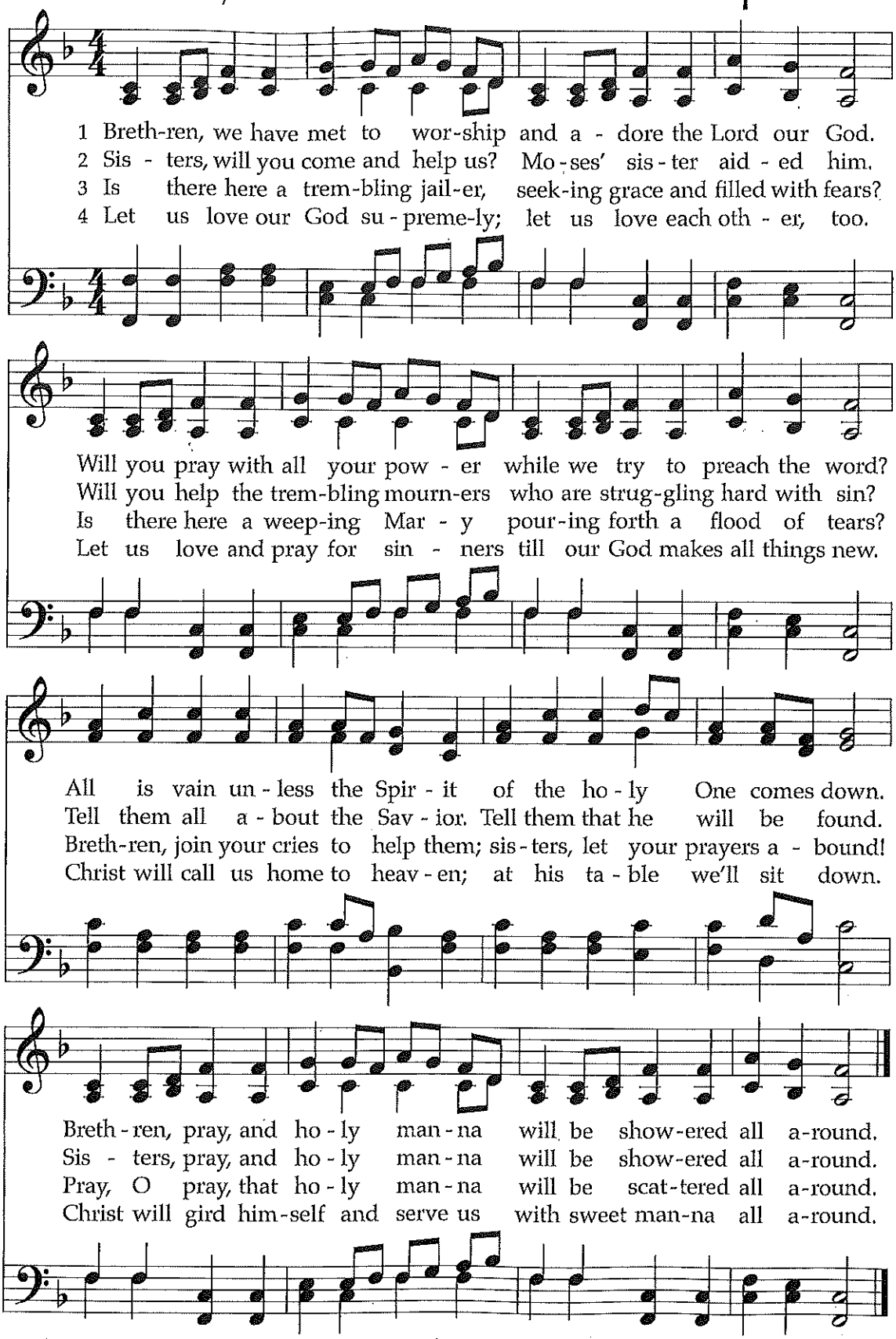
Brethren, We Have Met to Worship 396



This hymn comes out of the early 19th-century southern camp meeting experience, where believers were invited to pray for new converts, often likened to biblical characters such as Paul's jailer (Philippians 1:12–13). As its name shows, the five-note tune was created for this text.

TEXT: George Atkins, 1819, alt.
MUSIC: *Columbian Harmony,* 1825; harm. Alfred V. Fedak, 2011
Music Harm. © 2011 Alfred V. Fedak

HOLY MANNA
8.7.8.7.D
(alternate harmonization, 509)

Spirit of God, Descend upon My Heart 688



This reflection on Galatians 5:25 was written by a literary Anglican clergyman whose preaching drew people of many social classes to one of the formerly poorer London churches. The tune was created for "Abide with Me" (no. 836) but more often appears with the present text.

