzas were added in four later historical periods. Should there be one category or five for the hymn? And the first stanza of "O Lord, we praise Thee" (*LSB* 617) dates from the fourteenth century, but the two remaining stanzas were added by Martin Luther in the sixteenth. How many categories should we report?

The simplest solution would be to assign to a hymn all the relevant categories, but in practice that obscures a hymn's real origin. "Savior of the nations, come" is unquestionably a fourth-century hymn, even if one stanza is from the eleventh (more or less), and everyone would consider "By all Your saints in warfare" to be a Victorian text, even though selected stanzas were added in the twentieth and twenty-first centuries. On the other hand, with "O Lord, we praise Thee," both historical categories are significant.

We could perhaps address this by assigning categories to individual stanzas rather than to entire hymns. If we did that, then only seven-eighths of the eight-stanza "Savior of the nations, come" would be in the category "Latin hymns before 800," and only nineteen twenty-sevenths of "By all Your saints in warfare" would be Victorian. But that gets arithmetically messy.

In the end, we decided to assign the historically earliest relevant category. We have added a second category if more than half the hymn belongs to it rather than to the first category. With this solution, the texts fall more neatly into the categories someone familiar with the hymn repertory would expect. And so both "Savior of the nations, come" and "By all Your saints in warfare" are assigned to only one category, but "O Lord, we praise Thee" is assigned to two.

2. *Confession*. This tells the church affiliation of the author at the time the hymn was first published (which is not necessarily the same as the author's affiliation when the hymn was written, a date that is often difficult to determine). Hymns of unidentified authorship are assigned a confession based on the church affiliation of the earliest publication or, if that cannot be determined, on the confessional milieu in which the hymn was first used.

Hymns written in the Western (Catholic) Church before the Reformation are called "Western," and those written in the Eastern (Orthodox) Church are called "Eastern." The word *Catholic* (with a capital *C*) means Roman Catholic in this section and throughout the companion; those eighteenth-century French hymns whose authors were influenced by the neo-Augustinian theology of Cornelius Jansen (1585–1638) are labeled "Catholic (Jansenist)." Hymns by German Lutherans writing during the Pietist era (1675–1750) and by Scandinavians into the nineteenth century carry the additional label "Pietist" if their authors were active in the Pietist movement. The categories for the Church of England are more complex:

Church of England (Anglo-Catholic): describes writers identifying themselves as Anglo-Catholics or whose activities and interests clearly mark them as Anglo-Catholic.

Church of England (moderate Anglo-Catholic): describes writers whose Anglo-Catholicism is less evident than for those labeled simply Anglo-Catholic.

Church of England (slightly Anglo-Catholic): describes writers who are generally traditionalists but who are sympathetic to the Anglo-Catholic movement.

Church of England: describes traditionalists who do not lean noticeably in either an Anglo-Catholic or an Evangelical direction.

Church of England (slightly Evangelical): describes writers who are generally traditionalists but who are sympathetic to the Evangelical movement.

Church of England (moderate Evangelical): describes writers whose Evangelicalism is less evident than for those labeled simply Evangelical.

Church of England (Evangelical): describes writers identifying themselves as Evangelicals or whose activities and interests clearly mark them as Evangelical.

Eighteenth-century writers connected with the Methodist movement are labeled “Church of England (Methodist).” Those writing after the mid-1780s, when the Methodists began to separate from the Church of England, are called simply “Methodist.” Those sympathetic to Methodism but who were not directly involved with the movement’s founders (mainly John and Charles Wesley and George Whitefield) and who did not leave the Church of England are called “Church of England (Evangelical).” In practice, Evangelical writers in the Church of England are labeled “Methodist” before about 1770 and “Evangelical” thereafter. William Williams (Pantycelyn) is described as “Church of England (Calvinistic Methodist)” to indicate the theological bent of the Anglican Church in Wales. William Kethe belonged to the Puritan party of the Church of England, so his hymn is labeled “Church of England (Puritan).”

Protestants in England who were not members of the Church of England are styled “Dissenter” before the Act of Uniformity of 1662 and “Nonconformist” thereafter. “Independent” refers to the denomination in seventeenth- and eighteenth-century England known by that name.

Texts fitting two categories sometimes have stanzas that originated in two different confessions. In such cases, the confessions are separated by a slash; for example, “Western / Church of England.” Prose texts from the Bible do not list a confession. Metrical translations or paraphrases of biblical texts (such as “O God, our help in ages past,” *LSB* 733, a metrical version of Psalm 90) list the confession of the translator, with the Bible passage given as a text model (see section 7 below).

3. *Place of origin.* A hymn’s place of origin may differ from its place of first publication. For hymns whose author is known, it is the author’s country of permanent residence when the hymn was first published. “Permanent residence” means the place where an author lived and to which he or she intended eventually to return. William Kethe, for example, was born in Scotland but lived and worked in England. He was in exile in Geneva when his psalm “All people that on earth do dwell” (*LSB* 791) was published there, but he returned to England shortly thereafter, and so the hymn’s place of origin is considered England. Calling the hymn “Genevan” or “Swiss” would be a misrepresentation. Reginald Heber is a special case: he was Bishop of Calcutta (now spelled *Kolkata*) when he died in India. But he was unquestionably an Englishman and not an Indian, and he edited the collection in which his hymns appeared before moving to India, even though it was published posthumously, so the place of origin for his hymns is England.

Although the place of origin is normally a country, it may be a region or city, especially for hymns written before nation states were common. Consistency in this regard was sometimes sacrificed for the sake of clarity to modern readers.

