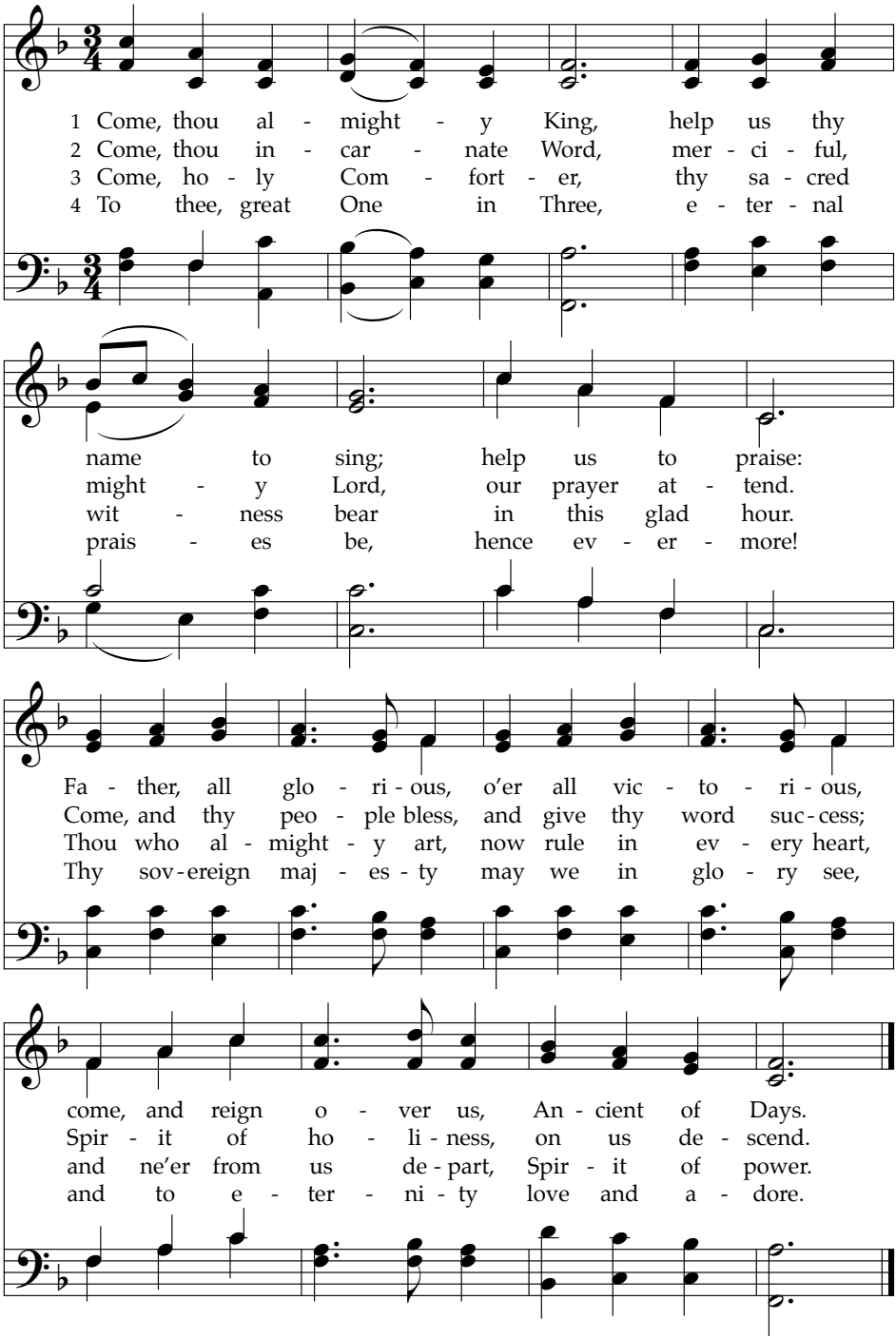2 Come, Thou