A LINGUISTIC ANALYSIS OF THE LYRICS OF FREQUENTLY
SUNG HYMNS OF THREE PROTESTANT CONGREGATIONS

A Monograph
Presented to
The Faculty of the Department of English
Morehead State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Marjorie A. B. Thompson
January 1972
Accepted by the faculty of the School of Music, Morehead State University, in partial fulfillment of the requirements for the Master of Arts degree.

Director of Monograph

Master's Committee: [Signature], Chairman

March 20, 1972 (Date)
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. NATURE OF THE MONOGRAPH</td>
<td>1</td>
</tr>
<tr>
<td>Procedure</td>
<td>3</td>
</tr>
<tr>
<td>Previous Work in the Field</td>
<td>6</td>
</tr>
<tr>
<td>Purpose and Specific Elements to be Proven</td>
<td>7</td>
</tr>
<tr>
<td>Definitions</td>
<td>9</td>
</tr>
<tr>
<td>2. DIACHRONIC REVIEW OF THE PROTESTANT EPISCOPAL, METHODIST AND BAPTIST</td>
<td>11</td>
</tr>
<tr>
<td>3. THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE PROTESTANT EPISCOPAL CHURCH</td>
<td>17</td>
</tr>
<tr>
<td>Sensorial Appeal</td>
<td>19</td>
</tr>
<tr>
<td>Verbal Appeal to the Intellect</td>
<td>45</td>
</tr>
<tr>
<td>Associative Emotive Appeal</td>
<td>59</td>
</tr>
<tr>
<td>4. THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE UNITED METHODIST CHURCH</td>
<td>64</td>
</tr>
<tr>
<td>Sensorial Appeal</td>
<td>65</td>
</tr>
<tr>
<td>Verbal Appeal to the Intellect</td>
<td>86</td>
</tr>
<tr>
<td>Associative Emotive Appeal</td>
<td>100</td>
</tr>
<tr>
<td>5. THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE AMERICAN BAPTIST CHURCH</td>
<td>104</td>
</tr>
<tr>
<td>Sensorial Appeal</td>
<td>105</td>
</tr>
<tr>
<td>Verbal Appeal to the Intellect</td>
<td>125</td>
</tr>
<tr>
<td>Associative Emotive Appeal</td>
<td>137</td>
</tr>
<tr>
<td>6. Summary</td>
<td>141</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY ................................................................. 145
APPENDIXES ................................................................. 146
A. Robson's Summary of Phonetic Values .................. 147
B. Glossary ................................................................. 148
C. Hymns Found in Study ............................................. 163
Chapter 1

NATURE OF THE MONOGRAPH, PROCEDURE, PREVIOUS WORK, PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN, AND DEFINITIONS

NATURE OF THE MONOGRAPH

The purpose of this monograph is to make a linguistic analysis of the lyrics of the most frequently sung hymns from three Protestant congregations selected to represent three denominations grouped according to the degree formal liturgy has influenced the interpreting of the Scriptures and the establishing of practices in the worship service. No attempt is made to interpret the various dogma; the writer's attempt is merely to examine the lyrics of the hymns sung to determine whether liturgical points of difference have been recorded in them.

Grouping of the Protestant denominations into categories of highly-structured, moderately-structured, and non-structured is done from the layman's point of view. The basis for these groups, one of general knowledge and general research, is not intended to reflect anything other than the broadest of layman's knowledge concerning the general use of theological treaties in establishing significant dogma and ritual characteristics. The more such resources a denomination
has and the more effect these resources have in the ritual of the worship service, the more structural the denomination was classified. It is understood, of course, that any given congregation might vary from the theoretical structure of its denomination, but since the groups were very generally determined, representation within a group is not so narrowly defined that individual differences within denominationally accepted congregations would be so important as to make the congregation atypical for purposes of this study.

It is important to remember here that preference of hymns may at times be based on the rhythm or lyric appeal of a certain tune, or on the particular musical ability of a given congregation; however, these variables operate within all denominations. Since all hymns are selected from the authorized hymnals of the three denominations, the linguistic significance of the particular lyrics used should be equally valid for this study regardless of the tune.

The main concern of the writer will be to examine the lyrics from the point of view of sensorial appeal, verbal appeal to the intellect, and associative emotive appeal. On the assumption that churches with the most formalized dogma will be the more intellectualized and consequently the more highly-structured, while those with the least formal dogma will be the least intellectualized and consequently the least structured, the work done will center on relating the lyric tones of the selected hymns to the tone character-
istic of the church chosen. In order to assess each of these kinds of appeal, work done by Ernest H. Robson in *The Orchestra of the Language*,¹ linguistic knowledge as to the kinds of verbs appealing to the intellect, and work done by Samuel Reiss in *Language and Psychology*² will be used as standards.

**PROCEDURE**

This monograph is developed in six chapters. Chapter 1 details the nature of the work, emphasizing the fact that the study is of a descriptive nature rather than interpretive. Other points discussed are the basis for grouping the denominations in terms of structure, the examination of the lyrics of the selected hymns to determine whether doctrinal influences are reflected in them, and the possibility of some musical influences on hymn choice. The first chapter also deals with the primary concern of the writer which is to examine the lyrics from the point of view of sensorial appeal, verbal appeal to the intellect, and associative emotive appeal.

Chapter 1 also deals with the procedure to be followed in the development of the monograph and a description of the previous work done in the field of hymn tone and lyric anal-


ysis. Moreover, the purpose of the monograph and the specific elements to be proven are analyzed in this chapter. Definitions of key terms are provided in the first chapter in order to clarify operative concepts.

Chapter 2 deals with the relationships overall among the three churches chosen to stand for the three divisions ranging from the highly-, to moderately-, to non-structured. A diachronic review of the representative denominations is included, with attention drawn to individual characteristics which might reasonably be expected to be reflected in the language of the hymns of each group.

Chapter 3 relates the specifics of the hymns of the congregation representing the most formalized church, the Protestant Episcopal. The hymns to be studied, all found in The Hymnal of the Protestant Episcopal Church in the United States of America,³ are "Father Eternal, Ruler of Creation;"⁴ "God of Grace and God of Glory;"⁵ "O Sion, Haste;"⁶ "Praise My Soul


⁴Ibid., Lyric by Geoffrey Shaw, 1925, Tune: Langham, No. 532.

⁵Ibid., Lyric adopted from Friedrich Filitz, 1847, and Harry Emerson Fosdick, 1930, Tune: Manheim, No. 524.

⁶Ibid., Lyric by James Walch, 1876, Tune: Tidings, No. 261.
the King of Heaven;"7 and "For All the Saints."8 These hymns were randomly selected from those sung during regular Sunday morning services four or more times during the 1970 calendar year. The chapter is subdivided into three parts: part one will present the material pertinent to sensorial appeal, part two will present that pertinent to verbal appeal to the intellect, and part three that pertinent to associative emotive appeal.

Chapter 4 relates the same information for the five most frequently sung hymns of the congregation representing the moderately-structured denomination, the United Methodist Church. The hymns, all found in The Hymnal,9 are "Joyful, Joyful, We Adore Thee;"10 "The Church's One Foundation;"11 "God of Grace and God of Glory;"12 "Are Ye Able?"13 and "I Sing th' Almighty

7The Hymnal of the Protestant Episcopal Church, Lyric by John Goss, 1869, Tune: Lauda Anima, No. 262.
8Ibid., Lyric by Joseph Barnby, 1868, Tune: Sarum, No. 126.
10Ibid., Lyric by Henry Van Dyke, 1907, Tune by Ludwig Van Beethoven, 1824, No. 10.
11Ibid., Lyric by Samuel J. Stone, 1866, Tune by Samuel S. Wesley, 1864, No. 314.
12Ibid., Lyric by Harry Emerson Fosdick, 1930, Tune by John Hughes, 1907, No. 246.
13Ibid., Lyric by Earl Marlatt, nd, Tune by Harry Mason, nd, No. 413.
The chapter is subdivided into three parts following the same pattern as Chapter 3.

Chapter 5 relates the same information for the five most frequently sung hymns of the congregation representing the non-structured church, the American Baptist Church. The hymns, all found in Christian Worship -- A Hymnal,¹⁵ are "Joyful, Joyful, We Adore Thee;"¹⁶ "When I Survey the Wondrous Cross;"¹⁷ "Blest Be the Tie That Binds;"¹⁸ "Dear Lord and Father of Mankind;"¹⁹ and "Where Cross the Crowded Ways of Life."²⁰ The chapter is divided into the same three-part structure as Chapters 3 and 4.

Chapter 6 is a summary of the conclusion drawn from the analytical study at hand.

PREVIOUS WORK IN THE FIELD

After investigating the availability of works connected with the subject matter of this monograph in such works as

¹⁴ The Hymnal, Lyric by Isaac Watts, 1715, Tune by Alexander Reinagle, 1830, No. 56 pp.


¹⁶ Ibid., Lyric by Henry Van Dyke, Tune: Hymn to Joy, No. 95.

¹⁷ Ibid., Lyric by Isaac Watts, Tune: Hamburg, No. 228.

¹⁸ Ibid., Lyric by John Fawcett, Tune: Dennis, No. 476.


²⁰ Ibid., Lyric by Frank Mason North, Tune: Germany, No. 519.
Monographs, Dissertations, and Books in Print, and through correspondence with the Hymn Society of America, I found no evidence that a work of this nature has been developed. However, there are efforts of earlier works that hinted at certain aspects of this project. Notable among these is Harold Vetter's *Language Behavior and Psychopathology*. Also interest has been indicated by such works as Madeleine Marshall's *The Singer's Manual of English Diction*, Samuel Reiss's *Language and Psychology*, and Ernest M. Robson's *The Orchestra of the Language*. Two articles were received from Mr. J. Vincent Higginson of the Hymn Society of America which have appeared in the Society's publication *The Hymn*, "Christian Theology and Hymnody" and "Thoughts About Words." Only previous work dealing specifically with sound and meaning of words are considered as previous works in relation to this study.

**PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN**

The explication of the purpose of this monograph is realized through a threefold approach. The first approach...

---


23 *The Hymn*, (New York: The Hymn Society of America, Inc.), Published Quarterly.


tests the lyrics of the selected hymns for sensorial appeal in terms of the work done by Ernest M. Robson in *The Orchestra of the Language*. Each sound is related to Robson's numerical tables of relative striking power values and relative mean times in seconds for the average native speaker of general American speech. Dividing the total striking power of the hymn by the total relative mean time in seconds establishes the intensity of the sensorial appeal according to Robson. The second approach is to test the same lyrics for verbal appeal to the intellect. Linguistic knowledge as to the structural techniques so appealing is the basis for this section. The third approach is based on the work of Samuel Reiss in *Language and Psychology* and deals with a test of associative emotive appeal for the lyrics.

On the assumption that churches with the most formalized dogma are the more intellectualized and those with the least formal dogma are the least intellectualized, the work centers on relating the lyric tones of the selected hymns to the tone characteristic of the churches chosen. Furthermore, on the understanding that the three churches are not representative of isolated entities, but of groups contrasted on a continuing scale of degree, attention is given to evidence which shows the lyrics of the moderately-structured group as a bridge between the linguistic extremes anticipated when the highly- and non-structured lyrics are contrasted.

---

26 Robson, op. cit., pp. 146-151.
DEFINITIONS

The terminology used in this monograph is somewhat technical; therefore, it is necessary to define certain terms in order to avoid a misunderstanding of the concepts employed. From Ernest Robson are borrowed several definitions as used in his text since application of his work is used in this study. **Striking power** is the capacity of syllables and words to command auditory attention.  

**Tone in a word** is mainly the tones of its vowels.  

**Relative mean time** is the average duration of sounds spoken in general American speech at a rate of 148 words per minute. When added together these bits of sound become words and phrases with a continuity in time. These definitions are applied as general conclusions by the writer. Although no use is made of electronic or mechanical equipment, nor of laboratory facilities, every effort to be consistent in sounding normal singing pronunciations when applying these definitions is practiced.

From Samuel Reiss come the definitions operative in applying his concepts to the study. **Idea-association** is the intensive though predominately unconscious activity of creating words plus their meanings in such a way that the existence of such entities as "ideas" existing apart from

---

27 Robson, op. cit., p. 43.

28 Ibid., p. 52.

29 Ibid., p. 63.
any language that is used to formulate or convey them is conceived. "Meaning constitutes a psychological entity having its own characteristics which can be discussed apart from any connection with words or sentences. While closely associated with words it is not in some way contained in the words." Again the definitions are applied as consistently as possible, but without laboratory assistance.

A hymn is defined for purposes of this paper as any of those songs of a particular Christian denomination selected for inclusion in an authorized collection of songs, responses, and readings for use by the congregation while participating in an established worship service of that particular group.

SUMMARY

This monograph, concerned with the linguistic study of the lyrics of selected hymns, is analytical rather than interpretive. The hymns are randomly selected from those most frequently sung by Protestant congregations. These congregations, also randomly selected, represent the three liturgical divisions of highly-structured, moderately-structured, and non-structured.

30 Reiss, op. cit., p. 262.
31 Ibid., op. cit., p. 263.
Chapter 2

DIACHRONIC REVIEW OF THE PROTESTANT EPISCOPAL,
METHODIST, AND BAPTIST WITH
ATTENTION TO INDIVIDUAL
CHARACTERISTICS

The Protestant Episcopal, United Methodist, and American
Baptist denominations have at least two points in common.
Historically, all three have entered our culture through an
English background, although the Baptist denomination origin-
ated in Germany and then was introduced into England in the
teachings of John Smythe. The Protestant Episcopal Church in
the United States was so named in 1783, giving an acceptable
name to the established, faithful following of the Church of
England, a name necessitated by the nation's political change
of status following the Revolutionary War. The Methodists
were born in the daily religious practice of a small group
of Oxford University students who were members of the Church
of England. Later these students, named Methodists because
of their methodical mode of worship, left the established
church and practiced as an independent denomination. While
the established church was brought to America automatically
by the early explorers -- as early as A. D. 1578, Francis
Fletcher, Chaplain of the Church of England, read a prayer
and planted a cross while Sir Francis Drake was claiming land for Queen Elizabeth I in the area now called California -- both the Methodists and Baptists came seeking a less hostile environment than England extended to them. Today these three denominations are considered by layman's standards as representative bodies of three degrees of liturgical formality which might be expressed in the terms highly-structured, moderately-structured, and non-structured.

The Protestant Episcopal Church enjoyed an early and sheltered beginning in the Colonies as the transplanted Church of England. Prior to the Revolutionary War, the membership in the colonies grew rapidly and the effects of a serious and increasingly independent following could be seen. As early as 1702 there were about fifty Anglican clergymen working from the Carolinas to Maine. The Revolutionary War almost destroyed the Colonial Church of England; however, loyalty to the episcopacy did survive the devise influences of the period and in 1783, at the Annapolis, Maryland, conference, the name Protestant Episcopal was adopted -- "Protestant to distinguish the group from the Church of Rome and Episcopal to distinguish from the Presbyterians." Long established and sheltered, the Church of England continues in the Protestant Episcopal Church in the United States of America.