Texts fitting two categories sometimes originated in two different places. In such cases, the place names are separated by a slash. Prose texts from the Bible omit the place of origin.

4. *Also called*. This is the hymn's first line in the original language(s), if not English, using present-day spelling; also the first line in each of the following Lutheran hymnals, if different from *LSB* in wording (but not capitalization or punctuation):

The Lutheran Hymnal (Synodical Conference, 1941)
Worship Supplement (Missouri Synod, 1969)
Lutheran Book of Worship (Inter-Lutheran Commission on Worship, 1978)
Lutheran Worship (Missouri Synod, 1982)
Christian Worship (Wisconsin Synod, 1993)
Evangelical Lutheran Hymnary (Evangelical Lutheran Synod, 1996)
Hymnal Supplement 98 (Missouri Synod, 1998)
Evangelical Lutheran Worship (Evangelical Lutheran Church in America, 2006)
Christian Worship Supplement (Wisconsin Synod, 2008)

Translations from these hymnals are listed even if *LSB* has an entirely different translation of the same original hymn. For example, *LSB* contains the hymn "O dearest Jesus, what law hast Thou broken" (*LSB* 439), a translation of "Herzliebster Jesu, was hast du verbrochen." The *LBW* translation of the same hymn, "Ah, holy Jesus, how hast thou offended," is not in *LSB*, but it is nonetheless listed under "Also called" lest readers familiar with that title be deprived of useful information because they cannot find the hymn. There is an exception to this, however: we do not list other translations of biblical texts such as psalms and New Testament canticles because the distinction between translation and paraphrase is often unclear and because these hymns can in any case be found through another index. This policy also affects the text commentaries (see section 20) and the "Index of First Lines and Titles."

More than one foreign-language first line may appear in this section. For more information, see the "Index of Translated Hymns" in volume 2.

5. *Comments*. Additional information not fitting into one of the other sections is given here.

6. *Author (Translator)*. This tells who is the author or translator of the hymn or of individual stanzas. Hymn texts, and even more so translations, may be composite works by several authors. In general, a stanza is attributed to an author if at least half its lines are recognizable as originating with that author, even if they have been altered by subsequent editors. Sometimes slightly fewer than half the lines originate with an author but there is no single author for the rest of the stanza, so the stanza is attributed to the author with the plurality of lines, especially if the rest of the hymn is by that author. Occasionally, two authors contribute exactly half a stanza each; then, the halves are listed separately and called (for example) stanzas 3a and 3b.

The identity of an author is not always certain. We use carefully defined terms to indicate the degree of certainty:

Author's name appears without qualification: the attribution is certain, or at least has not been contested in the secondary literature.

"Probably by": there is a greater than 50 percent probability, in the opinion of the editors, that the stanza is by the named individual.

"Attributed to": the stanza is traditionally attributed to the named individual, but the evidence is insufficient to determine whether the ascription is probably correct.

"Possibly by": there is a less than 50 percent probability, in the opinion of the editors, that the stanza is by the named individual.

“Unidentified”: the identity of the author is unknown; we use this term rather than omit the section.

The pew and accompaniment editions of *LSB* use a simpler terminology: only the author’s name is given for both certain and “probably by” attributions; the earliest-known source substitutes for the author’s name in the case of “possibly by” and “unidentified”; and “attributed to” is abbreviated “attr.” In this companion, we do not use the common abbreviation “alt.” (meaning “altered”), because relatively few texts have not been altered to some extent; rather, the reader can see exactly what was altered because the Historical Summaries list all the differences between *LSB* and the earliest versions of the text.

It is worth emphasizing that the lack of a qualifier such as “probably by” does not mean that an attribution is correct beyond all doubt. It means only that it has not been challenged in the recent scholarly literature. Before the twentieth century, it was not uncommon for hymn texts and tunes to be unattributed in their earliest published source. When an attribution finally did appear, it may or may not have been correct.¹ As a practical matter, we have researched an attribution only if it has been questioned in recent scholarship, and so some incorrect attributions may still stand because they have never been challenged.

A few hymns follow the keyword AUTHOR with a reverse cross-reference; for example, hymn 460 has “AUTHOR (ALSO 463).” This means that the two hymns are different translations of the same original-language text, and the Historical Summary for hymn 463 refers the reader to hymn 460 for information on the text. The same sort of reverse cross-reference is used in the three instances in which a text in the main part of *LSB* is also available in the digital *Lutheran Service Builder* with a different tune.

7. Model. This is a previously existing text on which the current text is based. The model may be only distantly related to the hymn, or it may be quite close, as when a hymn is a close parody of a secular text. But if at least half the lines of a stanza are recognizable as being from the *LSB* hymn, even if they have been altered by subsequent editors, then the stanza is not considered a model but a stanza of the hymn itself.

8. Origin. This heading is used when the origin of a text or tune is not evident from the earliest source, especially when the earliest-known source of a text or tune is of much later date than its origin, which is typically the case with early Christian and medieval hymns. If there is a single source that is clearly earlier than others, but is not contemporary with the hymn’s origin, we include sections for both “Origin” and “Source.” If the earliest sources cannot easily be dated, then no source is given, but a reliable edition is listed instead under “Edition.”

9. Source. One or more sources are listed. The first source is always the earliest-known source, even if no extant copy is known. The others are significant sources in the hymn’s history, which may or may not be the next-earliest sources. If there are several undated early sources and it is not known which is earliest, then that is stated.