Almighty King
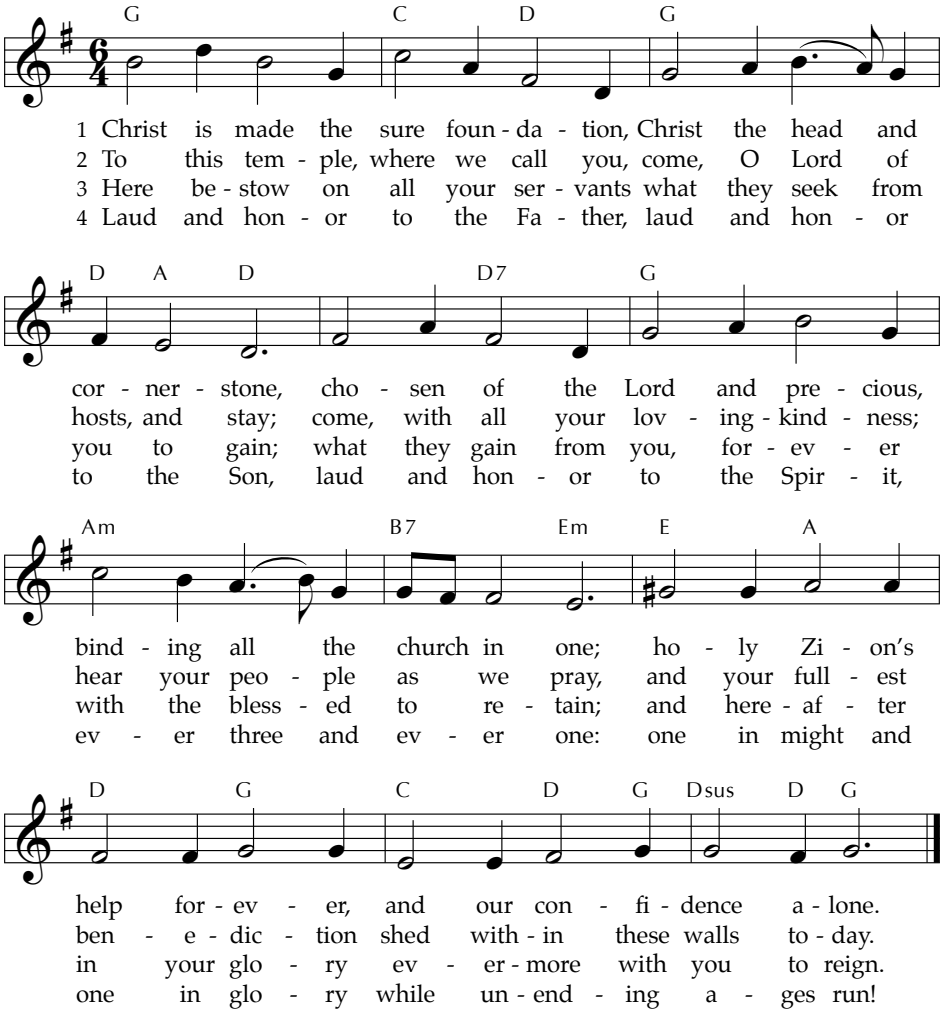