The Episcopal Church is historically viewed by laymen as formal in nature. This idea of formality is undoubtedly the

---

result of the universality of established practices, the
notion of church discipline, and traditional language usage.
"The church expects of all its members loyalty to the doc-
trine, discipline and worship of the one holy Catholic Apos-
tolic Church, in all essentials, but allows great liberty in
nonessentials." Among the essentials must be the liturgical
worship, a distinguishing feature whether of "high" or "low"
order. The worship has its roots in the liturgy of the Church
of England and still preserves the canticles and collects of
centuries of practice.

The Methodist denomination began as a way of practice of
daily religious life by a small group within the Church of
England. In 1729, John and Charles Wesley and George White-
field were students at Oxford University. They were diligently
methodical in their prayer and Bible reading. They set aside
stated times for these purposes. They talked of the need for
"justification before sanctification." And they moved from
the campus to preach among the masses. Their practices were
jeered at by their classmates and ultimately the participants
were shut out of the Church of England because of their in-
creasingly fervent worship. John Wesley preached an evangel-
istic message in the streets, barns, and in the private homes
while Charles wrote hymns of the revival. "Between 1739 and
1744 the organizational elements of Methodism were institu-
ted in England. Although the first overseas Methodist society

33Mead, op. cit., p. 189.
was formed in New York in 1766, as early as 1735 there is record of more than 3100 Methodists in the Colonies. In 1784 at the Christmas Conference held at Baltimore, the Methodist Episcopal Church adopted "the Sunday Service, an abridgment of the Book of Common Prayer." Both worship and liturgy are based upon the English prayer book with modifications.

Less staid than its Church of England heritage, the Methodist movement undoubtedly flourished because of its revivalistic flavor and method, its camp meetings and the itinerant ministry of its circuit riders. Doctrinal quarrels have been noticeably absent and historically the Methodists "have never built theological fences or walls to keep anyone out." The Methodist Church is one of vitality, not strict in theology, evangelistic and of a social passion that indicates action stemming from the heart rather than the head. From the beginning the Methodist emphasis has been one of attention to the personal doing of the religious act, to the method of behavior, to brotherhood and friendliness rather than strict theological interpretation. The vitality of the Methodists, pioneering in a rugged sense, might reasonably be expected to reflect itself in a vitalized and rugged use of language.

---

34 Mead, op. cit., p. 152.  
36 Ibid., p. 154.  
37 Ibid., p. 156.
The Baptist Church, of German origin, was first organized in England in 1609. The denomination's first champion in the Colonies was Roger Williams, a Separatist who fled official persecution for his preaching against the authority of magistrates. He became a Baptist and established the Providence Church in 1639 with the Scriptures as the sole authority for man's faith and practice. Baptists believe in the inspiration and validity of the Scriptures, the Lordship of Christ, in a complete separation of church and state with the Christian religion left to the free conscience of everyone. "The Bible is the foundation of their belief; the individual conscience, the interpreter of the Bible." All local churches are independent of the others; all members are also completely independent of the others, yet bound together by certain principles and doctrines all generally based on a concept of competency of the individual in matters of faith. A highly individualistic group, the Baptist Church has no compelled form or doctrine. "The members are bound together by an amazingly strong 'rope of sand' in a great common allegiance to certain principles and doctrines." The strongly independent nature of the Baptist is undoubtedly expressed in the lyrics of his preferred hymns.

Hymn singing has traditionally been an important part of the Protestant Christian worship service. Within the Episcopal,

---

38 Mead, op. cit., p. 36.
39 Ibid., p. 32.
Methodist, and Baptist services regular use of hymns by the congregation is historically established, allowing participation by the congregation. As these three denominations are representative of very different emphases in the Protestant theology, their differences in hymn choices and preferences are interesting and provocative. The lyrics of these hymns are part of the total literature of the various churches. Their messages appeal to the worshipers sensorially, verbally, and emotionally. A linguistic analysis of the lyrics of the most frequently sung hymns of the representative Protestant churches in an attempt to relate the lyric tones of the selected hymns to the tone characteristic of the chosen church will be pursued in this study.
Chapter 3

A THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE PROTESTANT EPISCOPAL CHURCH: SENSORY APPEAL, VERBAL APPEAL TO THE INTELLECT, ASSOCIATIVE EMOTIVE APPEAL

INTRODUCTION

The hymns sung by the congregation of Christ Episcopal Church at Dayton, Ohio, during the 1970 calendar year were determined from the records in the church office. From those hymns sung four or more times during the year, five were chosen by random selection as representative of the congregation and hence of the denomination. These hymns, all found in the authorized hymnal of the denomination were examined for their intensity of sensorial appeal, their verbal appeal to the intellect, and their associative emotive appeal.

In order to objectify the data relative to the intensity of sensorial appeal, the principles as presented by Ernest M. Robson in The Orchestra of the Language were applied. By measuring the phonemic values of the lyrics and referring to Robson's Summary of Phonemic Values (Fig. 1) each sound was assigned a relative striking power. The relative striking power values were added to-
gether for the sounds in a word, or occasionally for an elided word composed of two separate words normally run together in a given hymn, so that the relative striking power of each word is determined. Next, the relative mean time in seconds was assigned for each sound, again according to Robson's Summary. The relative mean times in seconds were also added together, giving a total relative mean time in seconds for each word. For example, the word Lord was first divided into four separate sounds: / l /, / o /, / r /, / d /. According to Robson, these sounds have a relative striking power of 5 + 29 + 8 + 2 or a total value of 44. The same sounds have a relative mean time in seconds of .07 + .17 + .07 + .07 or a total relative mean time of .38 seconds. To determine the intensity of the sensorial appeal of the word Lord, the total relative striking power of the word (44) is divided by the total relative mean time in seconds (.38) establishing the intensity of the word at 115.78. The bits of sound composing the individual words continue through time to a point of major punctuation since these devices signal the end of an image.

A complete glossary of the words included in the fifteen hymns of this study is included in the Appendix to the Monograph. Each word is listed alphabetically and shows both the relative striking power and the relative mean time in seconds for the word as it stands alone. The intensity is not included for each word since only completed images were used for the final calculations. In some instances the par-
ticular placement of a word in relation to preceding or following sounds caused an adjustment in the pronunciation of that word so that in a particular image a word may have been assigned values that differ somewhat from those found in the glossary. The glossary serves as a complete and reasonably accurate reference to the values that have been placed on each word. It will not serve as an accurate guide for someone whose pronunciation patterns, especially of vowel sounds, differs markedly from those of the writer; however, the glossary is not intended to reflect anything other than the application of Robson's principles to these lyrics.

SENSORIAL APPEAL

In order to show clearly the assignment of both the relative striking power values and the relative mean times in seconds, each hymn is reproduced with wide spacing to allow for the inclusion of the figures for both values. The figure above each word is the total relative striking power value for the sounds of that word. The figure below each word is the total relative mean time in seconds for that word.
Episcopal # 282 - Verse 1

<table>
<thead>
<tr>
<th>41</th>
<th>33</th>
<th>35</th>
<th>18</th>
<th>31</th>
<th>29</th>
<th>56.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praise my soul, the King of Heaven;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.45</td>
<td>.34</td>
<td>.36</td>
<td>.14</td>
<td>.28</td>
<td>.25</td>
<td>.45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>23</th>
<th>27.5</th>
<th>31</th>
<th>33</th>
<th>63</th>
<th>38</th>
</tr>
</thead>
<tbody>
<tr>
<td>To His feet thy tribute bring;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.29</td>
<td>.31</td>
<td>.36</td>
<td>.29</td>
<td>.59</td>
<td>.45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>.73</th>
<th>34.5</th>
<th>78</th>
<th>96</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ransomed, healed, restored, forgiven,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.71</td>
<td>.38</td>
<td>.69</td>
<td>.91</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>105</th>
<th>27.5</th>
<th>63</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evermore His praises sing:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.87</td>
<td>.31</td>
<td>.66</td>
<td>.38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>90</th>
<th>90</th>
<th>41</th>
<th>18</th>
<th>116</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alleluia! Alleluia! Praise the everlasting King.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.74</td>
<td>.74</td>
<td>.45</td>
<td>.14</td>
<td>1.05</td>
<td>.28</td>
</tr>
</tbody>
</table>

The intensities of the sensorial appeal of the images in Verse One are computed to each point of major punctuation. Line One has an intensity of 107.74; Line Two has an intensity of 94.10. Lines Three and Four are computed as a single image and has an intensity of 97.76. Line Five is computed as three images. The first two are the single words "Alleluia," each having an intensity of 121.62; the last image is 107.29.
Episcopal # 282 - Verse 2

41 28.5 38 27.5 56 33 55
Praise Him for His grace and favor
.45 .33 .36 .31 .63 .31 .58

23 47 59 27 66
To our fathers in distress;
.29 .39 .70 .24 .64

41 28.5 34 18 33 31 50
Praise Him still the same as ever,
.45 .33 .33 .14 .48 .31 .41

35 23 37 33 36 23 34
Slow to chide, and swift to bless:
.36 .29 .36 .31 .45 .29 .43

90 90
Alleluia! Alleluia!
.74 .74

99 27 27.5 87
Glorious in His faithfulness.
.84 .24 .31 1.08

The intensities of the sensorial appeal of the images in Verse Two are computed with Lines One and Two for the first image, totaling 95.79; Lines Three and Four are the next image and they compute as an intensity of 92.41. Line Five again is treated as three images. "Alleluia," repeated twice for two images, 121.62, and the last image of Verse Two is an intensity of 97.37.
Episcopal # 282 - Verse 3

94 27.5 36 33 40 29
Fatherlike He tends and spares us;
.94 .24 .45 .31 .45 .24

35 47 35 41 27.5 34
Well our feeble frame He knows;
.26 .39 .48 .55 .24 .38

27 27.5 34.5 27.5 65 38 29
In His hand He gently bears us,
.24 .31 .34 .24 .62 .43 .24

65 29 40 34 47 33
Rescues us from all our foes.
.71 .24 .45 .24 .39 .51

90 90 68 32 27.5 54 38
Alleluia! Alleluia! Widely yet His mercy flows.
.74 .74 .60 .26 .31 .58 .50

The intensities of the sensorial appeal of the images in Verse Three follow the same pattern as those in Verse One. Line One is an image with an intensity of 98.67; Line Two is an image with an intensity of 95.43. Lines Three and Four are an image of 100.10 intensity. Line Five has three images. Two of these are 121.62, while the last image of the hymn is an intensity of 97.56. Total intensity for this hymn is 100.44.
Because of the length of the lines in the following hymn, an underhung indentation is used to facilitate spacing for easier reference and clarity.

**Episcopal # 524 - Verse 1**

<table>
<thead>
<tr>
<th>33</th>
<th>29</th>
<th>56</th>
<th>33</th>
<th>33</th>
<th>29</th>
<th>70</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>24</td>
<td>63</td>
<td>31</td>
<td>36</td>
<td>24</td>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>31</th>
<th>33</th>
<th>35</th>
<th>30</th>
<th>33</th>
<th>49</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>29</td>
<td>28</td>
<td>26</td>
<td>29</td>
<td>41</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>38</th>
<th>36</th>
<th>67</th>
<th>63</th>
<th>67</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>41</td>
<td>57</td>
<td>72</td>
<td>55</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>38</th>
<th>24.5</th>
<th>19</th>
<th>23</th>
<th>99</th>
<th>54</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>24</td>
<td>26</td>
<td>29</td>
<td>34</td>
<td>58</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>45</th>
<th>29</th>
<th>63</th>
<th>45</th>
<th>29</th>
<th>57</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>24</td>
<td>64</td>
<td>50</td>
<td>24</td>
<td>58</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>38</th>
<th>18</th>
<th>60</th>
<th>29</th>
<th>29</th>
<th>47</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>14</td>
<td>72</td>
<td>24</td>
<td>31</td>
<td>39</td>
</tr>
</tbody>
</table>

The intensities of sensorial appeal for this hymn are divided by the points of major punctuation so that Line One
is the first complete image with an intensity of 108.33; Line Two, however, is two separate images, the first of an intensity of 101.12 and the second an intensity of 96.80. Line Three is computed at an intensity of 100.62.

Episcopal #524 - Verse 2

33 18 31.5 29 57 37 29 45
Lo, the hosts of evil round us Scorn

33 43 65 27.5 36
thy Christ, assail his ways!
.29 .66 .70 .31 .43

40 18 52 34 38 31.5 31 29
From the fears that long have bound us
.45 .14 .55 .38 .38 .36 .53 .24

36 47 42.5 23 31 33 41
Free our hearts to faith and praise:
.36 .39 .45 .29 .46 .31 .45

45 29 63 45 29 57
Grant us wisdom, grant us courage,
.50 .24 .64 .50 .24 .58

38 18 59 29 32 33
For the living of these days.
.36 .14 .57 .24 .38 .43
Each line of Verse Two is a complete image. Line One has an intensity of 96.41; Line Two has an intensity of 91.81; and Line Three ends the verse with the strongest intensity of the three, 98.96.

Episcopal # 542 - Verse 3

<table>
<thead>
<tr>
<th>Line</th>
<th>49</th>
<th>33</th>
<th>75</th>
<th>78</th>
<th>63</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse</td>
<td>Cure thy children's warring madness,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>.38</td>
<td>.29</td>
<td>.76</td>
<td>.64</td>
<td>.67</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>47</td>
<td>42</td>
<td>23</td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>Bend our pride to thy control;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>.43</td>
<td>.39</td>
<td>.38</td>
<td>.29</td>
<td>.29</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>47</td>
<td>70</td>
<td>62</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Shame our wanton, selfish gladness,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>.48</td>
<td>.39</td>
<td>.62</td>
<td>.67</td>
<td>.74</td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>27</td>
<td>31</td>
<td>33</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Rich in things and poor in soul.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>.36</td>
<td>.24</td>
<td>.50</td>
<td>.31</td>
<td>.26</td>
</tr>
<tr>
<td></td>
<td>45</td>
<td>29</td>
<td>63</td>
<td>45</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Grant us wisdom, grant us courage,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>.50</td>
<td>.24</td>
<td>.64</td>
<td>.50</td>
<td>.24</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>31</td>
<td>29</td>
<td>33</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>Lest we miss thy kingdom's goal.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>.33</td>
<td>.24</td>
<td>.36</td>
<td>.24</td>
<td>.73</td>
</tr>
</tbody>
</table>
Again each of the three lines is a complete image. Line One of Verse Three has an intensity of 108.02. Line Two has an intensity of 97.10 and Line Three has an intensity of 99.40.