We do not list sources whose existence is only speculative. Most Lutheran hymns of the Reformation era, for example, were probably circulated on broadsheets before finding their way into hymnals. But unsurprisingly, given the vagaries of time, few such broadsheets have survived, so we do not list them as sources unless we have solid evidence

¹The tune OLD HUNDREDTH, for example, appeared with its variants in 1,125 printed hymn sources in English between 1561 and 1820. It was initially unattributed, but attributions to 16 different individuals appeared in 401 later sources. The most frequently found attribution, in 251 sources, was to Martin Luther, who most certainly did not write the tune! See *HTI*, tune 143, for details.

that one existed previously but has since been lost. We do list all known earliest sources that are no longer extant, indicating in both the Historical Summary and the “Index of Sources by Title” in volume 2 that no copy is known. But we use such definitive wording as “no longer extant” or “no copy known” only if the loss of all known copies has been reported in the scholarly literature; if other scholars have not confirmed that no copy exists, but our attempts to find one nonetheless failed, then we use the less-definitive statement that we could not locate a copy. Many of these may in fact no longer exist, especially lesser-known sources that no one has attempted to trace; but we do not feel comfortable baldly asserting that no copy is known without having had such an assertion corroborated by other scholars.

We also do not list manuscript copies of hymns as sources, with four exceptions: (1) the hymn has a lengthy or significant manuscript tradition before its first publication in print, as with hymns from the Middle Ages; (2) the manuscripts are well known because they have been reported in the scholarly literature, as with the autographs of the original-language texts of “Our Father, who from heaven above” (*LSB* 766), “Silent night, holy night” (*LSB* 363), and “Children of the heavenly Father” (*LSB* 725); (3) the manuscripts fill in essential details of the hymn’s development that would otherwise be unavailable, as with “O come, all ye faithful” (*LSB* 379) and “Thy strong word did cleave the darkness” (*LSB* 578); or (4) an author or composer has sent us a digital copy specifically for the project’s archives.

Finally, we do not list publications for a limited audience, such as on social media for one’s friends or in a service bulletin for one’s own congregation, even if the bulletin has since found its way onto the internet as part of the congregation’s wider ministry. We do, however, list such publications if the event is significant enough (in our judgment). Herman Stuempfle’s hymn “Who are you who walk in sorrow” (*LSB* 476) was, for example, commissioned for the twenty-fifth-anniversary convention of the National Association of Pastoral Musicians, certainly a significant event; and so we list the convention program as a source, even though it was available only to those attending the convention.

We have made every attempt to consult the earliest available edition of a printed source, and if we could not do so, then we have noted that fact. By *edition*, we mean all copies printed from substantially the same setting of type or, for engraved music, from the same plates. In addition, if different *issues* of an edition (typographically distinct copies from separate print runs put on sale at different times) have differing title pages (variously worded titles, different dates of printing, wording such as “the twelfth thousand,” etc.), then we have attempted to acquire the earliest extant issue of the edition, if that could be determined. That said, if we have not needed to distinguish in our discussions between *edition* and *issue* (or the even more specific *state*, which refers to minor variants not covered by the terms *edition* or *issue*), then we have used the more familiar term *edition* to refer to both. For example, if two copies of a title were printed a year apart with changed title pages, we have simply called them different editions (rather than issues) unless we were discussing the book’s printing history.

The date given for a source is taken from its title page. If there is no title page date, or it appears to be in error, we have supplied a date and explained in a comment the evidence for it. For more on the dating of sources, see the section “Date of Dissemination” below.

We have consulted all the sources listed unless we state otherwise. This usually means that we have acquired a scan or photograph of the relevant pages, but a few sources could not be photographed because of their physical condition (for example, because the binding was too tight in the only known copy). In such cases, we have relied on a transcription made by us or by another scholar at our request. We would like in the future to make our scans available to other scholars, but we do not yet know whether this will be possible due to restrictions by the libraries owning the sources. In any case, though,

we intend to deposit the archives of the project, including the scans, with Concordia Historical Institute in St. Louis, where they might be consulted in person.

There is more information about the sources, including information on bibliographic sources and library holdings, in the “Index of Sources by Title.”

10. *Edition*. When the earliest sources were either unknown or unavailable for consultation, we have sometimes taken information from a scholarly edition instead. We have preferred recent studies of individual hymns (often in journal articles) or of a specialized repertory, such as Inge Milfull’s *Hymns of the Anglo-Saxon Church* for hymns originating in Britain; but if none were available, we have used a more general edition such as A. S. Walpole’s *Early Latin Hymns* or the fifty-five-volume *Analecta hymnica medii aevi*.

If the edition provided the information in the next few sections (“Section,” “Heading,” “Attribution,” “First line,” “Stanzas”), then the “Edition” section is placed immediately after the “Origin” and “Source” sections. This is typically the case with early Christian and medieval hymns. Sometimes, though, we have cited an especially significant scholarly edition, even though we took the given information directly from an early source. Modern editions of a composer’s complete works are a good example of this. In such cases, we have placed the “Edition” section later in the entry, immediately before the “Comments” section.

11. *Section*. This is often taken from the running header at the top of the page on which the hymn appears, such as a section of hymns for Pentecost, but it may be any kind of clearly defined section within the main source. The “Section” is identified for hymn texts because it sometimes gives information about an author’s intention that would not otherwise be evident. But we do not identify the “Section” for translations, tunes, and settings because it is less relevant for them. If the source is *LSB*, then we do not include information on “Section,” “Heading,” “Attribution,” “First line,” or “Stanzas,” because these should be obvious to anyone with a copy of the hymnal.

12. *Heading*. The heading is any text appearing immediately above the hymn and related to it, excluding a hymn number, first line, or attribution, which we report elsewhere.