The author of this Trinitarian text is unknown, but this hymn has proved popular since the middle of the 18th century, partly because of its effective use of biblical metaphors, but also because of the strength of this tune, which was composed especially for these words.

TEXT: *Collection of Hymns for Social Worship,* 1757, alt.
MUSIC: Felice de Giardini, 1769, alt.

ITALIAN HYMN
6.6.4.6.6.6.4

Christ Is Made the Sure Foundation 394
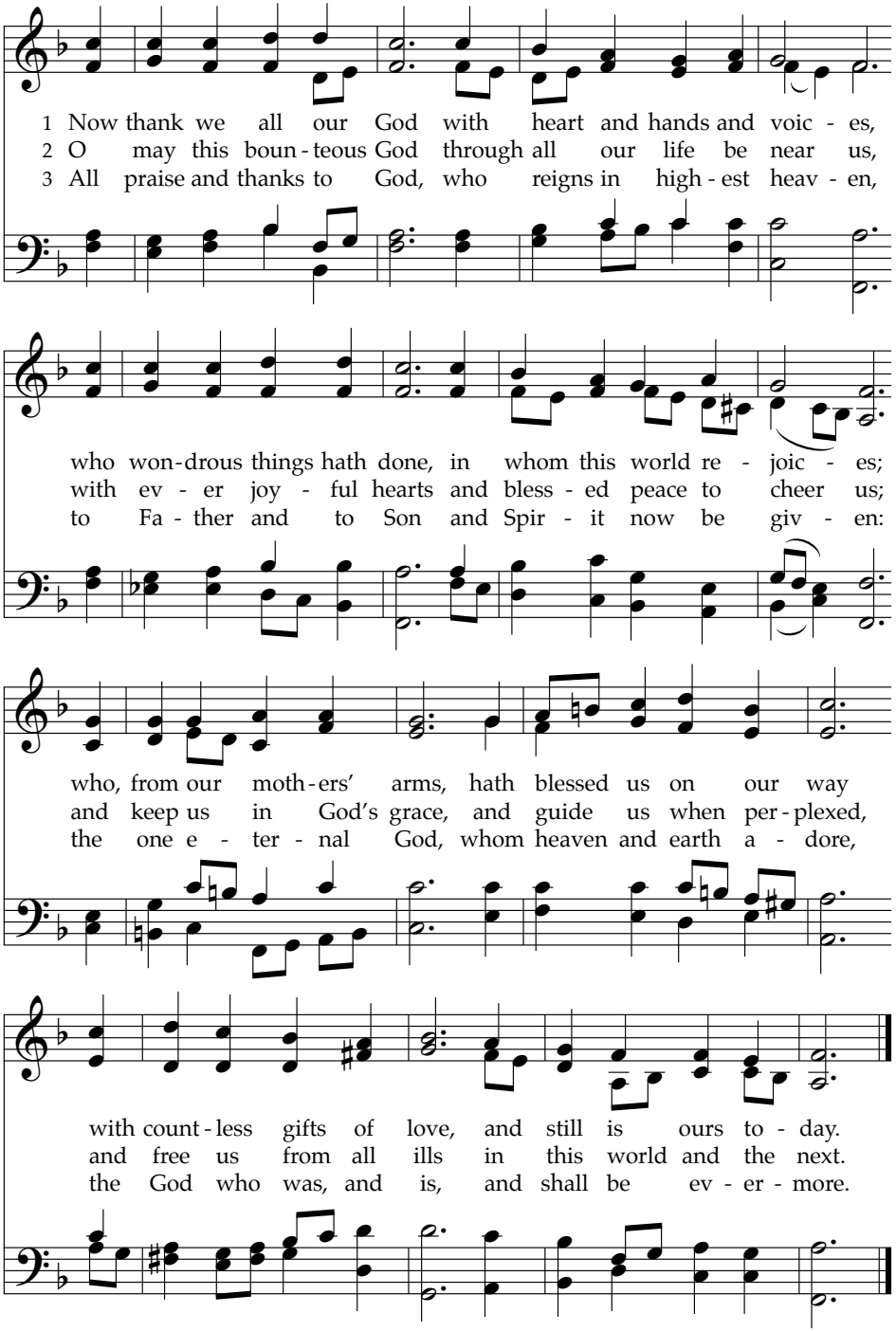


Guitar chords do not correspond with keyboard harmony.

Although this ancient text has often been used at church dedications, the first stanza clearly refers to the people of God and the second to the place where they meet. The stately and soaring tune is aptly named for the edifice where the composer served as organist and is buried.

TEXT: Latin, 7th cent.; trans. John Mason Neale, 1851, alt.
MUSIC: Henry Purcell, c. 1680; adapt. Ernest Hawkins, 1843

WESTMINSTER ABBEY
8.7.8.7.8.7
(alternate tune: REGENT SQUARE)