Episcopal # 542 - Verse 4

30 47 31 31 65 65
Set our feet on lofty places;
.31 .39 .29 .55 .55 .67

28 47 40 34 57 31 28
Gird our lives that they may be
.36 .39 .48 .38 .46 .34 .29

79 32 34 81 74
Armoured with all Christ-like graces
.70 .31 .24 1.02 .84

27 18 35 23 30 31 36
In the fight to set men free.
.24 .14 .43 .29 .31 .36 .36

45 29 63 45 29 57
Grant us wisdom, grant us courage,
.50 .24 .64 .50 .24 .58

34 31 35 34 34 40 29
That we fail nor thee.
.38 .24 .41 .31 .41 .31 .24
Although Verse Four has three images, they do not coincide with the lines as the previous verses have. In this case, the first image is the first half line, and it has an intensity of 104.67. The next image begins with the last half of Line One and continues through all of Line Two. This image has an intensity of 96.35. The intensity of the last image rises again somewhat to the level of 101.00. The overall intensity of the entire hymn is 99.62.

The longest of the Episcopal Hymns to be studied is Hymn #126, "For All the Saints." There are eight verses, divided into differing image patterns. Each verse has four lines. In Verses One, Three, Five, and Eight, there are only two images. In each of these cases Lines One, Two, and Three are the first image, while Line Four is the second. Verses Two, Four, and Six are each of four images, one for each line. Verse Seven differs from the others in that it has five images in the four lines. Line One of Verse Seven is subdivided into two points of major punctuation. The first of these major phrases is an exclamatory expression contributing to the high level of emotive intensity found within the verse and within the entire hymn. Not only is this the longest of the Episcopal hymns included in the study, it is also the most intense of the five. It sustains this high degree of intensity more than any of the others in this group. Another interesting feature is that this hymn also has the lowest single image recorded for this group and for the study.
Episcopal # 126 - Verse 1

<table>
<thead>
<tr>
<th>38</th>
<th>34</th>
<th>18</th>
<th>38</th>
<th>21.5</th>
<th>40</th>
<th>51</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>For all the saints, who from their</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.36</td>
<td>.24</td>
<td>.14</td>
<td>.60</td>
<td>.24</td>
<td>.45</td>
<td>.36</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>61</th>
<th>58</th>
</tr>
</thead>
<tbody>
<tr>
<td>labors rest,</td>
<td></td>
</tr>
<tr>
<td>.72</td>
<td>.38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>21.5</th>
<th>29</th>
<th>32</th>
<th>23</th>
<th>66</th>
<th>18</th>
<th>35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who thee by faith before the world</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.24</td>
<td>.24</td>
<td>.34</td>
<td>.46</td>
<td>.65</td>
<td>.14</td>
<td>.38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>53</th>
</tr>
</thead>
<tbody>
<tr>
<td>confessed,</td>
</tr>
<tr>
<td>.64</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>33</th>
<th>34</th>
<th>28</th>
<th>53</th>
<th>28</th>
<th>104</th>
<th>37</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thy name, 0 Jesus, be forever blest.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.29</td>
<td>.43</td>
<td>.17</td>
<td>.70</td>
<td>.29</td>
<td>.87</td>
<td>.45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>90</th>
<th>90</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alleluia, Alleluia!</td>
<td></td>
</tr>
<tr>
<td>.74</td>
<td>.74</td>
</tr>
</tbody>
</table>

The first image is Lines One through Three and has an intensity of 95.50. The second image has an intensity of 121.62.
Episcopal #126 - Verse 2

27  25  51  39  51  76
Thou wast their rock, their fortress,
.29  .33  .36  .31  .36  .79

33  51  36
and their might:
.36  .36  .41

27  44  51  66  27  18  35
Thou, Lord, their Captain in the well
.29  .38  .36  .52  .24  .14  .26

34  35
fought fight;
.36  .43

27  27  18  86  72  18  23
Thou, in the darkness drear, the one
.29  .24  .14  .79  .53  .14  .26

31  38
ture light.
.26  .36

90  90
Alleluia, Alleluia!
.74  .74

Verse Two has four images, one for each line of the hymn. The first image has an intensity of 108.96. The second has
an intensity of 113.09 and the third image has an intensity of 112.62. The last line again reaches the level of 121.62.

**Episcopal #126 - Verse 3**

28 31 33 64
0 may thy soldiers, faithful, true, and
.17 .34 .29 .84 .65 .26 .36

37
bold,
.43

35 31 18 39 21.5 64 34
Fight as the saints who nobly fought
.43 .31 .14 .65 .24 .60 .36

30 35
of old,
.29 .31

33 32 32 31 18 58 38
And win, with them, the victor's crown
.31 .31 .31 .33 .14 .59 .43

29 38
of gold,
.24 .43

90
Alleluia, Alleluia!
.74 .74
Verse Three has two images. Lines One through Three, the first image, have an intensity of 93.39; Line Four, the second image, has an intensity of 121.62.

**Episcopal # 126 - Verse 4**

0 blest communion, fellowship divine!

0.17 0.45 0.95 0.74 0.60

We feebly struggle, they in glory shine;

0.24 0.65 0.47 0.46 0.24 0.60 0.46

Yet all are one in thee, for all

0.26 0.24 0.34 0.26 0.24 0.36 0.24

are thine.

0.34 0.41

Alleluia, Alleluia!

0.74 0.74

Verse Four has four images: one image for each line. The intensity of the first image is 102.06. The intensity of the second image is slightly higher at 102.24. The third and fourth images are progressively more intense at 110.92 and 121.62, respectively.
Verse Five has only two images as noted by the major punctuation. The first image is Line One through Line Three and has an intensity of 103.40. Line Four, the second image, again has an intensity of 121.62.
Episcopal # 126 - Verse 6

18  67  59  74  27  18  35
The golden evening brightens in the west;

25  25  23  38  72  59  38
Soon, soon to faithful warriors cometh rest;
   .41  .41  .29  .65  .69  .52  .38

36  27  18  39  29  84  18  37
Sweet is the calm of paradise the blest.

90  90
Alleluia, Alleluia!
   .74  .74

Verse Six has four images, one for each line, repeating the alternating pattern of first two then four images. Line One has an intensity of 102.05. Line Two has the lowest intensity of any image in the entire study, 83.58. Line four, the same refrain as the other verses in this hymn, has the same intensity as the others for this image, 121.62.
Episcopal #126 - Verse 7

32 33 51 43 28 32 55
But lo! there breaks a yet more
.31 .24 .56 .60 .17 .26 .46

99 56
glorious day;
.84 .46

18 39 94
The saints triumphant rise in bright array;
.14 .65 .90 .43 .24 .48 .36

18 31 30 70 50 31 27.5 33
The King of glory passes on his way.
.14 .28 .29 .60 .52 .29 .31 .29

90 90
Alleluia, Alleluia!
.74 .74

Verse Seven has five images because of the special punctuation given within the first line. Line One, containing two images, has intensities of 118.18 and 115.56. Line Two drops in intensity to 97.81. Line Three has an intensity of 106.80; Line Four repeats the intensity of 121.62.
From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost.

Alleluia, Alleluia!

The last verse of this hymn has only two images. Lines One through Three are the first with an intensity of 90.37 and Line Four, the refrain, again reaches 121.62. The total intensity of the hymn computes as 103.05. This hymn contains the extremes of intensity noted in this study and falls slightly higher than the median for all the Episcopal hymns.
Hymn # 532 has five verses which have been computed to determine the intensity of sensorial appeal of each of its images. The hymn has four different patterns to present its images, with only Verses One and Three, each containing a single image, the same.

Episcopal # 532 - Verse 1

56 60 56 29 59
Father eternal, Ruler of creation,
.58 .50 .48 .24 .57

63 29 37 36 27 48 42
Spirit of life, which moved ere form
.52 .24 .41 .43 .48 .29 .50

36 33 was made,
.38 .41

29 18 28 71 68 61
Through the thick darkness cov'ring ev'ry
.36 .14 .31 .64 .59 .43

66
nation,
.70

38 23 37 72 28 28 27 47
Light to man's blindness, be thou our
.36 .29 .55 .91 .17 .29 .29 .39

56
aid:
.46
The entire first verse is a single image. Its intensity of sensorial appeal is 101.47.

Episcopal # 532 - Verse 2

Races and peoples, lo, we stand divided,

And, sharing not our griefs, no joy can share;

By wars and tumults love is mocked,

His conquering cross no kingdom wills to bear:
Verse Two has three images. The first, Lines One and Two has an intensity of 106.18. The next image, Line Three, has an intensity of 99.44; the final image, Line Four has an intensity of 104.25.

Episcopal # 532 - Verse 3

<table>
<thead>
<tr>
<th>73</th>
<th>29</th>
<th>40.5</th>
<th>42</th>
<th>33</th>
<th>32</th>
<th>37</th>
</tr>
</thead>
<tbody>
<tr>
<td>.67</td>
<td>.24</td>
<td>.33</td>
<td>.40</td>
<td>.31</td>
<td>.31</td>
<td>.42</td>
</tr>
</tbody>
</table>

Envious of heart, blind-eyed, with tongues

<table>
<thead>
<tr>
<th>93</th>
</tr>
</thead>
<tbody>
<tr>
<td>.93</td>
</tr>
</tbody>
</table>

confounded,

| 1.03 |

<table>
<thead>
<tr>
<th>66</th>
<th>32</th>
<th>66</th>
<th>34</th>
<th>34</th>
<th>101</th>
</tr>
</thead>
<tbody>
<tr>
<td>.70</td>
<td>.34</td>
<td>.70</td>
<td>.36</td>
<td>.51</td>
<td>.103</td>
</tr>
</tbody>
</table>

Nation by nation still goes unforgiv'n,

<table>
<thead>
<tr>
<th>27</th>
<th>37</th>
<th>33</th>
<th>34</th>
<th>32</th>
<th>79</th>
</tr>
</thead>
<tbody>
<tr>
<td>.24</td>
<td>.36</td>
<td>.31</td>
<td>.31</td>
<td>.34</td>
<td>.86</td>
</tr>
</tbody>
</table>

In wrath and fear, by jealousies surrounded,

<table>
<thead>
<tr>
<th>61</th>
<th>36</th>
<th>53</th>
<th>36</th>
<th>35</th>
</tr>
</thead>
<tbody>
<tr>
<td>.64</td>
<td>.38</td>
<td>.55</td>
<td>.36</td>
<td>.43</td>
</tr>
</tbody>
</table>

Building proud towers which shall not reach

<table>
<thead>
<tr>
<th>23</th>
<th>41.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>.29</td>
<td>.38</td>
</tr>
</tbody>
</table>

to heav'n:

Verse Three has only one image. The intensity of sensorial appeal is 96.74.
Verse Four has three images. The first image, Line One, has an intensity of 96.85; the second image, Line Two, has an intensity of 104.11. The third image, Lines Three and Four, has an intensity of 94.47.
Episcopal # 532 - Verse 5

Verse Five contains two images. Lines One and Two are the first image and have an intensity of 101.18. Lines Three and Four are the second image. They have an intensity of 101.73.

Hymn # 532 has a one line refrain:

Thy kingdom come, 0 Lord, thy will be done.
The intensity of sensorial appeal for the refrain is 110.07, the highest intensity reached in this hymn. The total intensity for Hymn # 532 is 100.59.

The last Episcopal hymn to be studied in relation to intensity of sensorial appeal is # 261. This hymn has four verses and a refrain. Both Verses One and Two have two images while Verses Three and Four have three images each. The refrain also has two images.

**Episcopal # 261 - Verse 1**

```
28  64  34.5  33  .60  36  102
0 Sion, haste, thy mission high fulfilling,
.17  .63  .30  .29  .55  .48  .90

23  36  34  18  20  34  33  27  38
To tell all the world that God is Light;
.24  .28  .24  .14  .28  .36  .36  .26  .36

34  27.5  21.5  33  34  66  27  34  69
That he who made all nations is not willing
.38  .24  .24  .31  .24  .67  .26  .31  .64

23  37  39  53  39  27  36  29
One soul should perish, lost in shades of
.26  .43  .43  .43  .43  .24  .53  .24

36 night:
.43
```
The intensity of sensorial appeal for Lines One and Two, the first image, is 105.33, and that for Lines Three and Four, the second image, is 98.37.

Episcopal # 261 - Verse 2

77 23 61 35 34 33 66
Proclaim to ev'ry people, tongue, and nation
.71 .29 .43 .28 .28 .31 .70

34 33 27 24.5 57 31 33 25 27
That God, in whom they live and move, is
.38 .36 .24 .38 .46 .31 .31 .41 .26

35
Love:
.36

33 30.5 27.5 29 23 32 27.5 39
Tell how he stooped to save his lost
.21 .36 .24 .45 .29 .46 .31 .38

59
creation,
.57

33 32 31 24 34 34 36 31
And died on earth that man might live
.31 .36 .29 .29 .38 .41 .41 .31

34
above.
.38
Verse Two has two images. Lines One and Two have an intensity of 101.31; Lines Three and Four have an intensity of 91.97.

Episcopal # 261 - Verse 3

Give of thy sons to bear the message glorious;

Give of thy wealth to speed them on their way;

Four out thy soul for them in prayer victorious

Till God shall bring his kingdom's joyful day.

56 46
In Verse Three there are three images. The first, Line One, has an intensity of 99.45. The second, Line Two, has an intensity of 103.72; the third image, Lines Three and Four, has an intensity of 101.37.

Episcopal # 261 - Verse 4

27.5 36 46 28 64 48 27 32 28.5
He comes again! O Sion, ere thou meet him,
31 .50 .43 .17 .63 .29 .29 .36 .33

34 34 23 61 40.5 27.5 60 56
Make known to every heart his saving grace;
31 .36 .29 .43 .33 .31 .72 .56

33 21 24.5 27.5 30.5 73 35 23
Let none whom he hath ransomed fail to
26 .26 .38 .24 .36 .81 .41 .29

40 28.5
greet him,
43 .33

29 33 71 47 23 28 27.5 47
Through thy neglect, unfit to see his face.
36 .29 .54 .50 .29 .29 .31 .56

Verse Four has three images. Line One is divided into two separate images. The first has an intensity of 88.31 and the second, which continues through Line Two, has an intensity of 103.39. Lines Three and Four, the last image, have an
intensity of 92.84. The refrain for this hymn has two images. The first line has a complete image and also the beginning of the second image which continues through Line Two.

Episcopal # 261 - Refrain

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>64</td>
<td>38</td>
<td>66</td>
<td>66</td>
<td>30</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>Publish</td>
<td>glad</td>
<td>tidings:</td>
<td>Tidings of peace,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.57</td>
<td>.43</td>
<td>.69</td>
<td>.69</td>
<td>.29</td>
<td>.36</td>
<td></td>
</tr>
</tbody>
</table>

| 66  | 29    | 53  | 99  | 33  | 60  |
| Tidings of Jesus, Redemption, and release. |
| .69 | .24 | .70 | .83 | .31 | .67 |

The intensity of the first image in the refrain is 99.41. The final image of the refrain has an intensity of 97.49. The total intensity of Hymn # 261 is 98.97.