13. *Attribution*. For texts, this is the name of the author as given in the source; for translations, it is the name of the translator; and for tunes, the name of the composer. This information is given as it appears in the source, even if we know that it is incorrect. Introductory text such as “by” or “tr.” (for “translator”) is not copied unless the precise wording might be useful in verifying the attribution. We also omit any birth and death dates given in the source, but dates referring to the hymn’s composition are copied verbatim.

Attributions are given only if they appear with the hymn itself or in an index. Those given on a book’s title page are not copied, even if it is obvious that the author of the book wrote all the hymns in it (we give a name from the title page as the author of the source instead). Some hymnals place all attributions in a first-line index; if we have taken an attribution from an index, then we have indicated the fact. We may have missed some attributions given in indexes, though, because to save on expense we ordered copies of indexes from libraries only if it seemed likely, either from other editions of the book or from a general knowledge of the period in question, that the index would contain attributions. In addition, some books were published in different formats, with some formats containing attributions in the index and others omitting them, and it would not

have been worth the effort to check every format of every source, even if they could all be identified.¹

14. *First line*. The first line is given as it appears in the source.

15. *Stanzas*. Both the number of stanzas in the source and the ones used in *LSB* are indicated. The companions to *TLH* and *LW* printed all the original stanzas omitted from those books, but we decided not to do that. To do it properly, we would have had to obtain permission from each of the many libraries supplying sources for the project (even for sources in the public domain, because some libraries require permission to publish excerpts from any items in their collections), and this would have been time consuming and expensive. In addition, because more and more primary sources are becoming available on the internet, often without cost, we decided instead simply to point readers to the most useful digital repositories (see the list in the heading to the “Index of Sources by Title” in volume 2). Essay authors have occasionally, at their discretion, quoted omitted stanzas as a part of their essays.

16. *Comments*. Additional information not fitting into one of the other sections is given here. The comments include a listing of textual differences between *LSB* and the earliest English-language source we consulted, ignoring differences in spelling, capitalization, and punctuation, except in those rare instances when these affect the interpretation of the text. Sometimes, especially when an author is known to have revised a text or translation after its first publication, we have also reported differences between *LSB* and a later source—often a book produced by the author or an approved edition of the author’s writings, but sometimes a hymnal edited by someone else containing changes that the author is known to have approved, and sometimes simply a significant later source with no connection to the hymn’s author.

The numbers beginning each textual difference indicate stanza and line; for example, “1.4” means stanza 1, line 4, using *LSB* stanza numbering, which may differ from the numbering in the original source. The letter R refers to a refrain. Changed words in *LSB* are placed in italics. In reporting differences between an early source and *LSB*, we do not mean to imply that the changes originated with the editors of *LSB*. In most cases, they did not but were inherited from previous publications.

Two hymnals that were important sources for *LSB* were initially issued in trial editions before they were officially published: *Hymns Ancient and Modern* (trial edition with a limited selection of hymns, 1859; official first edition, 1861) and *The Lutheran Hymnary* (trial edition containing all but a few hymns that were eventually included in the book, 1910; official first edition, 1913). The editors of another important source, *The Lutheran Hymnal* (1941), published proposed new hymn texts and translations and those significantly changed from the previous hymnal. These proposed texts and changes appeared between 1934 and 1937 in the pages of *The Lutheran Witness*, official publication of the Missouri Synod, and *The Northwestern Lutheran*, official publication of the Wisconsin Synod. In the case of all three hymnals, significant changes were made to various texts before the hymnal was officially published. For these three hymnals, therefore, we report differences in *LSB* from both the trial or prepublication versions and the official first editions.

Superficially similar is *LSB*, which was published in 2006. But texts and tunes new to Missouri Synod books had appeared in 2004 in the *Proposal for the Lutheran Service*

¹ A good example is the 1889 full music edition of the pathbreaking *Hymns Ancient and Modern*. It was issued in two 16° formats, one with pages measuring 18.5 × 14 cm and another with pages measuring 17.25 × 11 cm. The first-line index of the larger book included authors’ and composers’ names, but the index of the smaller book did not.

Book based on the work of the Lutheran Hymnal Project, prepared by the Commission on Worship for the 2004 convention of The Lutheran Church—Missouri Synod. This, however, was not a true publication (a document disseminated to the public in multiple copies) but an internal document distributed to churches and delegates to the convention. Moreover, no changes were made to the hymn texts or tunes before they were published in *LSB*, except perhaps for corrections of printing errors. We do not, therefore, list this document in the Historical Summaries as a text or tune source.¹

17. *Text editions*. These are editions of the text, some quite scholarly, others less so. The editions are listed in chronological order; for multivolume works appearing over several years, the dates of the individual volumes determine the chronology. For full citations, see “Sources Cited by Abbreviation” in volume 2. Secondary sources whose main function is to comment on the history or interpretation of the text, not to produce an edition of it, are listed under commentaries (see section 20).

18. *Translation editions*. These are similar to text editions, but of a translation rather than of an original-language text.

19. *Prose translations*. An essential tool for hymn translators and others who wish to know the precise meaning of a text in an unfamiliar foreign language is a literal prose translation into English. We did not specifically search for these, so our lists are no doubt incomplete, but we came across a number of them in the course of our research and have reported them in this section.