TEXT: George Croly, 1867
MUSIC: Frederick Cook Atkinson, 1870

MORECAMBE
10.10.10.10

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

606 Praise God, from Whom All Blessings Flow

Doxology

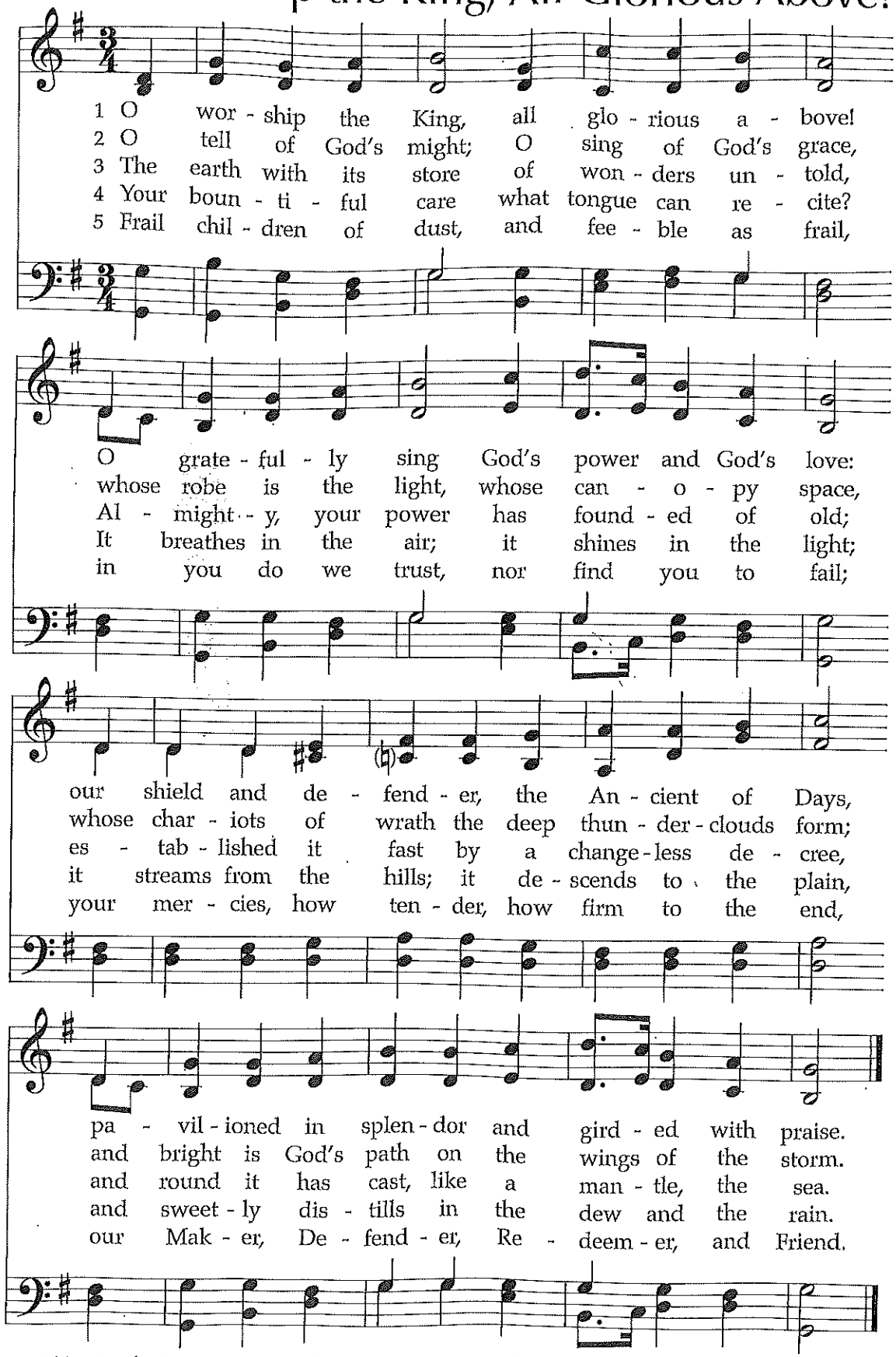


*Or "God"

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

OLD HUNDREDTH
LM

41 O Worship the King, All Glorious Above!



Addressing the first two stanzas to the singers of the hymn and the last three to God, this free paraphrase of Psalm 104 recasts the psalmist's imagery with baroque verve. Though it was first published in England, the tune has been more popular in North America than there.

TEXT: Robert Grant, 1833, alt.
MUSIC: Joseph Martin Kraus, 1784, alt.

LYONS
10.10.11.11