VERBAL APPEAL TO THE INTELLECT

The second attempt at objectification indicates a close reading of the same lyrics for linguistic evidence of verbal appeal to the intellect. The five major means of grammatical influence to cause reflection result from the shifting of adverbs to the left, the using of certain thought-provoking words, the using of as...as..., when and as...as..., after constructions, the using of so...that, and the using of Latin prefixes.\(^{40}\) Some other structural devices noted as linguis-

tic means of influencing the intellect by forcing thought are the use of passive and there transformations and the use of verbals as modifiers.

In the five hymns of the Episcopal Church there are many examples of adverbial shift. Often the adverb is simply moved to precede the regular S-V construction as in "Widely yet His mercy flows."\(^{41}\) Other times the structure is more complexly arranged so that the adverbial shift is included within a larger different transformation such as the "by faith" and "before the world" in the hymn "For All the Saints" where the image says "For all the saints, who from their labors rest, Who thee by faith before the world confessed, Thy Name, O Jesus, be forever blest."\(^{42}\) In this more complicated structure, adverbial phrases are shifted left of the verb, but also involved are who transformations and an object appearing before the verb.

In the following pages, the system used to indicate an adverb-to-the-left shift will be an arrow drawn to the left (←) above the word or phrase that has been moved. At the same time note will be taken of Latin prefixes by circling these prefixes. Special thought provoking words and constructions will be underlined.

\(^{41}\) Episcopal Hymnal, op. cit., No. 282, v. 3, l. 5.
\(^{42}\) Ibid., No. 126, v. 1, ll. 1-3.
Praise my soul, the King of Heaven

To His feet thy tribute bring;

Ransomed, healed, restored, forgiven,

Evermore His praises sing:

Alleluia! Alleluia! Praise the everlasting King.

Praise Him for His grace and favor

To our fathers in distress;

Praise Him still the same as ever,

Slow to chide, and swift to bless:

Alleluia! Alleluia! Glorious in His faithfulness.
Fatherlike He tends and spares us;

Well our feeble frame He knows;

In His hand He gently bears us,

Rescues us from all our foes.

Alleluia! Alleluia! Widely yet His mercy flows.

In Hymn # 282, "Praise My Soul," there is no evidence of Latin prefixes or learned constructions. There is some adverbial shift to the left, especially in Verse Three where both single word and phrase modifiers have been shifted in four of the five lines. Verse One also has shifted adverbs in lines two and four. In addition, Verse One has a subject-verb shift introducing the idea of praise immediately as the hymn begins.

There are seven verbals used in the three stanzas: four past participles and one present participle in Verse One, and two infinitives in Verse Two.
God of grace and God of glory,

On thy people pour thy power;

Crown thine ancient church's story;

Bring her bud to glorious flower.

Grant us wisdom, grant us courage,

For the facing of this hour.

Lo, the hosts of evil round us

Scorn thy Christ, assail his ways!

From the fears that long have bound us

Free our hearts to faith and praise:

Grant us wisdom, grant us courage,

For the living of these days.
Cure thy children's warring madness,

Bend our pride to thy control;

Shame our wanton, selfish gladness,

Rich in things and poor in soul.

Grant us wisdom, grant us courage,

Lest we miss thy kingdom's goal.

Set our feet on lofty places;

Gird our lives that they may be

Armored with all Christ-like graces

In the fight to set men free.

Grant us wisdom, grant us courage,

That we fail not man nor thee.
In Hymn # 524, "God of Grace and God of Glory," Verses One and Two each have an adverb-to-the-left shift. There are no Latin prefixes. Each verse ends with a line introduced by a thought-provoking word: for, lest, or that. There are three -ing verbals in the hymn, one in each of the first three verses. The last verse has a passive transformation following the word that so there is a long thought-provoking construction in the mid-part of the final verse.

Episcopal # 126

For all the saints, who from their labors rest,

Who thee by faith before all the world confessed,

Thy name, O Jesus, be forever blest.

Alleluia, Alleluia!

Thou wast their rock, their fortress, and their might:

Thou, Lord, their Captain in the well fought fight;

Thou, in the darkness drear, the one true light.

Alleluia, Alleluia!
O may thy soldiers, faithful, true, and bold,

Fight as the saints who nobly fought of old,

And win, with them, the victor's crown of gold.

Alleluia, Alleluia!

O blest communion, fellowship divine!

We feebly struggle, they in glory shine;

Yet all are one in thee, for all are thine.

Alleluia, Alleluia!

And when the strife is fierce, the warfare long,

Steals on the ear the distant triumph song,

And hearts are brave again and strong.

Alleluia, Alleluia!
The golden evening brightens in the west;

Soon, soon to faithful warriors cometh rest;

Sweet is the calm of paradise the blest.

Alleluia, Alleluia!

But lo! there breaks a yet more glorious day;

The saints triumphant rise in bright array;

The King of glory passes on his way.

Alleluia, Alleluia!

From earth's wide bounds, from ocean's farthest coast,

Through gates of pearl streams in the countless host,

Singing to Father, Son, and Holy Ghost,

Alleluia, Alleluia!
Hymn # 126, "For All the Saints," has adverb-to-the-left shift in seven of its eight verses. Verse One has four phrases moved to the left, and one single word adverb, forever, moved so that it appears within a passive verb construction. Verses Two and Three have a total of three more adverbs moved to the left. Verses Four, Five and Six contain seven adverbs-to-the-left, and Verse Eight completes the hymn with three more adverb-to-the-left phrases. There are several examples of the thought-provoking words, as, yet, for, and when, used to introduce the concepts of this hymn. There is one passive transformation, Line Three of Verse One, "Thy name...be forever blest." Inverted word order causing a slowing down in the reading rate and increased time for thought is seen in Verse One in the construction, "Who thee...confessed," in Verse Five, Line Two, "Steals...the distant triumph song," and again in Verse Six, Line Two, "Soon...cometh rest." A final inversion is in the last verse, Line Two, "...streams in the countless host."

Episcopal # 532

Father eternal, ruler of creation,

Spirit of life, which moved ere form was made,

Through the thick darkness cov'ring ev'ry nation,

Light to man's blindness, O be thou our aid:
Races and peoples, lo, we stand divided,

And, sharing not our griefs, no joy can share;

By wars and tumults love is mocked, derided;

His conquering cross no kingdom wills to bear:

Envious of heart, blind-eyed, with tongues confounded,

Nation by nation still goes unforgiv'n,

In wrath and fear, by jealousies surrounded,

Building proud towers which shall not reach to heav'n:

Lust of possession worketh desolations;

There is no meekness in the sons of earth;

Led by no star, the rulers of the nations

Still fail to bring us to the blissful birth:
How shall we love thee, holy hidden Being,

If we love not the world which thou hast made?

O give us brother love for better seeing

Thy word made flesh, and in a manger laid:

Thy kingdom come, O Lord, thy will be done.

Each verse of Hymn #532, "Father Eternal, Ruler of Creation," has an adverb-to-the-left in each of its five verses, and Verse Three has three such phrases. Verse One has two passive transformations and Verse Four has a there transformation. There are several uses of verbals in the hymn. In four of the five verses -ing participles are used. Verse Three also has -ed participles. Verses Two and Four contain infinitives. Thought-provoking words used are how, still, and if. Several Latin prefixes are used for words in this hymn.
Episcopal # 261

O Sion, haste, thy mission high fulfilling,

To tell all the world that God is Light;

That he who made all nations is not willing

One soul should perish, lost in shades of night:

Proclaim to ev'ry people, tongue, and nation

That God, in whom they live and move, is Love:

Tell how he stooped to save his lost creation,

And died on earth that man might live above,

Give of thy sons to bear the message glorious;

Give of thy wealth to speed them on their way;

Pour out thy soul for them in prayer victorious

Till God shall bring his kingdom's joyful day.
He comes again! O Sion, ere thou meet him,

Make known to every heart his saving grace;

Let none whom he hath ransomed fail to greet him,

Through thy neglect, unfit to see his face.

Publish glad tidings: Tidings of peace,

Tidings of Jesus, redemption, and release.

Hymn # 261, "O Sion, Haste;" has adverb-to-the-left modifiers in the last verse. There are two examples of a Latin prefix and two of the thought-provoking words: till and that. There are several verbals used in this hymn. In the first and last verses are -ing participles, and there are infinitives in all the verses. The two line refrain has only two Latin prefixes to appeal to the intellect; however, these appear on the last words of the hymn, and are sung after each verse.
ASSOCIATIVE EMOTIVE APPEAL

The third attempt at objectification is a matching of the various words of the lyrics of each hymn to the lists of words compiled by Samuel Reiss. According to the work done by Reiss in this field, "words are actually interlinked with each other in their sounds as well as their meanings." This meaning associated with the sounds is therefore one of emotive meaning, or appeal since the reaction is to the sounds themselves and not to a rational interpretation of the sounds and any message they might carry. Although relatively few words in the hymn can be located on Reiss's lists, several of the groups have more than one word from the list. Four groups have as many as four examples from the list, and four groups have more than four examples from the list.

List # 19

List Nineteen is the "swash, was, water" list. All the words have some emotive appeal associated with the sound or feel of water dashing or splashing against something. Similarly the appeal includes swaggering or swaying. The words from this list are \( \text{ways} \), found in "God of Grace and God of Glory," Verse Two, Line One; \( \text{way} \), found in "0 Sion, Haste," Verse Three, Line Two; high and \( \text{world} \), both found in the first verse of "0 Sion, Haste," and \( \text{well} \), found in "Praise My Soul, the King of Heaven," Verse Three, Line Two. \( \text{World} \) also appears in the last verse of "Father Eternal, Ruler of Creation."

---

\(^{43}\) Reiss, op. cit., p. 2.
List # 26

List Twenty-six is the "stick; stake, stop" list. All the words on this list affect the emotions in a sense of impediment, obstacle, stabbing or fixing in place. There are two words from this list, stand and still, in "Father Eternal," Verses Two and Four. Still also appears in the second verse of "Praise My Soul, the King of Heaven." Stooped, found in the second verse of "0 Sion, Haste," and steals, from the fifth verse of "For All the Saints" are examples found on this list of related words.

List # 27

List Twenty-seven is the "sting, tingle, think, take" list. This is a somewhat longer list than the others and includes not only the tool or instrument to cause a sting or painful prick but also the sensation of the sting, either physical or mental, the goad, stimulus, or even the point of an epigram or sarcasm. Words from this list include day from Verse Three of "0 Sion, Haste" and days from the second verse of "God of Grace and God of Glory." See and tongue, both from this list appear in "0 Sion, Haste" while seeing and tongues both appear in "Father Eternal."

List # 40

List Forty is the "blow, bloom, pillow" list. All the words relate to a sense of inflating, being showy, swollen or
full. There are several words from this list in the hymns studied from the Episcopal group. Among these are brave in the fifth verse of "For All the Saints," and proud in the third verse of "Father Eternal." This latter hymn also has the word word in the last verse. A final example of the "full" association of words from List Forty is the word flower found in Verse One, Line Two of "God of Grace."

Four other lists, Seven, Thirteen, Twenty-three, and Thirty-eight, have more than four examples from each of them. These repeated uses of emotively related words re-enforce the associative emotive values of the sounds from each group.

List # 7

List Seven is the "lag, last, linger" group. All the words seem to be associated with a slow, sluggish or tardy movement. There is some notion of continuing in time or enduring after all else is done. Long is found in "God of Grace" and let is found in Verse Four of "O Sion, Haste." Light is found in three of the Episcopal hymns: "O Sion, Haste," "For All the Saints," and "Father Eternal."

List # 13

List Thirteen is the "gleam, glory, glimmer, flame" list. There are several examples from this list. Notably, the words glory and glorious appear in several places. Glory appears in the opening line of "God of Glory." Glorious also is found in this hymn as well as in "Praise My Soul, the King of Heaven"
and "O Sion, Haste." Both blindness and blind-eyed appear in "Father Eternal." Blind is included in the "gleam, glimmer" associative group. Brightens and bright both appear in "For All the Saints." Light, a word which appears in list seven, reappears here. Therefore, the word calls to mind associations of the "gleam, glimmer" type as well as the "linger, last" associations of the previous group.

List # 23

List Twenty-three is one of revolution, hurry, and commotion. It is the "whirr, hurry, worry, turn" group. Associated with this group are movements, especially circular in nature. There are several examples of this notion in the hymns studied. Wars, found in Verse Two of "Father Eternal" and warring, found in "God of Grace" both reflect turmoil and unrest. Fear, found in "Father Eternal" and fears found in "God of Grace" re-enforce this notion in both these hymns. Hour, another word associated with turning and revolution, is also found in "God of Grace." Finally, struggle is also found on List Twenty-three. This word appears in the hymn, "For All the Saints."

List # 38

List Thirty-eight is the "bulge, big, hill, swell" list with an associative appeal related to mass, bulk, rounded shape, especially like that roundness of the human body. All is used in three of the hymns: "Praise My Soul" where it is used twice;
"For All the Saints" where it is used three times; and "O Sion, Haste" where it is again used twice. Fulfilling also appears in "God of Grace" and "Father Eternal" respectively.

Although many of the words used in the several hymns can be found on one of the lists compiled by Reiss, no attempt to catalog all of them has been made. Note has been made of those examples where four or more words from a single list have been used since the cumulative effect of such usage can reasonably be expected to be sensed by the singers while isolated or infrequently represented emotive words may or may not have been sensed.
A THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF
THE UNITED METHODIST CHURCH:
SENSORIAL
APPEAL, VERBAL APPEAL TO THE INTELLECT,
ASSOCIATIVE EMOTIVE APPEAL

INTRODUCTION

The hymns sung by the congregation of Belmont United
Methodist Church at Dayton, Ohio, during the 1970 calendar
year were determined from the records in the church office.
From those hymns sung four or more times during the year,
five were chosen by random selection as representative of
the congregation and hence of the denomination. These
hymns, all found in the authorized hymnal of the denom­
ination were examined for their intensity of sensorial
appeal, their verbal appeal to the intellect, and their
associative emotive appeal.

The procedure for each of the three parts of the study
will be the same as for the study made in Chapter 3. The
first part, relative to the intensity of sensorial appeal,
will be objectified by the application of the principles
presented by Ernest M. Robson in The Orchestra of the Lan­
guage. The second attempt at objectification will again be
made through close reading for linguistic evidence of verbal appeal to the intellect. The third part of this chapter will be the application of the word lists compiled by Samuel Reiss to the lyrics of the hymns studied.

**SENSORIAL APPEAL**

The relative striking power values are found above the words of each hymn selected for this study. The total relative mean time in seconds for each word appears below the word. In order that the figures be clear, the lines are widely spaced. When necessary, the words are reproduced with an underhung indentation to allow for long lines to be spaced without crowding.