20. *Text commentaries*. Commentaries include hymnal companions and other secondary sources that provide information on a text’s history, interpretation, or devotional use. We have listed in this section only sources that provide commentary on a large number of hymns. Most of these are hymnal companions, but also included are encyclopedias such as John Julian’s *Dictionary of Hymnology* (1907) and the online *Canterbury Dictionary of Hymnology* (2013, with monthly updates). Sources that comment on only one hymn or a few hymns, such as journal articles, book chapters, and the occasional monograph, are cited in footnotes to the hymn essays and Historical Summaries. We have made no attempt to be exhaustive in citing such sources, especially since several books (such as the current German and Swiss hymnal companions) are much more complete in this regard. Instead, we cite in footnotes only those secondary sources referred to in the essay or Historical Summary.

The hymnal companions we cite include all Lutheran companions published in North America since 1900 and the most significant companions to current hymnals of other churches in America, continental Europe, Britain, Ireland, and Australia, including the recent Swiss and Danish companions and the Lutheran companions now in production in Germany, Norway, and Sweden. We also cite the handbook to the German Protestant hymnal of 1950, the *Evangelisches Kirchengesangbuch*, which will continue to be useful at least until the companion to the 1993 hymnal is finished (twenty-five volumes of it have appeared to date).

¹For the record, the following hymns had not been previously published before they appeared in the 2004 proposal (superscript numbers indicate individual stanzas of hymns; duplicate tunes and settings are given in parentheses; an asterisk indicates those hymns published in 2005 in various sources; those without an asterisk were first published in *LSB* in 2006): texts—339*, 404*, 446*, 481*, 517–18^{14, 24, 27}, 521, 540, 597*, 599*, 602, 612*, 616, 624³, 634³, 654, 720¹, 772, 782, 827^{2–4*}, 855¹³, 860*, 899¹, 937³; translations—332^{3, 6–7}, 333^{2–3}, 382^{1, 3, 5–7}, 448^{2–7}, 502*, 581^{1–2}, 596, 620, 627^{3, 8}, 635*, 639, 676^{3a}, 713^{3–5, 7}, 723, 753*, 756^{4–5}, 890¹, 947, 958; tunes—407 (824), 455, 472, 486, 552, 591, 654, 699, 751, 754, 874 (403), 885. The following chant tunes were new to *LSB* but did not appear in the 2004 proposal: 925–29, 931, 983–86. The 2004 proposal did not contain tune harmonizations.

The commentaries are listed in chronological order; for multivolume works appearing over several years, the dates of the individual volumes determine the chronology. The online *Canterbury Dictionary of Hymnology* was released to the public in 2013, but some articles were added in later years, so they appear later in the chronological list of commentaries.

If a hymn originally in a foreign language has one translation in *LSB* and a different one in another hymnal, we still reference the other hymnal's companion unless the original is a biblical psalm or canticle, in which case we do not. This is similar to what we did in the "Also called" section (see section 4 for a further explanation).

Sections relevant to the tune and setting are the following:

21. *Tune name.* The tune name is given as it appears in *LSB* (or "[none]" is indicated for certain liturgical items without tune names), but in mixed case so that the correct capitalization is clear. Tunes originating in continental Europe often use the first line of the associated text in the original language as the tune name, and that first line is sometimes truncated in *LSB*. In such cases, we give the entire first line, placing the part omitted in *LSB* in square brackets; for example, "Vom Himmel hoch [da komm ich her]."

In some essays, the keyword TUNE NAME is followed by a reverse cross-reference; for example, hymn 331 has "TUNE NAME (ALSO 651, 814)." This means that hymns 651 and 814 use the same tune, so to avoid duplication, the Historical Summary for those tunes refers readers to hymn 331.

22. *Derivation.* The origin and meaning of the tune name.

23. *Other names.* A sophisticated resource such as *HTI*, a census of hymn tunes in English-language sources through 1820, will show at a glance that a single tune may have had a great many tune names assigned to it during its history. It would be confusing and indeed pointless to list all of them in this companion. Instead, we have listed only those we have encountered in other hymnal companions and similar sources, which should approximate those names in current or recent use. Our intention is to assist organists looking for hymn-based service music, who might find it under one of the other names listed rather than under the name used in *LSB*.

24. *Category.* The category of the tune, which is similar to the "Text category" (see section 1 above), is determined by its date of dissemination, its place of origin, and occasionally its musical style.

25. *Original genre.* The genre of the tune as it was originally composed. The genres encountered are canon, canticle, choral music, chorale motet, folk song, folk tune, Gregorian chant, hymn tune, liturgical setting, monophonic conductus, national anthem, orchestral music, piano music, polyphonic carol, polyphonic sacred aria, secular polyphony, spiritual, Taizé chant, and trope. Some genres have subgenres in parentheses following the main term. For a complete list with definitions, see the "Index of Tunes by Original Genre" in volume 2.

26. *Place of origin.* See "Place of origin" in section 3 above.

27. *Composer (Arranger).* The same definitions and considerations apply as for "Author (Translator)," section 6 above. When a tune's setting (arrangement) was first published in a hymnal whose music editor was someone other than the tune's composer,

it is not always clear whether the setting is by the composer or the music editor. In such cases, we ascribe the setting to the tune composer but precede the name with the phrase “presumably by.” We designate the arranger of anonymous tunes as “unidentified” unless there is evidence (other than the mere fact of the tune’s appearance) that the compiler of the book in which the tune appeared also arranged the tune.

It is not uncommon for hymnal editors to make minor changes to arrangements taken from other sources. In determining whether an *LSB* setting originated in an earlier source, we look especially at the melody and bass. If they are the same, and the same harmonies are used, then we consider the settings the same, even if the inner voices differ somewhat. Similarly, a few differences in chord selection or inversion (on average, fewer than one per phrase) do not necessarily mean that the *LSB* setting is new. But if the chords differ and there are also extensive differences in the inner voices, then we would say that we have two different settings.

