Copyright. In all of these books, the tune was associated with texts in a 10 10 10 10 metre.

It was in Hymns III that the tune was first matched with Timothy Dudley-Smith’s text “Tell out, my soul, the greatness of the Lord!”

438 Tell out, my soul, the greatness of the Lord

*Music: WOODLANDS*

In an increasing number of contemporary hymnals, the matching of this text with the tune WOODLANDS is becoming the standard practice.

*Words:* See hymn 437.

439 What wondrous love is this

*Music: WONDROUS LOVE*

This well-known American folk hymn, matched with its proper tune, appears for the first time in the *Hymnal*, where it makes a welcome
addition to the General Hymns appropriate to Jesus Christ our Lord. The Hymnal 1982 offers three possible performance practices, including the singing of the tune as it first appeared in its three-part form.

Words: This anonymous text appeared in print at least as early as the second enlarged edition of A General Selection of the Newest and Most Admired Hymns and Spiritual Songs Now in Use. By the Rev. Stith Mead, preacher of the Gospel, M. E. C. [Methodist Episcopal Church] . . . . Published by permission of the Virginia Conference . . . . (Lynchburg, VA, 1811). That version is reproduced below from a transcription:

What wond'rous love is this
O my soul! O my soul!
What wond'rous love is this!
O my Soul!

What wondrous love is this!
That caus'd the Lord of bliss!
To send this precious peace,
To my soul, to my soul!
To send this precious peace, etc.

When I was sinking down,
Sinking down, sinking down,
When I was sinking down,
Sinking down
When I was sinking down,
Beneath God's righteous frown,
Christ laid aside his Crown,
For my soul, for my soul!
Christ laid aside his crown, etc.

Ye winged Seraphs, fly,
Bear the news, bear the news;
Ye winged seraphs, fly,
Bear the news;—
Ye winged seraphs, fly
Like Comets thro' the sky,
Fill vast eternity!

A variant form of this text was probably printed in the no-longer-extant first edition of another book published the same year, Hymns and Spiritual Songs, Original and Selected (Frankfort, KY, 1811) by a Baptist clergyman, the Rev. Starke Dupuy. The text reproduced below is from the third edition of that work (1818), where sts. 4 and 5 are reversed, there is an additional stanza and alterations are made in the text (indicated here in italics):
What wondrous love is this, O my soul, O my soul,
What wondrous love is this, O my soul.
What wondrous love is this, that caus'd the Lord of bliss
To bear the dreadful curse, for my soul, for my soul,
To bear the dreadful curse for my soul.

When I was sinking down, sinking down, sinking down,
When I was etc.
When I was sinking down beneath God's righteous frown,
Christ laid aside his crown, for my soul, for my soul,
Christ, etc.

Ye winged Seraphs fly, bear the news, bear the news;
Ye winged, etc.
Ye winged seraphs fly, like Comets thro' the sky,
Fill vast eternity, with the news, with the news,
Fill, etc.

To God and to the Lamb, I will sing, I will sing;
To God, etc.
To God and to the Lamb, and to the great I AM
While millions join the theme, I will sing, I will sing,
While, etc.

Ye sons of Zion's King, join the praise, join the praise,
Ye sons, etc.
Ye sons of Zion's King, with hearts and voices sing,
And strike each tuneful string, in his praise, in his praise,
And strike, etc.

And when from death we're free, we'll sing on, we'll sing on,
And when, etc.
And when from death we're free, we'll sing and joyful be,
And in eternity we'll sing on, we'll sing on,
And in, etc.

And when to that bright world we arrive, we arrive,
And when, etc.,
when to that world we go, free from all pain and woe,
We'll join the happy throng, and sing on, and sing on,
We'll join the happy throng, and sing on.

Some later printings seem to have descended from Mead's version, but most are from Dupuy's.
The text is in an uncommon metre and stanzaic structure, sometimes referred to as the "Captain Kidd" metre because of its use in a ballad "My name was Robert Kidd, when I sailed, when I sailed," which is about the famous pirate executed in 1701.