**Methodist # 41+3 - Verse 1**

```
51 30 35 29 18 59
"Are ye able," said the Master,
.34 .24 .41 .31 .14 .60

23 28 90 32 29
"To be crucified with me?"
.29 .29 .86 .31 .29

32 18 56 64 58
"Yea," the sturdy dreamers answered,
.29 .14 .61 .74 .60

23 18 28 31 67 29
"To the death we follow Thee."
.29 .14 .31 .24 .55 .24
```
Methodist Hymn # 443, "Are Ye Able?" has four verses and a refrain. Verse One has two images, Verses Two, Three, and Four each have one image and the Refrain has three images. The intensities of the sensorial appeal of the images in Verse One are computed to each point of major punctuation. Line One has an intensity of 103.92; Line Two has an intensity of 102.17.

Methodist # 443 - Verse 2

"Are ye able to remember when a thief lifts up his eyes,
That his pardoned soul is worthy of a place in Paradise?"

Verse Two has only one image which has an intensity of 101.85.
Methodist # 443 - Verse 3

"Are ye able, when the shadows close around you with the sod, to believe that spirit triumphs, to commend your soul to God?"

Methodist # 443 - Verse 4

"Are ye able?" still the Master Whispers down eternity, and heroic spirits answer; now, as then, in Galilee.
Verses Three and Four each have a single image. The intensity of Verse Three is 100.27; the intensity of Verse Four is 110.26.

Methodist # 443 - Refrain

Lord, we are able: our spirits are thine,
72 31 51 35 47 40 51 36
Remold them, make us, like Thee divine.
.67 .33 .31 .24 .36 .24 .65

Thy guiding radiance above us shall be
33 65 95 31 29 35 28
A beacon to God to love and loyalty.
.29 .72 .84 .38 .24 .36 .29

Hymn # 443 has this refrain following each verse. There are three images in the refrain. The first, Line One, has the highest intensity of any image in this hymn, 117.13. The second image, Line Two, has an intensity of 105.71; the third image, Lines Three and Four, has an intensity of 104.98. Total intensity for Hymn # 443 is 104.79.
Methodist Hymn #56, "I Sing th'Almighty Power of God," has four verses. Verse One has only one image. Verse Two has two images. Verses Three and Four repeat the same pattern with first one image and then two images.

Methodist #56 - Verse 1

I sing th'almighty power of God,
That made the mountains rise,
That spread the flowing seas abroad,
And built the lofty skies.

Verse One has a single image with an intensity of 100.23.
Methodist # 56 - Verse 2

I sing the wisdom that ordained The sun to rule the day;
The moon shines full at His command,
And all the stars obey.

Methodist # 56 - Verse 3

I sing the goodness of the Lord, That filled the earth with food,
And formed the creatures with His word,
And then pronounced them good.
Verse Two has two images. The first, Line One, has an intensity of 97.50 and the second, Line Two, has an intensity of 96.13. Verse Three has a single image with an intensity of 96.14.

Methodist # 56 - Verse 4

Lord, how Thy wonders are displayed
Where’er I turn mine eye;
There’s not a place where we can flee,
But Thou, 0 God, art nigh.

Verse Four has two images. The first, Line One, has an intensity of 108.00. The second image of Verse Four, and the last of the hymn, has the highest intensity of any image in the hymn, 110.61. The total intensity for the entire hymn is 100.70.
Hymn #314: "The Church's One Foundation," has four verses. Verse One has four images and Verses Two, Three and Four each have two images.

Methodist #314 - Verse 1

18 63 23 94 27 53
The Church's one Foundation Is Jesus
.14 .72 .26 .91 .26 .70

43 24.5 44
Christ her Lord;
.66 .24 .38

30 27 27.5 23 100 32 59
She is His new creation By water
.29 .26 .31 .24 .89 .34 .43

33 18 30
and the word;
.31 .14 .31

40 56.5 22.5 24 33 34 24.5
From Heaven He came and sought her
.45 .45 .24 .48 .31 .36 .24

23 28 27.5 60.5 42
To be His holy Bride;
.29 .29 .31 .48 .48

32 27.5 31 37 27.5 34 24.5
With His own blood He bought her,
.31 .31 .29 .43 .24 .36 .24

33 38 24.5 37 27.5 34
And for her life He died.
.31 .36 .24 .41 .24 .36
Verse One has four images, one for each line of the hymn. The first line has the lowest intensity of all the images in this hymn, 91.22. The second line has an image of 107.81. Lines Three and Four have somewhat lower intensities of sensorial appeal with 96.00 and 99.39, respectively.

**Methodist # 314 - Verse 2**

<table>
<thead>
<tr>
<th></th>
<th>62</th>
<th>40</th>
<th>61</th>
<th>66</th>
<th>32</th>
<th>32</th>
<th>51</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elect from every nation, Yet one o'er</td>
<td>.45</td>
<td>.45</td>
<td>.45</td>
<td>.70</td>
<td>.26</td>
<td>.26</td>
<td>.34</td>
</tr>
<tr>
<td>all the earth,</td>
<td>.24</td>
<td>.24</td>
<td>.29</td>
<td>.29</td>
<td>.29</td>
<td>.29</td>
<td>.29</td>
</tr>
<tr>
<td>Her charter of salvation One Lord, one</td>
<td>.24</td>
<td>.33</td>
<td>.24</td>
<td>1.01</td>
<td>.26</td>
<td>.36</td>
<td>.26</td>
</tr>
<tr>
<td>faith, one birth;</td>
<td>.46</td>
<td>.26</td>
<td>.41</td>
<td>.41</td>
<td>.41</td>
<td>.41</td>
<td>.41</td>
</tr>
<tr>
<td>One holy name she blesses, Partakes one</td>
<td>.26</td>
<td>.48</td>
<td>.43</td>
<td>.29</td>
<td>.69</td>
<td>.62</td>
<td>.26</td>
</tr>
<tr>
<td>holy food,</td>
<td>.48</td>
<td>.36</td>
<td>.36</td>
<td>.36</td>
<td>.36</td>
<td>.36</td>
<td>.36</td>
</tr>
<tr>
<td>And to one hope she presses, With</td>
<td>.31</td>
<td>.29</td>
<td>.26</td>
<td>.37</td>
<td>.29</td>
<td>.59</td>
<td>.31</td>
</tr>
<tr>
<td>every grace endued,</td>
<td>.58</td>
<td>.63</td>
<td>.55</td>
<td>.55</td>
<td>.55</td>
<td>.55</td>
<td>.55</td>
</tr>
</tbody>
</table>
Verse Two has two images. The first is Lines One and Two and has an intensity of 103.26. The second image is Lines Three and Four and has an intensity of 99.94.

Methodist #31h - Verse 3

29 38 33 143 33 68
Mid toil and tribulation, and tumult
31 31 31 1.32 31 31

29 24.5 38
of her war,
24 24 31

30 39 18 121 29 30 38
She waits. the consummation Of peace for
29 .43 .14 1.30 .24 .31 .36

105
evermore;
87

32 32 18 60 99 24.5 66
Till with the vision glorious, Her longing
21 .31 .14 .35 .84 .24 .64

33 51 37
eyes are bluest,
36 .34 .45

33 18 42 33 123 35 28
And the great Church victorious Shall be
31 .14 .48 .41 .98 .36 .29

18 33 31 38
the Church at rest.
14 .41 .24 .38
Verse Three has two images. Lines One and Two are the first at an intensity of 107.98. Lines Three and Four are the second image at an intensity of 107.60.

Methodist # 314 - Verse 4

Yet she on earth hath union
With God
the Three in One,
whose rest is won;
0 happy ones and holy, Lord, give us grace that we,
Like them, the meek and lowly, On high
may dwell with Thee.
Verse Four of Hymn #314 has two images. The first image has an intensity of sensorial appeal of 92.41. The second image has an intensity of 106.70. The total intensity for this hymn is 101.64.

Methodist #10 - Verse 1

Joyful, joyful, we adore Thee, God of glory, Lord of love;

Hearts unfold like flowers before Thee;

Opening to the sun above.

Melt the clouds of sin and sadness;

Drive the dark of doubt away;

Giver of immortal gladness, Fill us with the light of day!

Joyful, joyful, we adore Thee, God of glory, Lord of love;

Hearts unfold like flowers before Thee;

Opening to the sun above.

Melt the clouds of sin and sadness;

Drive the dark of doubt away;

Giver of immortal gladness, Fill us with the light of day!
Verse One has four images, each corresponding with one line of the verse. The first image has an intensity of 103.72, and the second image falls to a low intensity of 94.44. Line Three has an intensity of 96.27, and the last image, Line Four has the highest intensity of all in this hymn, 105.24.

Methodist #10 - Verse 2

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>33</td>
<td>33</td>
<td>32</td>
<td>33</td>
<td>54</td>
<td>29</td>
</tr>
<tr>
<td>All thy works with joy surround Thee,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>38</td>
<td>31</td>
<td>39</td>
<td>65</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

|   |   |   |   |   |   |
|---|---|---|---|---|
| 24 | 33 | 56.5 | 72 | 33 | 39 |
| Earth and heaven reflect Thy rays; |
| 29 | 31 | 45 | 64 | 29 | 38 |

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>33</td>
<td>42</td>
<td>30</td>
<td>65</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>Stars and angels sing around Thee,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>31</td>
<td>62</td>
<td>38</td>
<td>58</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

|   |   |   |   |   |   |
|---|---|---|---|---|
| 31 | 29 | 79 | 41 |
| Center of unbroken praise; |
| 38 | 24 | 64 | 45 |

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>33</td>
<td>43</td>
<td>35</td>
<td>33</td>
<td>60</td>
<td>54</td>
</tr>
<tr>
<td>Field and forest, vale and mountain,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>31</td>
<td>55</td>
<td>36</td>
<td>31</td>
<td>55</td>
<td></td>
</tr>
</tbody>
</table>

|   |   |   |   |   |   |
|---|---|---|---|---|
| 70 | 58 | 67 | 28 |
| Blossoming meadow, flashing sea, |
| 86 | 48 | 74 | 29 |
Verse Two has two images. The first image, Lines One and Two, has an intensity to sensorial appeal of 100.92. The second image, Lines Three and Four, has an intensity of 98.51.

Methodist # 10 - Verse 3

Thou art giving and forgiving, ever blest,
Wellspring of the joy of living,
Ocean depth of happy rest!

Chanting bird and flowing fountain
Call us to rejoice in Thee.
Thou the Father, Christ our Brother,
All who live in love are thine;
Teach us how to love each other,
Lift us to the joy divine.

There are three images in the third verse. The first image is Lines One and Two and has an intensity of 102.27. The second image, Line Three, has an intensity of 102.55; the third image, Line Four, has an intensity to sensorial appeal of 97.27.

Methodist #10 - Verse 4

Mortals join the happy chorus, Which the morning star began;
Father, love is reigning o'er us, Brother

Verse Four again has four images, one in each line of the hymn. The first image has an intensity of 99.88. The second image has an intensity of 99.58, and Line Three, the third image has a stronger intensity of 101.73. The last image, Line Four, has an intensity of 94.25. The total intensity for the entire hymn is 99.90.

The last hymn to be considered in the study of frequently sung Methodist hymns has already, in part at least, appeared
in detail as part of the study of frequently sung Episcopal hymns. "God of Grace and God of Glory" has some variations as sung by the two groups; however, Verses One, Three, and Four are essentially the same for both groups. In Verse Two, Line Two is different in the two versions of this hymn. Other differences to be noted are an added verse not found in the Episcopal hymn and a repetition of the last line of each verse in the Methodist hymn.