643 Now Thank We All Our God
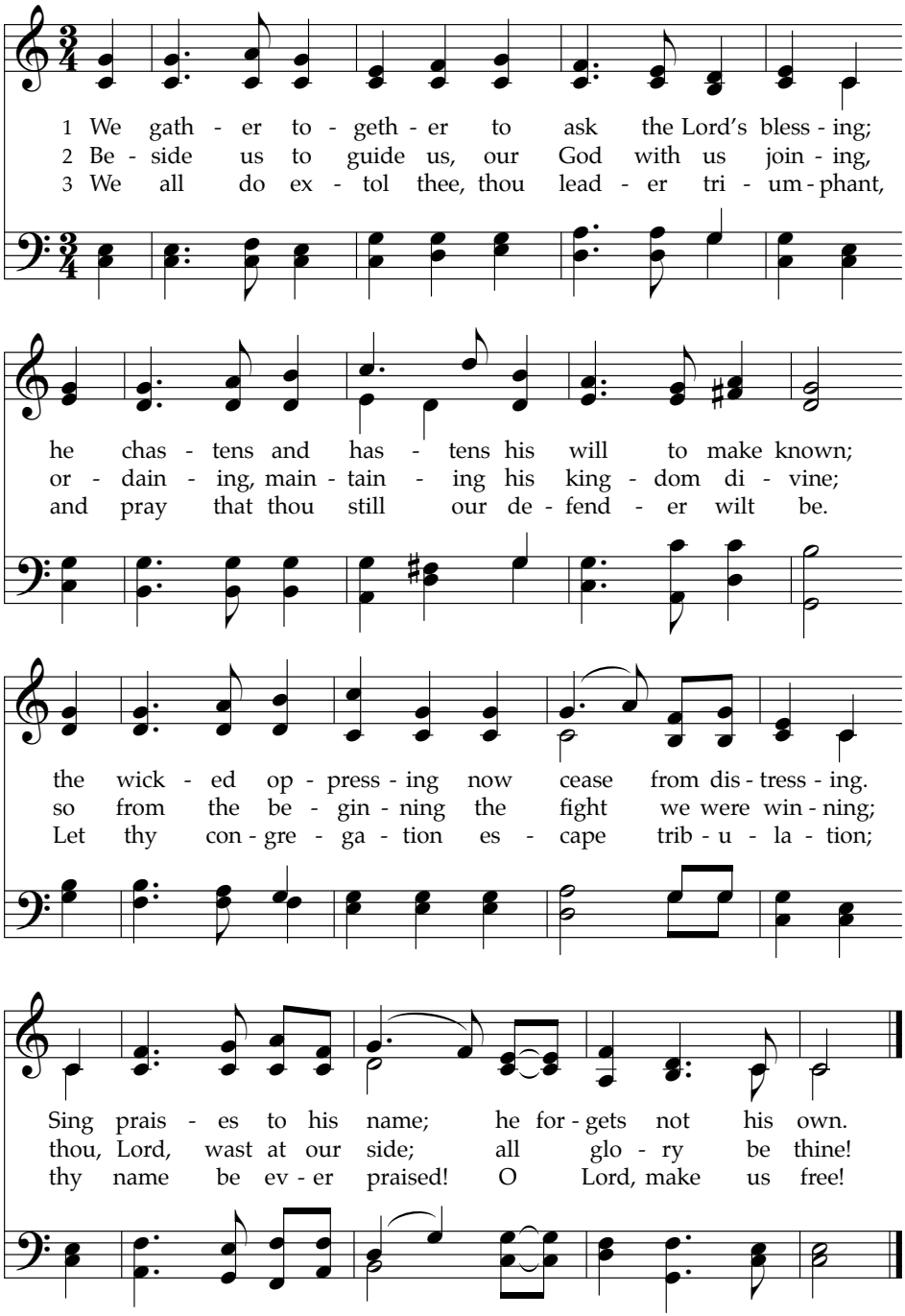


Although this hymn is often used on large and festive occasions, its first two stanzas had much humbler beginnings: they originated as a family table prayer during the Thirty Years' War (1618–1648). These words have been associated with this tune since the mid-17th century.

TEXT: Martin Rinkart, c. 1636; trans. Catherine Winkworth, 1858, alt.
MUSIC: Johann Crüger, 1647; harm. Felix Mendelssohn, 1840