This text first appeared in an Episcopal hymnal in *MHSS* in the same form as in *The Mennonite Hymnal* (Scottsdale, PA, 1969). That form consisted of sts. 1, 2, 4, and 6 from Dupuy's version, except that in st. 6 "I'll sing on" was used rather than "we'll sing on" and "through eternity" rather than "in eternity." In *Hymns III* the text was abbreviated to three stanzas, st. 1 being constructed from sts. 1 and 2 of earlier versions. Scriptural allusions include Phil. 2:6-11, 1 Jn. 4:9; Rev. 5:6-14, 14:1-8, 19:1-9; Ex. 3:13-14, and Jn. 8:58.


**Music:** A three-part version of the hexatonic tune *Wondrous Love* first appeared in print among the additional tunes in the 1840 printing of *The Southern Harmony* (New Haven, CT), compiled by William Walker (see Example 1). The tune, linked with the text "What wondrous love is this, O my soul," was attributed to "Christopher." In Walker's later book *Christian Harmony* (Philadelphia, 1867), James Christopher of Spartanburg, South Carolina is identified as the arranger of the tune.

This tune and text were soon picked up by several other shape-note books. In some of these books the bass line of the antepenultimate measure was brought into conformity with the bass line of the first full measure of the second phrase. Walker added a counter part in *Christian Harmony* and an "alto by S. M. Denson" was added in J. S. James's *Original Sacred Harp* (Cullman, AL, 1911). A four-part arrangement on two staves in C. H. Cayce's *The Good Old Songs* (Thornton, AK, 1913), which is still used among Primitive Baptists, incorporates yet another alto part.

A different arrangement of the tune is included in William Hauser's *Olive Leaf* (Wadley, GA, 1878). This version is printed on two staves with the melody in the treble in a book still used among Primitive
What wondrous love is this

Baptists, John R. and J. Harvey Daily’s Primitive Baptist Hymn and Tune Book (Indianapolis, 1902). A harmonization that is somewhat close to this was included in the “Supplement” in the Southern Methodist Hymn and Tune Book (Nashville, 1889).

Wondrous love first entered an Episcopal hymnal in MHSS where it was printed with an accompaniment by Carlton R. Young from the Methodist Hymnal (Nashville, 1964). In Hymns IV it was printed with an accompaniment by Alastair Cassels-Brown and with the three-part harmonization, with the melody in the tenor, from William Walker’s Southern Harmony. In HS2 the rhythm of measure seven has been altered from a whole note followed by a half rest as found in most older sources of this tune, including Southern Harmony. The Hymnal 1982 prints both William Walker’s harmonization and the accompaniment by Carlton R. Young. Guitar chords are also provided.

MH

440 Blessed Jesus, at thy word

Music: LIEBSTER JESU

The tune to which this text is matched was originally associated with a baptismal text with the same opening line, “Liebster Jesu, wir sind hier.” Its translation first appeared in an Episcopal publication in H40 matched with this tune.

Words: The German hymn “Liebster Jesu, wir sind hier” written by Tobias Clausnitzer was first published (anonymously) in Frommer Christen Betendes Hertz und Singender Mund (Altdorf, 1663) under the title “Before the Sermon.” Clausnitzer’s point of departure is found in the words of Cornelius to Peter in Acts 10:33: “So now all of us are here in the presence of God to listen to all that the Lord has commanded you to say” (NRSV). There is also an allusion to the Sursum corda in the first stanza, “dass die Herzen von der Erden/Ganz zu dir gezogen werden” (“that our hearts from the earth are wholly drawn to thee”), which is lost in the English version. In the second line of st. 3 there is a more direct quotation from the Nicene Creed. The translation is substantially that of Catherine Winkworth, which first appeared in the second series of her Lyra Germanica (London, 1858)