Methodist # 246 - Verse 1

```
<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>29</td>
<td>56</td>
<td>33</td>
<td>29</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>.36</td>
<td>.24</td>
<td>.63</td>
<td>.31</td>
<td>.36</td>
<td>.24</td>
<td>.60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>33</td>
<td>35</td>
<td>30</td>
<td>33</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>.29</td>
<td>.29</td>
<td>.28</td>
<td>.26</td>
<td>.29</td>
<td>.41</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>67</td>
<td>63</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>.43</td>
<td>.41</td>
<td>.57</td>
<td>.72</td>
<td>.55</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>24.5</td>
<td>19</td>
<td>23</td>
<td>99</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>.45</td>
<td>.24</td>
<td>.26</td>
<td>.29</td>
<td>.84</td>
<td>.58</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>29</td>
<td>63</td>
<td>45</td>
<td>29</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>.50</td>
<td>.24</td>
<td>.64</td>
<td>.50</td>
<td>.24</td>
<td>.58</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>18</td>
<td>60</td>
<td>29</td>
<td>29</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>.36</td>
<td>.14</td>
<td>.72</td>
<td>.24</td>
<td>.31</td>
<td>.39</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

God of grace and God of glory,
On Thy people pour Thy power;
Crown Thine ancient church's story;
Bring her bud to glorious flower.
Grant us wisdom, grant us courage,
For the facing of this hour,
Line One is the first complete image with an intensity of 108.33; Line Two is divided into two separate images with intensities of 101.12 followed by 96.80. Lines Three and Four have an intensity of 101.14.

Methodist # 246 - Verse 2

Lo, the hosts of evil round us Scorn

Thy Christ, assail His ways!
.29 .66 .70 .31 .43

Fears and doubts too long have bound us,
.53 .31 .36 .29 .38 .36 .53 .24

Free our hearts to work and praise.
.36 .39 .45 .29 .31 .31 .45

Grant us wisdom, grant us courage For
.50 .24 .64 .50 .24 .58 .36

the living of these days,
.14 .57 .24 .38 .43

For the living of these days.
.36 .14 .57 .24 .38 .43
Verse Two has three images. Line One has an intensity of 96.41; Line Two has an intensity of 93.53; Lines Three and Four have an intensity of 99.13.

Methodist # 246 - Verse 3

Cure Thy children's warring madness,

Bend our pride to Thy control;

Shame our wanton, selfish gladness,

Rich in things and poor in soul.

Grant us wisdom, grant us courage,

Lest we miss Thy kingdom's goal,

Lest we miss Thy kingdom's goal.
Again there are three images in the verse. The first image, Line One, has an intensity of 106.02; the second, Line Two, has an intensity of 97.10. The third image, Lines Three and Four, has an intensity of 99.45.

Methodist # 246 - Verse 4

<table>
<thead>
<tr>
<th>Line</th>
<th>30</th>
<th>47</th>
<th>31</th>
<th>31</th>
<th>65</th>
<th>65</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>39</td>
<td>36</td>
<td>29</td>
<td>55</td>
<td>.67</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>48</td>
<td>38</td>
<td>46</td>
<td>.34</td>
<td>.29</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>32</td>
<td>34</td>
<td>81</td>
<td>74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>31</td>
<td>.24</td>
<td>1.02</td>
<td>.64</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>18</td>
<td>35</td>
<td>23</td>
<td>30</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td>24</td>
<td>.14</td>
<td>.43</td>
<td>.29</td>
<td>.31</td>
<td>.36</td>
<td>.36</td>
</tr>
<tr>
<td>45</td>
<td>29</td>
<td>63</td>
<td>45</td>
<td>29</td>
<td>57</td>
<td>34</td>
</tr>
<tr>
<td>.50</td>
<td>.24</td>
<td>.64</td>
<td>.50</td>
<td>.24</td>
<td>.58</td>
<td>.38</td>
</tr>
<tr>
<td>31</td>
<td>35</td>
<td>34</td>
<td>34</td>
<td>40</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>.41</td>
<td>.31</td>
<td>.41</td>
<td>.31</td>
<td>.24</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>31</td>
<td>35</td>
<td>34</td>
<td>34</td>
<td>40</td>
<td>29</td>
</tr>
<tr>
<td>.38</td>
<td>.24</td>
<td>.41</td>
<td>.31</td>
<td>.41</td>
<td>.31</td>
<td>.24</td>
</tr>
</tbody>
</table>

Set our feet on lofty places;

Gird our lives that they may be

Armoured with all Christlike graces

In the fight to set men free.

Grant us wisdom, grant us courage, That

we fail not man nor Thee!

That we fail not man nor Thee.
Verse Four has four images. The first half line is the first image and has an intensity of 104.67. The second image spans the balance of Line One and Line Two. It has an intensity of 96.35. The third line has an intensity of 101.00; the fourth line an intensity of 103.04.

Methodist # 246 - Verse 5

- Save us from weak resignation
- To the evils we deplore;
- Let the search for Thy salvation
- Be our glory ever more.
- Grant us wisdom, grant us courage,
- Serving Thee whom we adore,
- Serving Thee whom we adore.
Verse Five has three separate images. The first and second images are each one line of the hymn. The intensity to sensorial appeal of the first image is 103.70, and that of the second is 107.28. The third image is Lines Three and Four with an intensity of 100.46. The total intensity for this hymn is 102.60.

VERBAL APPEAL TO THE INTELLECT

The second attempt at objectification will be the application of a close reading of the lyrics for linguistic evidence of verbal appeal to the intellect. The five major means of grammatical influence to cause reflection, shifting the adverb to the left, using certain thought-provoking words, using as...as...when and as...as...after constructions, using so...that, and using Latin prefixes, will be noted in this chapter as it was in Chapter 3. Note will also be taken in this chapter of the use of there and passive transformations and the use of verbals as modifiers. The system of notation used to indicate these linguistic constructions when they are identified will be the same as that used in Chapter 3. An arrow above the shifted adverbs will indicate that adverbs have been shifted to the left; Latin prefixes will be circled; thought-provoking words and constructions will be underlined.
"Are ye able," said the Master, "To be crucified with me?"

"Yea," the sturdy dreamer answered, "To the death we follow Thee."

"Are ye able to remember When a thief lifts up his eyes, That his pardoned soul is worthy Of a place in Paradise?"
"Are ye able, when the shadows Close around you with the sod,

To believe that spirit triumphs, To commend your soul to God?"

"Are ye able?" Still the Master Whispers down eternity,

And heroic spirits answer, Now, as then, in Galilee.

Lord, we are able: Our spirits are Thine.

Remold them, make us, Like Thee divine.

Thy guiding radiance Above us shall be

A beacon to God To love and loyalty.
In Hymn # 443, "Are Ye Able," there is little evidence of linguistic influence on the intellect. There are only two Latin prefixes: com- is found in Verse Three, and re- is found in the Refrain. There is one thought-provoking word in this hymn: still in Verse Two. There is a modest amount of adverb-to-the-left shift with a phrase shifted left in Verses One and Four, and a single word shifted to the left in the Refrain. There is a single -ing and -ed verbal each. The most frequent linguistic device used that will cause reflection is the use of the infinitive. There are five infinitives used in this hymn, one each in Verses One, Two and the Refrain and two in Verse Three.

Methodist # 56

I sing th'Almighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies,
I sing the wisdom that ordained the sun to rule the day;

The moon shines full at His command, and all the stars obey.

I sing the goodness of the Lord, that filled the earth with food,

And formed the creatures with His word, and then pronounced them good.

Lord, how Thy wonders are displayed where'er I turn mine eye;

There's not a place where we can flee, but Thou, O God, art nigh.
Hymn # 56, "I Sing th' Almighty Power of God," also has little linguistic structure demanding reflection of the singer. There are only a few Latin prefixes, notably com-, dis-, and pro-, each used once in the hymn. No learned structures nor adverb-to-the-left shifts are noted for this hymn. There is an -ing verbal in the first verse and an infinitive in the second.

Methodist # 314

The Church's one foundation is Jesus Christ her Lord;

She is His new creation By water and the word;

From Heaven He came and sought her To be His holy

Bride;

With His own blood He bought her, And for her life

He died.
Elect from every nation, Yet one o'er all the earth,

Her charter of salvation One Lord, one faith, one birth;

One holy name she blesses, Partakes one holy food,

And to one hope she presses, With every grace endued.

Mid toil and tribulation, And tumult of her war,

She waits the consummation Of peace for evermore;

Till with the vision glorious, Her longing eyes are blest,

And the great Church victorious Shall be the Church at rest,
Yet she on earth hath union With God the Three in One,

And mystic sweet communion With those whose rest is won;

O happy ones and holy! Lord, give us grace that we

Like them, the meek and lowly, On high may dwell with Thee.

Methodist Hymn # 314, "The Church's One Foundation," has many examples of linguistic constructions that will appeal to the intellect. The most frequently used in this hymn is the adverb-to-the-left shift which occurs three times in the first verse, once in the second, three times in the third verse, and, finally twice in the fourth verse. In Verses One, Two and Four, the verse ends with an adverb-to-the-left so that a thoughtful phrase concludes these verses. There are three verbals, one of each type: -ed, -ing, and infinitive. Verses Two has one Direct Object-Verb reversed causing a slower reading of the line than normal word order would allow. Thought-provoking words in this hymn include By in Verse One and Yet in Verses Two and Four and that also in Verse Four. There are two pas-
sive constructions that add to the reflective nature of this hymn. Each verse has several of the various linguistic devices found in the hymn so that the variety is distributed throughout the lyrics adding to a sense of intellectual consideration of the images of this hymn.

Methodist # 10

Joyful, joyful, we adore Thee, God of glory, Lord of love;

Hearts unfold like flowers before Thee, Opening to the sun above.

Melt the clouds of sin and sadness; Drive the dark of doubt away;

Giver of immortal gladness, Fill us with the light of day!
All Thy works with joy surround Thee, Earth and Heaven

reflect Thy ways,

Stars and angels sing around Thee, Center of unbroken praise.

Field and forest, vale and mountain, Blossoming meadow, flashing sea,

Chanting bird and flowing fountain Call us to rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,

Wellspring of the joy of living, Ocean depth of happy rest!

Thou the Father, Christ our Brother, All who live in love are thine;

Teach us how to love each other, Lift us to the joy divine.
Mortals join the mighty chorus, Which the morning stars began;

Father love is reigning o'er us, Brother love binds man to man.

Ever singing, march we onward, Victors in the midst of strife;

Joyful music lifts us sunward In the triumph song of life.

In Hymn #10, "Joyful, Joyful, We Adore Thee," there are some examples of adverb-to-the-left shift. However, the most frequently used device to linguistically compel reflection in this hymn is the use of verbals. There are fifteen verbals functioning as some part of speech other than verb in this hymn. The most frequently used is the -ing verbal used ten times. The -ed verbal is used twice, and the infinitive is used three times. Verse Four has a verb-noun reversal that contributes to a notion of movement to the left. The same line in Verse Four also has the only adverb-to-the-left shift found in this hymn. Latin prefixes are not frequent in this
hymn with only three identified: one use each of im-, un-, and re-.

Methodist # 246

God of grace and God of glory, On Thy people pour Thy power;

Crown Thine ancient church's story; Bring her bud to glorious' flower.

Grant us wisdom, Grant us courage For the facing of this hour.

Lo! the hosts of evil round us Scorn Thy Christ, assail his ways!

Fears and doubt too long have bound us, Free our hearts to work and praise.
Grant us wisdom, Grant us courage for the living of these days,

For the living of these days.

Cure Thy children's warring madness, Bend our pride to Thy control;

Shame our wanton, selfish gladness, Rich in things and poor in soul.

Grant us wisdom, Grant us courage, Lest we miss Thy kingdom's goal.

Lest we miss Thy kingdom's goal.

Set our feet on lofty places; Gird our lives that they may be
Armoured with all Christlike graces In the fight to set men free.

Grant us wisdom, Grant us courage, That we fail not man nor Thee!

That we fail not man nor Thee!

Save us from weak resignation To the evils we deplore;

Let the search for Thy salvation Be our glory ever more,

Grant us wisdom, Grant us courage, Serving Thee whom we adore,

Serving Thee whom we adore.
In Hymn # 246, "God of Grace and God of Glory," Verse One has an adverb-to-the-left shift; however, there are no other examples of this structure in the Methodist version of this hymn. Verses One, Two, Three and Four have thought-provoking words introducing the last two lines of the verse. Verses One Two, Three and Five each have an -ing verbal. The second verse also has an infinitive construction. Verse Four has a passive transformation following that so there is a long thought-provoking construction in the mid-section of the verse. The final verse has a thought-provoking word, Let, introducing the second image of the verse and the -ing verbal repeated twice in the final image.

ASSOCIATIVE EMOTIVE APPEAL

The third attempt at objectification is a matching of the various words of the lyrics of each hymn in this study to the lists of words compiled by Samuel Reiss as the words for the Episcopal study in Chapter 3 were compared with these lists. The method of comparison and of recording the results of the comparison will be the same as that done in Chapter 3. The associative emotive appeal is one of association of sound and not to a rational interpretation of the sounds and any message they might carry. Although relatively few words in the hymns can be located on Reiss's lists, those groups having four or more words related to a list are presented in this study.
List Forty, the "blow, bloom, pillow" list has appeared in Chapter 3 (pp. 60-61). These words, all related to a sense of being inflated or showy, swollen or full, can be found in four of the Methodist hymns. Blossoming and flowers both appear in the Methodist version of "Joyful, Joyful, We Adore Thee." Flowers is in Verse One, Line Two and blossoming is in Verse Two, Line Three. Flower is in the hymn, "God of Grace and God of Glory," Verse One, Line Two. The word word is also found on this list. It appears twice in the Methodist hymns, once in "The Church's One Foundation" in Verse One, Line Two and again in "I Sing th'Almighty Power" in Verse Three, Line Two.

List # 19

List Nineteen, the "swash, wash, water" list, has appeared in Chapter 3 (p. 59) as well as here in the Methodist study. The Methodist hymns have five words used in three hymns. In "The Church's One Foundation" the words water and high appear. Water is used in Verse One, Line Two and high is used in Verse Four, Line Four. Ways, another word from this list, appears in "God of Grace and God of Glory" in Verse Two, Line One. Sea is found in "Joyful, Joyful, We Adore Thee" in the third line of Verse Two: seas is found in Verse One, Line Two of "I Sing th'Almighty Power."
List # 23

List Twenty-three, the "whirr, hurry, turn" list also is represented in the Episcopal study of Chapter 3. In the Methodist hymns this list has five words used in three of the hymns. Strife is found in "Joyful, Joyful, We Adore Thee" in the last verse. War is found in the first line of Verse Three of "The Church's One Foundation." "God of Grace and God of Glory" has three words from this list in the one hymn. Warring is found in the mid-part of the hymn and both hour and fears have preceded it in the first and second verses respectively.

List # 24

List Twenty-four, the "curl, ring, riddle" list, appears as one frequently represented in the lyrics of the Methodist hymns studied. This list includes round in the line "the hosts of evil round us" meaning to ring or encircle, Verse Two, Line One of "God of Grace and God of Glory." From the next line of the same hymn comes church's, another word from this list. Church's also appears in the opening line of "The Church's One Foundation." Church is found twice in this hymn. Surround, another word meaning to encircle, and sounding much like round noted earlier, is found in Verse Two, Line One of "Joyful, Joyful, We Adore Thee."
List # 36

List Thirty-six is the "bump, berry, button, sprout" group of associations. Each of the words on this list conveys in some way a sense of thump or blow to produce a protuberance such as a sprout or small package. There are four words from this list used five times in only two of the hymns studied. In "God of Grace and God of Glory" the word bud is used in a metaphorical sense to liken it to the small protuberance or bud of a plant from which brings forth the flower and seed of the offspring of the plant. Brother, used twice, and bird and binds, each used once, can all be found in "Joyful, Joyful, We Adore Thee."

List # 38

List Thirty-eight has five words used nine times in the Methodist hymns. This list, the "bulge, big, hill, swell" list appears in Chapter 3 (pp. 62-63). There are examples of words from this list in four of the five Methodist hymns included in this study. All appears twice in "Joyful, Joyful, We Adore Thee," once in each hymn, "The Church's One Foundation" and "I Sing th'Almighty Power." Full is in Line Two of the second verse of "I Sing th'Almighty Power" and filled is in the first line of Verse Three of the same hymn. Fill is found in Verse One, Line Four of "Joyful, Joyful." The last example of a word from this list is people found in the first line of "God of Grace and God of Glory."
Chapter 5

A THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE AMERICAN BAPTIST CHURCH: SENSORIAL APPEAL, VERBAL APPEAL TO THE INTELLECT, ASSOCIATIVE EMOTIVE APPEAL

INTRODUCTION

The hymns sung by the congregation of First Baptist Church at Dayton, Ohio, during the 1970 calendar year were determined from the records in the church office. From those hymns sung four or more times during the year, five were chosen by random selection as representative of the congregation and hence of the denomination. These hymns, all found in the authorized hymnal of the denomination were examined for their intensity of sensorial appeal, their verbal appeal to the intellect, and their associative emotive appeal.

The procedure for each of the three parts of the study will be the same as for the study made in Chapter 3. The first part, relative to the intensity of sensorial appeal, will be objectified by the application of the principles presented by Ernest K. Robson in The Orchestra of the Language. The second attempt at objectification will again
be made through close reading for linguistic evidence of verbal appeal to the intellect. The third part of this chapter will be the application of the word lists compiled by Samuel Reiss to the lyrics of the hymns studied.

SENSORIAL APPEAL

The relative striking power values are found above the words of each hymn selected for this study. The total relative mean time in seconds for each word appears below the word. In order that the figures be clear, the lines are widely spaced. When necessary, the words are reproduced with an underhung indentation to allow for long lines to be spaced without crowding.

Baptist #476 - Verse 1

\[
\begin{align*}
&37 & 28 & 18 & 33 & 34 & 40 & 47 \\
&Blest & be & the & tie & that & binds & Our \\
&.45 & .29 & .14 & .24 & .38 & .65 & .39 \\
&42.5 & 27 & 58 & 35 \\
&hearts & in & Christian & love: \\
&.45 & .24 & .47 & .36 \\
&18 & 90 & 29 & 67 & 47 & 27 \\
The & fellowship & of & kindred & minds & Is \\
&.14 & .79 & .24 & .59 & .65 & .26 \\
&38 & 23 & 34 & 34 \\
&like & to & that & above. \\
&.36 & .29 & .38 & .38 
\end{align*}
\]
Baptist Hymn # 476, "Blest Be the Tie That Binds," has four verses. Verse One has two images, one for each line. Line One has an intensity of 95.94, and Line Two has an intensity of 98.28. Verse Two also has two images, one for each line. The intensities, however, are higher with the first image of Verse Two reaching an intensity of 106.82, and the second image reaching an intensity of 102.88.

Baptist # 476 - Verse 2

<table>
<thead>
<tr>
<th>66</th>
<th>47</th>
<th>59</th>
<th>40</th>
<th>31</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before</td>
<td>our Father's throne</td>
<td>We pour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.65</td>
<td>.39</td>
<td>.70</td>
<td>.48</td>
<td>.24</td>
<td>.26</td>
</tr>
</tbody>
</table>

47 57 46
our ardent prayers;
.39 .45 .40

47 37 47 33.5 47 34 51
Our fears, our hopes, our aims are
.39 .43 .39 .49 .39 .50 .34

23 47 69 33 47 39
one, Our comforts and our cares.
.26 .39 .76 .31 .39 .35

Verse Three differs from all the other verses in this hymn in that it has only one image spanning both lines of the hymn. It has an intensity of sensorial appeal of 103.43.
Baptist # 476 - Verse 3

31 37 31 56 36 31 56
We share each other's woes, Each other's
.24 .31 .34 .50 .38 .34 .50

58 35
burdens bear.
.69 .31

33 58 38 31 53 38 18
And often for each other flows The
.31 .53 .36 .34 .36 .50 .14

108
sympathizing tear.
1.21 .21

Baptist # 476 - Verse 4

39.5 31 51 39 23 41 27 32
When we are called to part, It gives
.33 .24 .34 .33 .29 .33 .19 .48

29 57 33
us inward pain;
.24 .55 .36

32 31 35 34 28 38 27 40.5
But we shall still be joined in heart,
.31 .24 .36 .36 .29 .58 .24 .33

33 31.5 23 32 46
And hope to meet again.
.31 .37 .29 .36 .43
Verse Four has two images, again one for each line. The first image has an intensity of 109.38, the highest for this hymn; the second has an intensity of 96.42. Total intensity for the hymn is 101.96.

Baptist # 228 - Verse 1

39.5 30 55 18 72 42 31
When I survey the wondrous cross On
53 55 18 39 29 70 34
which the Prince of glory died,
53 67 34 30 33 32 36
My richest gain I count but loss,
33 30 55 31 34 33 42
And pour contempt on all my pride.
33 30 55 31 34 33 42

Baptist Hymn # 228 has four verses. The First Verse has a single image with an intensity of 104.45. Verses Two through Four each have two images, one corresponding to each of the lines in the verse. Verse Two, Line One has an intensity of sensorial appeal of 96.45; Verse Two, Line Two has an intensity of 95.18. Verse Three has in Line One the lowest intensity of the hymn, and of all the Baptist hymns studied, 86.43. The second image in Verse Three has an intensity of 104.64.
The last verse has in the first image the highest intensity of the hymn, 105.96. Verse Four, Line Two has an intensity of 94.88. Total intensity for the hymn is 98.85.

**Baptist # 228 - Verse 2**