NUN DANKET ALLE GOTT
6.7.6.7.6.6.6.6

We Gather Together 336
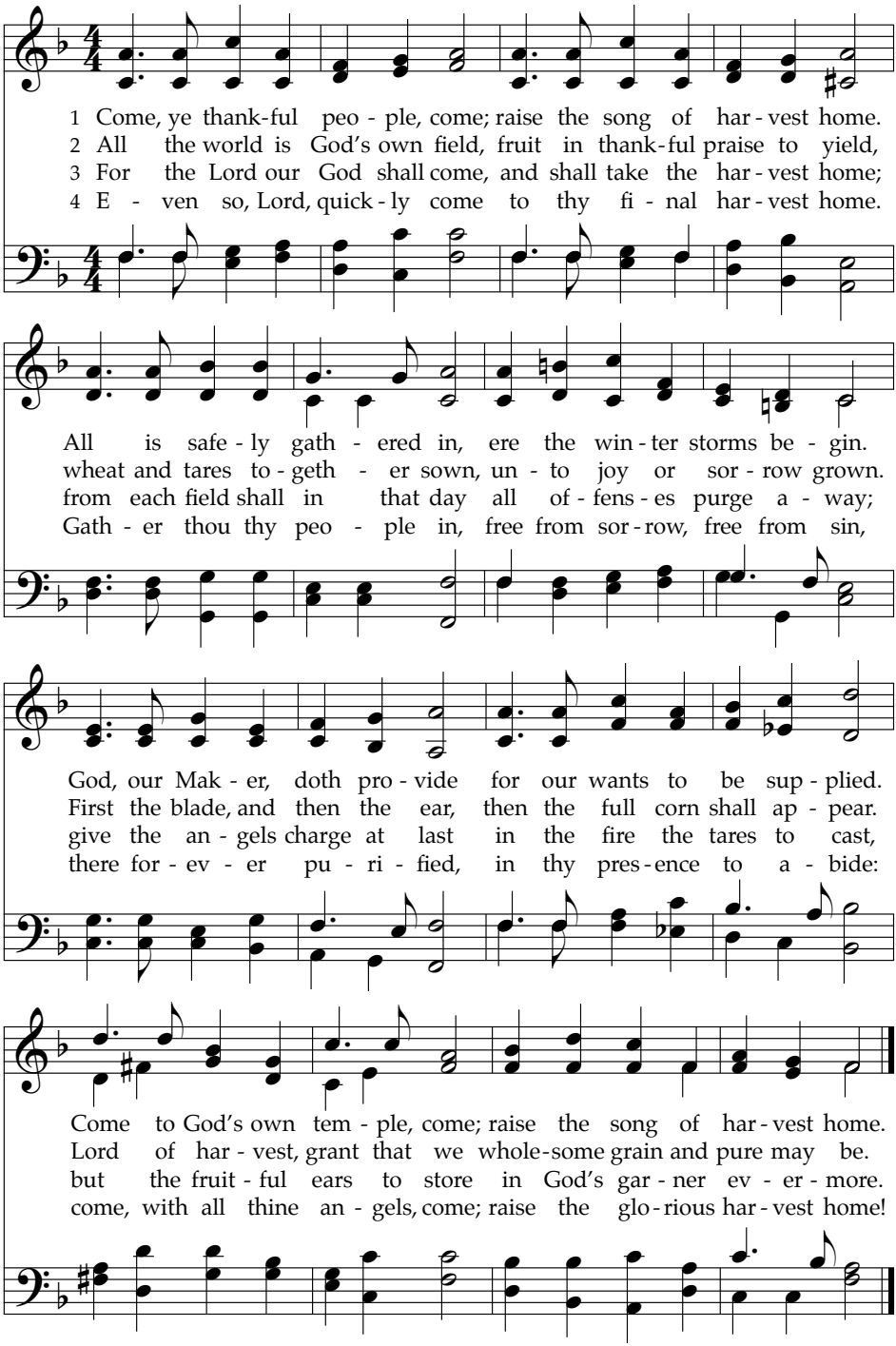


First published among songs celebrating the end of Spanish control of the Netherlands, this text's blend of patriotism and piety has made it popular at (often ecumenical) Thanksgiving Day services. The tune is named for the Viennese arranger whose male chorus popularized it.

TEXT: Attr. Adrianus Valerius, c. 1626; trans. Theodore Baker, 1894
MUSIC: *Neder-landtsch Gedenck-Clanck,* 1626; harm. Eduard Kremser, 1877

KREMSER
12.11.12.11
(this tune in a higher key, 612)