28. *Model*. A “model” is a previously existing tune on which the current tune is based. What distinguishes a tune model from a simple variant of a tune is not so clearly defined as the difference between a text model and a text variant; but in general, given two tunes with a demonstrable historical link between them, we would consider the earlier form of the tune to be a model rather than a variant if a casual listener either would not recognize the relationship between the tunes at all or would perceive two or more phrases of the later tune to be completely different from corresponding phrases of the model. But this is a book on hymns, not a treatise on song variants; and for the sake of our readers, we have made exceptions, especially when the relationship between two variants has been long established and is uncontroversial. And so we consider the simplified chant tune at *LSB* 498 (KOMM, GOTT SCHÖPFER) to be a new tune rather than a variant of VENI CREATOR SPIRITUS (*LSB* 499) because it has traditionally been treated as such by hymn scholars, even though the relationship between tune and model is clearly discernible in every phrase. The simplified form of VEXILLA REGIS at *LSB* 455 (VEXILLA REGIS NOVA) is similar.

29. *Source*. See “Source,” section 9 above.

30. *Heading*. See “Heading,” section 12 above. If the source is *LSB*, then we do not include information on heading, tune name in source, attribution, text in source, final, voicing, or performance indication, because these should be obvious to anyone with a copy of the hymnal. If the tune source is the same as one of the text sources, then we do not report the heading to the tune unless there is one distinct from the heading to the text.

31. *Tune name in source*. The tune name is reported if one appears in the source.

32. *Attribution*. An attribution to a composer is reported if one appears in the source. It is copied as it appears in the source, even if we know it to be incorrect.

33. *Text in source*. The first line of text as given in the source. If the tune source is the same as one of the text sources, then we do not report the text in the source because we have already done so under “First line” (see section 14 above). Because nearly all sources of hymn tunes also contain texts, we have indicated the *Text in source* as “[none]” for those few sources that omit them.

34. *Final*. The last note of the melody. We report the final rather than the key because tunes outside the major/minor tonal system do not properly have a key.

35. *Voicing*. This tells the number of voices, the voice carrying the melody, and an indication of any instrumental parts; for example, “4 voices, with melody in the tenor” or “melody with figured bass.” The voice part (in this case, the tenor) is identified only if such identification appears in the source; otherwise it is simply called, for example, the “third voice from the top.” This is because some older books containing choral settings of hymns placed the hymn melody directly above the bass part so the two parts could be read easily by a keyboard player, even if the common practice was for the sopranos to sing the melody. But some books are ambiguous, and it is not always clear whether the staves are ordered (from the top down) soprano–alto–tenor–bass or tenor–alto–soprano–bass, and so we have not presumed to guess the correct order if the compiler has not indicated it.

36. *Performance indication.* This refers to tempo or mood directions, or any other type of direction for performance, appearing in the score.

37. *Comments.* Additional information not fitting into one of the other sections is given here.

38. *Tune editions*. These are similar to the “Text editions” described in section 17 above. For full citations, see “Sources Cited by Abbreviation.” Secondary sources whose main function is to comment on the history or features of the tune, not to produce an edition of it, are listed under “Tune commentaries” (see section 39).

39. *Tune commentaries.* See explanation in “Text commentaries,” section 20 above. Companions, not hymnals, are cited. A tune may appear several times in a hymnal, but it is usually discussed only once in the hymnal’s companion, and we cite only the hymn at which it is discussed.

Date of Dissemination

A hymn's date of origin is not only intrinsically interesting but can also be helpful in tracing the development and spread of theological ideas, poetic forms, and musical genres. Unfortunately, there is rarely enough information available to determine the date of a hymn's composition. For this reason, the Historical Summaries do not systematically report it, although the hymn essays may mention it, if it is known. A good substitute, though, is the year when a hymn began to be disseminated, which can often be reliably determined.¹ This date is used in the "Index of Sources by Title" and the "Index of Texts and Tunes by Date of Dissemination," both in volume 2.

With most hymns, the date of dissemination is the year when the hymn first appeared in print. But some hymns circulated widely in manuscript or oral tradition long before being printed. Others were printed, if only in a church's service bulletin, but were not really disseminated outside the author's own parish. Then there are hymns that first appeared on the internet. Not all such sources count as "disseminated sources." To deal with such cases, we have prepared the following definitions:

¹ D. W. Krummel, in his *Guide for Dating Early Published Music: a manual of bibliographical practices* (Hackensack, N.J.: Joseph Boonin, 1974), 48, simply considers the date of dissemination (he does not use the term) to be a special case of the date of publication. He defines this date as, ideally, the date of “the presentation by the owner to the first recipient.” He admits, though, that “practically, it is often easier to think in terms of the date when the printer delivered the copies to the owner of the edition.”

IF THE EARLIEST SOURCE IS . . .	THEN IT IS A “DISSEMINATED SOURCE” IF . . .
a printed source (including duplicated manuscripts and typescripts)	it was made available to the public in multiple copies (that is, it was <i>published</i>). Specifically excluded are locally produced documents intended to be used once and then discarded, unless there is evidence that they were distributed more widely.
a manuscript or typescript (not duplicated)	it was distributed outside the author’s immediate circle.
an internet document	it was accessible to the public rather than made available only in a limited forum (such as an email list where hymn writers post drafts and receive critical comments).