```
67  27  44  34  30  25  35
  .67  .19  .38  .38  .22  .31  .43

Forbid it, Lord, that I should boast,
  32  27  18  28  29  43  33  44
  .46  .24  .14  .31  .24  .66  .34  .38

Save in the death of Christ, my Lord;
  34  18  33  32  34  44  29  36
  .24  .14  .41  .50  .38  .43  .29  .43

All the vain things that charm me most,
  30  96  31  23  27.5  36
  .22  .94  .33  .29  .31  .38

I sacrifice them to His blood.
```

**Baptist # 228 - Verse 3**

```
28  48  27.5  28.5  27.5  37.5  27.5  31
  .29  .45  .45  .26  .45  .46  .45  .36

See, from His head, His hands, His feet,
  74  33  35  35  40  29
  .60  .31  .36  .38  .62  .41

Sorrow and love flow mingled down;
  28  48  34  35  33  74  32
  .26  .29  .41  .36  .31  .60  .36

Did e'er such love and sorrow meet,

Or thorns compose so rich a crown?
  37  34  53  30  37  28  38
  .24  .55  .54  .29  .36  .17  .43
```
Baptist # 228 - Verse 4

28  18  34.5  38  29  59  36
Were the whole realm of nature mine,

34  28  28  79  38  23  44
That were a present far too small:
.38  .24  .17  .61  .36  .29  .55

35  30  77  30  63  63  33
Love so amazing, so divine, Demands my
.36  .29  .81  .29  .65  .72  .34

37  33  37  33  34
soul, my life, my all.
.48  .34  .41  .34  .24

Baptist # 519 - Verse 1

29.5  42  18  64  36  29  37
Where cross the crowded ways of life,
.31  .38  .14  .57  .43  .24  .41

29.5  31  18  44  29  38  33  39
Where sound the cries of race and clan,
.31  .53  .14  .45  .24  .41  .31  .38

34  18  36  29  62  45
Above the noise of selfish strife,
.38  .14  .43  .24  .67  .55

31  33.5  33  58  28  32  29  34
We hear thy voice, 0 Son of Man!
.24  .26  .29  .53  .17  .36  .24  .41
Baptist Hymn # 519 has six verses. Verses One, Two and Three have a single image each. The intensity of sensorial appeal for Verse One is 100.34; the intensity of Verse Two is 102.97.

Baptist # 519 - Verse 2

27 35.5 29 98
In haunts of wretchedness and need,
.24 .48 .24 .83 .31 .31

31 64 77.5 42 32 37
On shadowed thresholds dark with fears,
.29 .60 .83 .33 .31 .43

40 36 29.5 33.5 18 31 29 40
From paths where hide the lures of greed,
.45 .43 .31 .36 .14 .38 .24 .43

31 36 18 60 29 33 38
We catch the vision of Thy tears.
.24 .36 .14 .55 .24 .29 .33

Verse Three of this hymn also has a single image. It is somewhat lower in its intensity of sensorial appeal, however, since it drops in intensity to 96.12.
### Baptist # 519 - Verse 3

<table>
<thead>
<tr>
<th>40</th>
<th>56</th>
<th>66.5</th>
<th>70.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>.50</td>
<td>.81</td>
<td>.78</td>
</tr>
</tbody>
</table>

From tender childhood’s helplessness,

<table>
<thead>
<tr>
<th>40</th>
<th>68</th>
<th>63</th>
<th>37</th>
<th>70</th>
<th>38</th>
</tr>
</thead>
<tbody>
<tr>
<td>.45</td>
<td>.72</td>
<td>.60</td>
<td>.53</td>
<td>.74</td>
<td>.31</td>
</tr>
</tbody>
</table>

From woman’s grief, man’s burdened toil,

<table>
<thead>
<tr>
<th>40</th>
<th>63</th>
<th>40</th>
<th>40</th>
<th>81</th>
<th>42</th>
</tr>
</thead>
<tbody>
<tr>
<td>.45</td>
<td>.72</td>
<td>.60</td>
<td>.45</td>
<td>.79</td>
<td>.57</td>
</tr>
</tbody>
</table>

From famished souls, from sorrow’s stress,

<table>
<thead>
<tr>
<th>33</th>
<th>40.5</th>
<th>44.5</th>
<th>53</th>
<th>34</th>
<th>42</th>
</tr>
</thead>
<tbody>
<tr>
<td>.29</td>
<td>.33</td>
<td>.36</td>
<td>.43</td>
<td>.36</td>
<td>.23</td>
</tr>
</tbody>
</table>

Thy heart has never known recoil.

### Baptist # 519 - Verse 4

<table>
<thead>
<tr>
<th>18</th>
<th>32</th>
<th>29</th>
<th>59</th>
<th>57</th>
<th>38</th>
<th>29</th>
</tr>
</thead>
<tbody>
<tr>
<td>.14</td>
<td>.24</td>
<td>.24</td>
<td>.43</td>
<td>.60</td>
<td>.36</td>
<td>.24</td>
</tr>
</tbody>
</table>

The cup of water given for Thee

<table>
<thead>
<tr>
<th>34</th>
<th>37.5</th>
<th>18</th>
<th>69</th>
<th>29</th>
<th>33</th>
<th>56</th>
</tr>
</thead>
<tbody>
<tr>
<td>.33</td>
<td>.43</td>
<td>.14</td>
<td>.74</td>
<td>.24</td>
<td>.29</td>
<td>.63</td>
</tr>
</tbody>
</table>

Still holds the freshness of Thy grace;

<table>
<thead>
<tr>
<th>32</th>
<th>38</th>
<th>32</th>
<th>92</th>
<th>23</th>
<th>28</th>
</tr>
</thead>
<tbody>
<tr>
<td>.26</td>
<td>.38</td>
<td>.38</td>
<td>.88</td>
<td>.29</td>
<td>.29</td>
</tr>
</tbody>
</table>

Yet long these multitudes to see

<table>
<thead>
<tr>
<th>18</th>
<th>36</th>
<th>77</th>
<th>29</th>
<th>33</th>
<th>47</th>
</tr>
</thead>
<tbody>
<tr>
<td>.14</td>
<td>.43</td>
<td>.80</td>
<td>.24</td>
<td>.29</td>
<td>.56</td>
</tr>
</tbody>
</table>
Verse Four has two images as determined by the points of major punctuation. The first image, Lines One and Two, has an intensity of 107.27; the second image, Lines Three and Four, has an intensity of 98.18.

Baptist # 519 - Verse 5

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>59</td>
<td>40</td>
<td>18</td>
<td>85</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>Master,</td>
<td>from</td>
<td>the</td>
<td>mountainside,</td>
<td>1.08</td>
</tr>
<tr>
<td>.17</td>
<td>.60</td>
<td>.45</td>
<td>.14</td>
<td></td>
<td>.08</td>
</tr>
</tbody>
</table>

Make haste to heal these hearts of pain;

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>24.5</td>
<td>23</td>
<td>32.5</td>
<td>32</td>
<td>4.25</td>
</tr>
<tr>
<td>31</td>
<td>43</td>
<td>29</td>
<td>31</td>
<td>38</td>
<td>45</td>
</tr>
<tr>
<td>.24</td>
<td>.36</td>
<td></td>
<td></td>
<td>.24</td>
<td>.36</td>
</tr>
</tbody>
</table>

Among these restless throngs abide,

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>32</td>
<td>67</td>
<td>44</td>
<td>49</td>
<td>4.48</td>
</tr>
<tr>
<td>45</td>
<td>38</td>
<td>.62</td>
<td>.60</td>
<td>.48</td>
<td></td>
</tr>
</tbody>
</table>

0 tread the city's streets again.

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>38</td>
<td>18</td>
<td>38</td>
<td>41</td>
<td>46</td>
</tr>
<tr>
<td>.17</td>
<td>.28</td>
<td>.14</td>
<td>.57</td>
<td>.51</td>
<td>.43</td>
</tr>
</tbody>
</table>

Verse Five also has two images. Lines One and Two, the first image, have an intensity of 92.23, lowest of any in the hymn. Lines Three and Four, the second image, have an intensity of 97.19.
Baptist # 519 - Verse 6

<p>| | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>35</td>
<td>29</td>
<td>31</td>
<td>35</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Till</td>
<td>sons of men</td>
<td>shall</td>
<td>learn</td>
<td>Thy</td>
<td>love</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.21</td>
<td>.48</td>
<td>.24</td>
<td>.36</td>
<td>.36</td>
<td>.36</td>
<td>.29</td>
<td>.36</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>63</td>
<td>29.5</td>
<td>33</td>
<td>31</td>
<td>31.5</td>
<td>41</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>And</td>
<td>follow where Thy feet have trod;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.31</td>
<td>.53</td>
<td>.31</td>
<td>.29</td>
<td>.36</td>
<td>.36</td>
<td>.33</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>99</td>
<td>40</td>
<td>33</td>
<td>56.5</td>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Till,</td>
<td>glorious from Thy heaven above,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.21</td>
<td>.84</td>
<td>.45</td>
<td>.29</td>
<td>.45</td>
<td>.38</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>33</td>
<td>18</td>
<td>35</td>
<td>29</td>
<td>47</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shall</td>
<td>come the city of our God!</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>.36</td>
<td>.28</td>
<td>.14</td>
<td>.43</td>
<td>.24</td>
<td>.39</td>
<td>.36</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Verse Six has two images. The first has an intensity of 101.55 and the second has an intensity of 108.82. Total intensity for the hymn is 100.22.

Baptist Hymn # 411, "Dear Lord and Father of Mankind," has five verses and four different patterns of images. Both Verses One and Five have three images with the first spanning Lines One and Two, the second is Line Three, and the third is Lines Four and Five. Verse Two is a single image. Verse Three has one image each for Lines One and Two and another image for Lines Three, Four and Five. Verse Four has only two images, one for Lines One and Two, the other for Lines Three, Four and Five.
Dear Lord and Father of mankind,
Forgive our foolish ways;
Reclote us in our rightful mind;
In purer lives Thy service find,
In deeper reverence, praise.

There are three images in Verse One; the first image is Lines One and Two and has an intensity of sensorial appeal of 101.62. The second image, Line Three, has an intensity of 105.24. The third image of the first verse is Lines Four and Five and has an intensity of 99.54.

Verse Two of this hymn has only a single image for the entire verse because there is no major punctuation until the end of the last line. The intensity of sensorial appeal for Verse Two is 105.54.
In simple trust like theirs who heard,
Beside the Syrian sea,
The gracious calling of the Lord,
Let us, like them, without a word,
Rise up and follow Thee.

0 Sabbath rest by Galilee!
0 calm of hills above!
Verse Three has an intensity of sensorial appeal of 107.87 for the first image, Line One. Line Two, the second image, has an intensity of 104.14. The third image of Verse Three, the remainder of the verse, has an intensity of 111.79.
Baptist # 411 - Verse 4 (Continued)

34 40 47 40 18 44 33 40
Take from our souls the strain and stress,
.31 .45 .39 .60 .14 .55 .31 .45

33 33 47 64 40 62
And let our ordered lives confess
.31 .26 .39 .55 .48 .62

18 55 29 33 30
The beauty of Thy peace.
.14 .60 .24 .29 .31

Verse Four has two images. The first is Lines One and Two and has an intensity of 103.25. The second is Lines Three through Five and has an intensity of 100.14.

Baptist # 411 - Verse 5

52 29 18 30.5 29 47 79
Breathe through the heats of our desire
.50 .36 .14 .68 .24 .39 .74

33 50 33 33 38
Thy coolness and Thy balm;
.29 .64 .31 .29 .54
Verse Five has three images. The first is Lines One and Two and has an intensity of 95.83. The second image is Line Three and has an intensity of 102.47. The third image, Lines Four and Five, has an intensity of 103.77. Total intensity of sensorial appeal for the entire hymn is 103.40.
Baptist Hymn # 95, "Joyful, Joyful, We Adore Thee," is the same hymn as Methodist # 10 presented in Chapter 4 of this study. In both versions of this Hymn, Verse One is the same. In each of the remaining verses one word differs when the Methodist and Baptist versions are compared. These changes in vocabulary and a difference in the major punctuation of the images in Verse Four cause variations in the intensities of sensorial appeal for the images in Verses Two, Three and Four, and in the total intensities of the two versions of this hymn.

Baptist # 95 - Verse 1

Joyful, joyful, we adore Thee, God of glory, Lord of love;
Hearts unfold like flowers before Thee,
Opening to the sun above.

40 40 31 66 29 33 29
Joyful, joyful, we adore Thee, God of

70 41 29 35
glory, Lord of love;

60 38 24 36

42.6 65 38 57 66 29
Hearts unfold like flowers before Thee,

43 23 18 32 60
Opening to the sun above.
Verse One has four images, one corresponding to each of the four lines of the verse. The first image has an intensity of sensorial appeal of 103.72. The second image has a somewhat weaker intensity, 94.44, and the third image also has a relatively weak intensity of 96.27. The fourth image returns to the strong intensity of 105.24. This is the strongest of all the images in the entire hymn.
Baptist # 95 - Verse 2

34 33 33 32 33 54 29 
All Thy works with joy surround Thee,
.24 .29 .31 .31 .39 .65 .24

24 33 56.5 72 33 39
Earth and Heaven reflect Thy ways,
.29 .31 .45 .64 .29 .38

44 33 42 30 65 29
Stars and angels sing around Thee,
.50 .31 .62 .38 .58 .24

31 29 79 41
Center of unbroken praise.
.38 .24 .64 .45

35 33 43 35 33 60
Field and forest, vale and mountain
.43 .31 .55 .36 .31 .55

65 58 67 28
Flowery meadow, flashing sea,
.65 .48 .74 .29

69 27 33 63 59 37
Chanting bird and flowing fountain, Call
.64 .36 .31 .62 .55 .26

29 23 69 27 29
us to rejoice in Thee.
.24 .29 .75 .24 .24
Verse Two has two images. The first, Lines One and Two, has an intensity of 100.92; the second, Lines Three and Four, has an intensity of 100.55.

Baptist #95 - Verse 3

<table>
<thead>
<tr>
<th></th>
<th>28</th>
<th>14</th>
<th>57</th>
<th>33</th>
<th>95</th>
<th>50</th>
<th>.29</th>
<th>.14</th>
<th>.57</th>
<th>.31</th>
<th>.93</th>
<th>.36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou art giving and forgiving, Ever</td>
<td>62</td>
<td>50</td>
<td>37</td>
<td>.69</td>
<td>.36</td>
<td>.45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|    | 50 | 29 | 18 | 33 | 29 | 59 | .61 | .24 | .14 | .39 | .24 | .52 |
| Well-spring of the joy of living, | 63 | 30 | 29 | 57.5 | 13 | .60 | .33 | .24 | .48 | .26 |

|    | 28 | 47 | 39 | 43 | 47 | 64 | .29 | .29 | .48 | .66 | .29 | .55 |
| Thou our Father, Christ our Brother, | 34 | 21.5 | 31 | 27 | 35 | 51 | .36 |
| All who live in love are Thine; | .24 | .24 | .21 | .24 | .36 | .34 | .41 |