367 Come, Ye Thankful People, Come
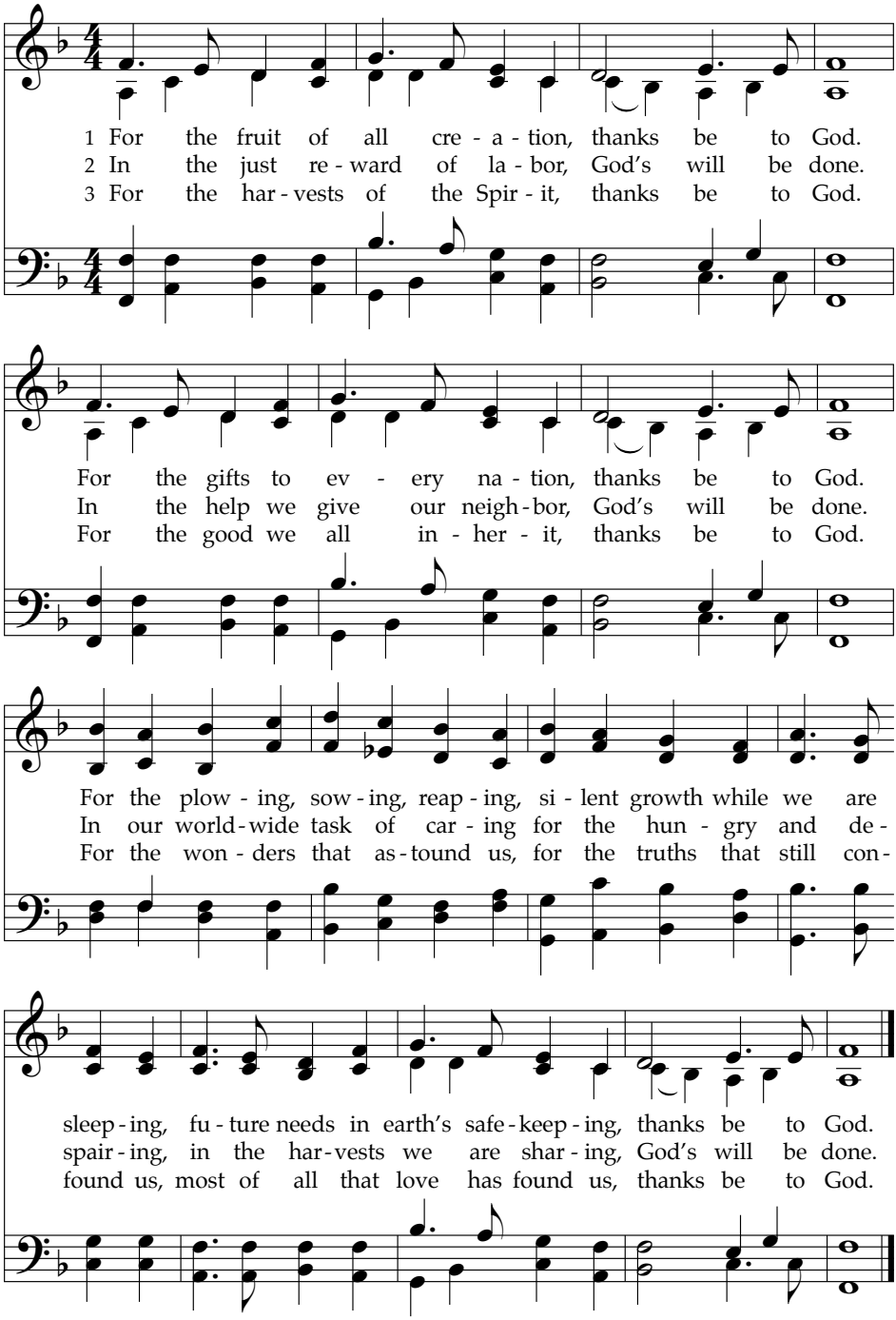


Despite its familiar Thanksgiving associations, the real concern of this text is to recall the harvest imagery Jesus used to describe the fulfillment of God's sovereignty. The tune name commemorates the royal chapel where the composer was organist for forty-seven years.