For our purposes, the term “public” includes a parish church but excludes smaller groups within a parish. A hymnal published by a parish church is therefore considered to be disseminated, but a locally written and copied choral piece is not unless it is distributed outside the choir to the parish at large, or perhaps to other choirs (as with Kurt Eggert’s choral setting of “Not unto us,” *LSB* 558, which was widely sung in the Wisconsin Synod from the duplicated autograph for two decades before it appeared in print). We do not consider most “locally produced documents intended to be used once and then discarded” to be disseminated; these include hymns written by a church’s pastor and printed in a service bulletin for singing on a particular day. Hymns are frequently “tried out” in this way, and it would be impossible, not to mention pointless, for us to report all such instances. But occasionally one finds a locally produced document that is distributed more widely; an example is the hymn festival program in which the tune CWM RHONDDA (*LSB* 918) was first printed.

Hymn manuscripts written by the hymn’s author (autographs) are almost never disseminated sources because they are usually either rough drafts or fair copies presented to a single individual, such as a potential publisher. But if there is evidence that an autograph was actually used outside the author’s immediate circle of colleagues, then we do consider it to have been disseminated. Several manuscripts of the original Latin text of “O come, all ye faithful” (*LSB* 379), for example, were prepared for others by the hymn’s probable author, John Francis Wade, who was a professional copyist. Manuscripts written by someone other than the author, on the other hand, are nearly always disseminated sources, especially given that before the printing of hymns became popular in the 1520s, hymns were disseminated solely through manuscripts and oral transmission. The only exception in *LSB* is the earliest source of “In Adam we have all been one” (*LSB* 569), a manuscript dating from around 1962 and produced not by the author but by the composer of a setting for choir. The published version of the music was apparently prepared from this manuscript, but the manuscript itself was never distributed to the public, so it is not a disseminated source.

Only one hymn in *LSB* was first published on the internet: “There is a time for everything” (*LSB* 762) was written for the first anniversary of the terrorist attacks of September 11, 2001, and distributed in 2002 on the website of the Missouri Synod’s Commission on Worship. This is a disseminated source because the website is accessible to the general public.

In all the foregoing cases, the date of the earliest disseminated source is the “date of dissemination.” But the earliest disseminated source may not be known. Hymns may circulate in oral tradition or in sources whose existence is speculative long before they appear in an extant manuscript or printed source. This is frequently the case with hymns from the Middle Ages. If the hymn’s date of origin can be approximated and there is evidence that its form was substantially the same as in later sources, then that date is used as the date of dissemination. An example from modern times is the original German of “O Jesus so sweet, O Jesus so mild” (*LSB* 546), which was heard performed in 1636 but whose earliest-known source did not appear until 1650; in this case, 1636 is used as the

date of dissemination. Even this date is probably too late, as we simply do not know for how many years previous the hymn had been circulating, but it is the best we can do.

Anonymous hymns from before the tenth or eleventh century often have a wide range of possible dates of origin. We try to convey the range of possibilities. For example, Anselmo Lentini, in his companion to the hymns in the Roman Catholic Liturgy of the Hours, dates the Latin original of “O Savior of our fallen race” (*LSB* 403) to the sixth century, but his reasons are unclear. We are therefore cautious in our dating. Because the earliest surviving manuscript is from the ninth century, we simply date the hymn as “ninth century or earlier.” Gregorian chants (that is, the tunes) present a similar problem. The earliest surviving chant books with musical notation date from around the year 900, and manuscripts with hymns were not common until at least a century later. We therefore date all chants from *LSB* in existence at the time as “eleventh century or earlier,” as there is no way to know just how much earlier they might have arisen—centuries or only decades.

Things are somewhat easier with hymns from the later Middle Ages, for manuscripts may have survived that are contemporary with a hymn's likely origin. In such cases, we use the date of the manuscript as the date of dissemination.¹ But if evidence is lacking, we do not just guess the date of a hymn's origin. The English folk tunes at *LSB* 362, 377, and 517–18 may have been in circulation for some years before Ralph Vaughan Williams transcribed them from folk singers during the first decade of the twentieth century, but the assigned date of dissemination is the earliest date for which we have evidence, namely, the date Vaughan Williams transcribed them.²

In the Historical Summaries, the first source listed is considered to be a disseminated source and therefore provides the date of dissemination (unless we have explained otherwise in the comments to the source).³

Citations

To save space, some sources are cited only by author's name, a short title, or an abbreviation. For full citations, see "Sources Cited by Abbreviation" in volume 2. That appendix indicates whether each source is normally cited by hymn number or page number. The most frequently cited source abbreviations are also given in the front of both volumes.

Hymnal companions often contain both hymn and page numbers. For the reader's convenience, we typically cite hymn numbers when referring to the entire essay and page numbers when referring to specific parts of the essay. In such cases, and for clarity in footnotes, we often specify "p.," "pp.," "fol.," "fols.," "no.," or "nos." even when it is not required. But if page numbers are clearly intended, such as in citing a journal article or other nonhymn source, then we omit the abbreviation "p." or "pp."

In all citations and lists of sources, the publisher's name is included if the source is still under copyright, but we omit it for older sources unless its inclusion might aid in identifying a particular edition.

¹ We did this for the following hymns in *LSB*: the texts of 381, 386, 501, and 554; and the tunes of 375, 382, 384, 386, 459, 469, 497, 505, and 617.

² Vaughan Williams was exceptionally particular when he published his transcriptions in noting the precise date he transcribed each one. We therefore use as the date of dissemination the date of the transcription rather than the date of the publication. There is, by the way, one other tune in *LSB* (846) that Vaughan Williams transcribed from a folk singer, but because the tune had appeared in print before Vaughan Williams transcribed it, the date of dissemination is the date of the printed source.