TEXT: Henry Alford, 1844, alt.
MUSIC: George Job Elvey, 1858

ST. GEORGE'S WINDSOR
7.7.7.7.D

For the Fruit of All Creation 36
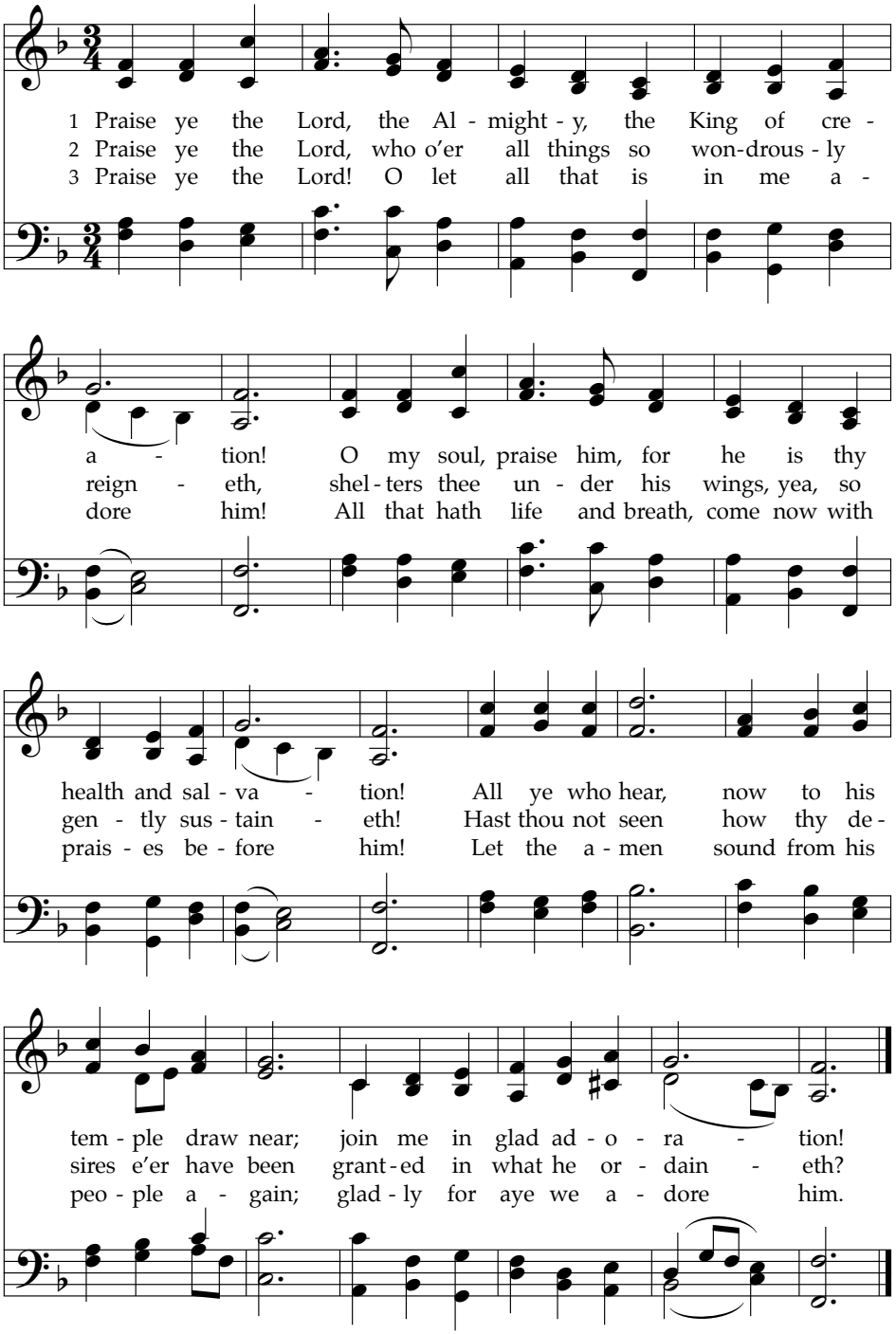


Originally called "Harvest Hymn," this text is much more comprehensive than that title implies. It also deals with stewardship, thanksgiving, and God's endless gifts that continue to astound us. It is set to a familiar Welsh tune whose name means "throughout the night."

TEXT: Fred Pratt Green, 1970, alt.
MUSIC: Welsh melody, c. 1784
Text © 1970 Hope Publishing Company

AR HYD Y NOS
8.4.8.4.8.8.8.4

35 Praise Ye the Lord, the Almighty



This very strong 17th-century German hymn employs many phrases from the psalms, especially Psalms 150 and 103:1–6. It did not receive an effective English translation until the mid-19th century, but has remained popular ever since, thanks in part to its stirring tune.

TEXT: Joachim Neander, 1680; trans. Catherine Winkworth, 1863, alt.
MUSIC: Stralsund *Ernewerten Gesangbuch*, 1665; harm. *The Chorale Book for England*, 1863

LOBE DEN HERREN
14.14.4.7.8