³ The *LSB* hymns for which the first listed source is not a disseminated source are 349 (text), 361 (text), 363 (text and tune), 379 (translation), 406–7 (translation), 537 (text), 547 (text and tune), 569 (text), 578 (text), 598 (text), 629 (text), 708 (text), 725 (text), 727 (text and tune), 834 (text and tune), 878 (text), and 885 (translation).

Spelling and Typography

In the Historical Summaries, the goal is to be scholarly, so spelling is retained exactly as it appears in the source, including the old letter forms i/j and u/v. In the hymn essays and biographies, by contrast, the goal above all is to be clear, so the spelling may be either retained or modernized, as needed. For example, the German word *und* (“and”) is likely to be spelled that way in the essays, even if it is spelled *vnnd* in an older source (and in the Historical Summary). Three conventions in older German Fraktur typefaces, though, are not retained even in the Historical Summaries: the long *s* (ſ), which is replaced with *s*; the small virgule (/) used as a comma, which is replaced with a comma; and vowels with a superscript *e* (ă, ô, ŭ), which are replaced with unlauded vowels (ä, ö, ü).

In transcriptions, letters omitted in the original or represented by an abbreviation are placed in square brackets; for example, *Wittēberg* is transcribed “Witte[m]berg” (an old spelling of “Wittenberg”).

The entries for *Source*, *Heading*, *First line*, *Text in source*, and *Performance indication*, and the listing of textual differences in the comments to the text, retain not only spelling but also capitalization and punctuation, as in the source. To modern eyes, the use of capitals or small capitals for more than just the initial letter of a word looks odd (as in “The” for “The”), but it is nonetheless correct for certain historical periods.

An exception to our capitalization practice applies to book titles using a roman typeface, which sometimes use only capital letters on the title page. For aesthetic reasons, we have transcribed these as upper- and lowercase except when the words contain letters (such as u/V and sometimes i/J) that were historically alternative forms of the same letter. For example, we could not transcribe IESVS (“Jesus”) as “Iesus” because changing the spelling would make the title difficult to find in library catalogs and bibliographies, but “Iesvs” looks wrong because many printers used the form *V* only as a capital letter; accordingly, in such cases, we have retained IESVS. In normalized book titles in English, and in the titles of all English-language books and articles published in the last two centuries or so, the first few words are capitalized headline style, and the rest of the title uses sentence-style capitalization; for example, *A Dictionary of Hymnology; setting forth the origin and history of Christian hymns*.

Biographies

Using the “Author (Translator)” and “Composer (Arranger)” criteria described above (see sections 6 and 27), we identified the 680 authors, translators, composers, and arrangers who would receive biographies in this book. Contributors whose attribution appears without qualification, as well as those designated “probably by,” “attributed to,” and “possibly by,” all received biographies. In the case of settings (arrangements), we also provided biographies for arrangers with a classification of “presumably by.” We excluded those who contributed only a model (text, translation, or tune) and nothing else. This wide circle of inclusion was chosen both for its comprehensiveness and so as to emphasize that the inclusion of a biography makes no comment on our confidence in the attribution.

With all biographies, we attempted to verify basic biographical facts—for example, place and date of birth, place and date of death. To do this, we relied on census records, birth records, Baptism records, death records, and obituaries. When our research led to an assertion of fact contrary to one that has generally or widely been reported, we explained

our rationale and provided a source. In the case of living subjects, we successfully contacted 94 of 108 persons, giving each an opportunity to read the biography and make factual corrections.

The biographical entries include a list of that person’s contributions to the hymn corpus of *LSB*. This may include text model, text, translation model, translation, tune model, tune, and setting. When a contribution is limited to certain stanzas, the stanza numbers are indicated using superscript. Tunes or settings used more than once give first the number under which information appears in this companion, then in parentheses the other relevant numbers.

Like the “Text commentaries” found in the Historical Summaries (see section 20 above), references to biographical commentaries in hymnal companions and encyclopedias are provided in chronological order. The commentaries were collected systematically from nine Lutheran hymnal companions published in North America since 1900 and also from Raymond Glover’s *The Hymnal 1982 Companion* (1994), Wolfgang Herbst’s *Komponisten und Liederdichter des Evangelischen Gesangbuchs* (1999), John Julian’s *Dictionary of Hymnology* (1907), and the online *Canterbury Dictionary of Hymnology* (2013, with monthly updates). References to the *Canterbury Dictionary of Hymnology* give the form of names under which they may be found there when the forms differ. If the surname (for example, Williams) is identical to the *LSB* form, “[*this surname*]” is used instead. Similarly, if the form of a name (for example, Bernard of Cluny) is identical, “[*this name*]” is used.

References are provided for most biographies. These are a combination of (1) important sources consulted for the preparation of the biography and (2) select sources useful for further reading. The references may include monograph biographies, autobiographies, obituaries, and biographical dictionaries (such as *Neue Deutsche Biographie* and the *Oxford Dictionary of National Biography*). Unlike the commentaries, the references were not collected systematically.

Within a biographical entry, names that appear in boldface indicate persons who have a biography in the companion. This helps to identify and explain familial and professional relationships. Only the first occurrence of a name within a single biography is marked.

Surnames beginning with “Mc” are alphabetized under “Mac.” Other ways of alphabetizing or indexing names are given as cross-references in the “Index of Authors, Translators, Composers, and Arrangers,” found in both volumes.



Other Editorial Practices

A slash (/) separates lines of poetry and lines of print in a source, but only where needed for clarity. It also separates source titles in two languages.

Terms marked with a raised circle (°) are defined in the “Glossary of Terms” in volume 2. If the same term is used more than once within a single hymn essay, Historical Summary, or biographical entry, only the first occurrence is so marked.