|    | 34 | 29 | 25.5 | 23 | 35 | 31 | 54 | .36 | .24 | .29 | .29 | .36 | .34 | .41 |
| Teach us how to love each other, | 38 | 29 | 23 | 18 | 33 | 37 | .38 | .24 | .29 | .14 | .39 | .48 |

| Lift us to the Joy divine. | 38 | 29 | 23 | 18 | 33 | 37 | .38 | .24 | .29 | .14 | .39 | .48 |
Verse Three has three images. The first image, Lines One and Two, has an intensity of 102.27. The second, Line Three, has an intensity of 102.55. The final image, Line Four, has an intensity of 97.27.

Baptist # 95 - Verse 4

<table>
<thead>
<tr>
<th>50</th>
<th>36</th>
<th>18</th>
<th>57.5</th>
<th>68</th>
<th>34</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>.59</td>
<td>.46</td>
<td>.14</td>
<td>.43</td>
<td>.50</td>
<td>.36</td>
<td>.14</td>
</tr>
</tbody>
</table>

Mortals, join the happy chorus Which the
morning stars began;
Father love is reigning o'er us,
Brother love binds man to man.
Ever singing, march we onward, Victors
in the midst of strife,
Joyful music leads us Sunward In the
triumph song of life.
Verse Four of Baptist Hymn #95 has three images in its four lines. The first image, Line One, has an intensity of 99.88. The second image, Line Two, has an intensity of 99.58. The third image, Lines Three and Four, has an intensity of 96.91. Total intensity of sensorial appeal for the entire hymn is 100.04.

VERBAL APPEAL TO THE INTELLECT

The second attempt at objectification again will be the application of a close reading of the lyrics for linguistic evidence of verbal appeal to the intellect. The five major means of grammatical influence to cause reflection, shifting of adverbs to the left, using certain thought-provoking words, using as...as... when and as...as... after constructions, using so...that, and using Latin prefixes, will be noted as in the previous chapters. Again, note will be taken of passive and there transformations and the use of verbals as modifiers. The system used to indicate these linguistic devices will be the same as in the previous chapters with the arrow above the lyrics to indicate an adverb-to-the-left shift, a circle drawn around the Latin prefixes and an underline to identify the thought-provoking words and constructions.
Blest be the tie that binds Our hearts in Christian love:

The fellowship of kindred minds Is like to that above.

Before our Father's throne We pour our ardent prayers;

Our fears, our hopes, our aims are one, Our comforts and our cares.

We share each other's woes, Each other's burdens bear,

And often for each other flows The sympathizing tear.

When we are called to part, It gives us inward pain;

But we shall still be joined in heart, And hope to meet again.
Baptist Hymn # 476, "Blest Be the Tie That Binds," has adverb-to-the-left shift in Verses Two, Three and Four. In the second verse the adverbial shift introduces the first line; in the third verse two adverbial shifts occur mid-way through the single image conveyed. The fourth verse has a single word adverb moved left in the final image of the hymn. Thought-provoking words can be found in the first and last verses of the hymn. In Verse One "like to" is drawing a comparison demanding intellectual consideration of the analogy. In Verse Four "still," the adverb-to-the-left shift already noted, calls for consideration with the meanings it conveys as well as by its position. Additional inverted structures are a direct object - verb inversion and a verb - subject inversion, both occurring in Verse Three. Verbals in Hymn # 476 included an -ed verbal that is the first word of the hymn, an -ing verbal in Verse Three and two infinitives in the last verse.

**Baptist # 228**

When I survey the wondrous cross On which the Prince of Glory died,

My richest gain I count but loss, And pour contempt

on all my pride.
Forbid it Lord, that I should boast, Save in the death
of Christ, my Lord;

All the vain things that charm me most, I sacrifice
them to His blood.

See, from His head, His hands, His feet, Sorrow and
love flow mingled down:

Did e'er such love and sorrow meet, Or thorns compose
so rich a crown?

Were the whole realm of nature mine, That were a
present far too small:

Love so amazing, so divine, Demands my soul, my life,
my all.
Baptist Hymn # 228, "When I Survey the Wondrous Cross," has several examples of adverb-to-the-left shift. The first appears in the first line of the hymn. Another introduces the last image in Verse Two, and the third, a three part phrase, immediately follows in the first line of the third verse. The balance of the hymn, however, has no more examples of this construction. There is a direct object - verb transfer in the first verse and an -ing verbal in the last. Other than these linguistic devices to cause reflection, only a few Latin prefixes, widely spaced within the hymn, appear. Perhaps the use of a direct question at the end of Verse Three and two uses of subjunctive verbs in Verse Four contribute to a reflective tone; however, the hymn seems to become less reflective as it continues with most of the objectification for linguistic appeal to the intellect occurring early in the hymn.

Baptist # 519

Where cross the crowded ways of life,

Where sound the cries of race and clan,

Above the noise of selfish strife,

We hear Thy voice, O Son of Man!
In haunts of wretchedness and need,

On shadowed thresholds dark with fears,

From paths where hide the lures of greed,

We catch the vision of Thy tears.

From tender childhood's helplessness,

From woman's grief, man's burdened toil,

From famished souls, from sorrow's stress,

Thy heart has never known recoil.

The cup of water given for Thee

Still holds the freshness of Thy grace;

Yet long these multitudes to see

The sweet compassion of Thy face.
O Master, from the mountainside,

Make haste to heal these hearts of pain;

Among these restless throngs abide,

O tread the city's streets again.

Till sons of men shall learn Thy love

And follow where Thy feet have trod;

Till, glorious from Thy heaven above,

Shall come the city of our God!

Hymn # 519, "Where Cross the Crowded Ways of Life," has strong evidence of linguistic construction to demand reflection. Five of the six verses contain a verbal, four are -ed and two are infinitives, totaling six verbals in all. Verses Three, Four and Five each contain a word with a Latin prefix. Verse Four, the only verse not containing adverb-to-the-left shift does have two thought-provoking words in it. Except for Verse Four, the most frequently used device to demand intellectual activity is the adverb-left shift. Verses One and Two each have three long adverbial phrases moved left.
Verse Three has four phrases of this type. Verse Five has two such phrases, and Verse Six, one. In addition, there are at least two examples of verb-subject reversal. One of these reversals also appears in Verse Four so that each verse carries strong linguistic pressure toward reflection.

Baptist # 411

Dear Lord and Father of Mankind,

Forgive our foolish ways;

Reclothe us in our rightful mind;

In purer lives Thy service find,

In deeper reverence, praise.

In simple trust like theirs who heard,

Beside the Syrian sea,

The gracious calling of the Lord,

Let us, like them, without a word,

Rise up and follow Thee.
O Sabbath rest by Galilee!

O calm of hills above!

Where Jesus knelt to share with Thee

The silence of eternity,

Interpreted by love.

Drop Thy still dews of quietness,

Till all our strivings cease;

Take from our souls the strain and stress,

And let our ordered lives confess

The beauty of Thy peace.
Hymn # 411, "Dear Lord and Father of Mankind," has several adverb-to-the-left constructions. They appear most often early in the hymn with four consecutive lines having the construction, the last two lines of Verse One and the first two lines of Verse Two. A third adverb-to-the-left shift occurs later in Verse Two, and one such shift occurs in each Verse Three and Verse Five. There are three Latin prefixes in the hymn and four verbals. There are two -ing verbals, one -ed verbal and one infinitive.

Baptist # 95

Joyful, joyful, we adore Thee, God of glory, Lord of love;

Hearts unfold like flowers before Thee, Opening to the sun above.

Melt the clouds of sin and sadness, Drive the dark of doubt away;

Giver of immortal gladness, Fill us with the light of day.
All Thy works with joy surround Thee, Earth and Heaven

Reflect Thy rays,

Stars and angels sing around Thee, Center of unbroken praise.

Field and forest, vale and mountain, Flowery meadow,

-- flashing sea,

Chanting birds and flowing fountain, Call us to rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,

Well-spring of the joy of living, Ocean depth of happy rest!

Thou our Father, Christ our brother, All who live in love are Thine;

Teach us how to love each other, Lift us to the joy divine.
Mortals join the happy chorus, Which the morning stars
began;

Father love is reigning o'er us, Brother love binds
man to man.

Ever singing, march we onward, Victors in the midst
of strife;

Joyful music leads us Sunward In the triumph song
of life.

In Hymn # 95, "Joyful, Joyful, We Adore Thee," there are
some examples of adverb-to-the-left shift. However, the most
frequently used linguistic device to cause reflection is the
use of the verbal. There are fifteen verbals in the Baptist
version of this hymn as there were also in the Methodist ver-
sion (pp. 94-97). The most frequently used of the verbals is
the -ing form used eleven times. The -ed verbal is used twice
and the infinitive is used twice. Verse Four has the only
adverb-to-the-left movement in the hymn. Latin prefixes are
not frequent in this hymn. Only three are identified: im-,
un-, and re-. 
The third attempt at objectification is again the matching of the various words of the lyrics of each hymn with the lists of words compiled by Samuel Reiss. Although relatively few of the words can be identified with the lists of Reiss, the emotive meaning of some can be determined. In the comparison of the Baptist hymns to the word lists, only two lists are found with four different words from the list; however, five lists will be included as significant because of the number of times words occur from the list, even though the words may be repetitions rather than additions from the list.

List #5

List Five is the "clam, clasp, hasp, keep" list and all these words have some emotive appeal associated with a feel of attachment, binding or more likely linking together. This list is important to the Baptist hymn because it is represented eleven times in the five hymns studied. It is peculiar, however, since only one word from the list appears in all of the eleven citings. The word, love, is found in all five of the most frequently sung hymns of this group. It appears once in the last verse of "Where Cross the Crowded Ways of Life," once in the third verse of "Dear Lord and Father of Mankind," and once in the first verse of "Blest Be the Tie That Binds." Love appears three times in "When I Survey the Wondrous Cross," twice in Verse Three and fin-
ally in the last line of Verse Four. This same word appears again in "Joyful, Joyful, We Adore Thee" five times. In Verse One, Line One, is the phrase 'Lord of Love.' In Verse Three, Line Three is 'All who live in love' and then in Line Four 'Teach us how to love.' In Verse Four, Line Two is 'Father love...!' and '...Brother love.'

List #38

List Thirty-eight, "bulge, hill, swell" has appeared earlier in both Chapter 3 (pp. 62-63) and Chapter 4 (p. 103). This list, associated with appeal related to mass, bulk, and rounded shape, has three words found repeatedly in the Baptist study. These three words, all, fill, and hills, are used seven times in three hymns. Hills is found once in "Dear Lord and Father of Mankind," Verse Three, Line Two. Fill is used once in "Joyful, Joyful, We Adore Thee," Verse One, Line Four. In this same hymn, all is found twice, first introducing Verse Two and then in Verse Three, Line Three. All also appears three times in "When I Survey the Wondrous Cross," in Verse One, Line Two; Verse Two, Line Two; and Verse Four, Line Two where it is the last word of the hymn.
List #13

List Thirteen, the "gleam, glimmer, glory, flame" list also appears earlier in this study. (pp. 61-62) The Baptist hymns have this group represented by four different words, glory, glorious, gladness, and light, used five times in three hymns. Glorious is found in the last verse of "Where Cross the Crowded Ways of Life." Glory is found in the first line of "When I Survey the Wondrous Cross" and again in the first line of "Joyful, Joyful, We Adore Thee." The latter hymn also has the words light and gladness in the first verse.

List #19

List Nineteen, the "swash, wash, water" list, appears in Chapter 3, (p. 59) and Chapter 4, (p. 101) as well as here. The Baptist hymns have only three words from this list, appearing four times in three hymns. The word ways is in Verse One, Line Two of "Dear Lord and Father of Mankind" and in Verse One, Line One of "Where Cross the Crowded Ways of Life" which also contains the word water in Verse Four, Line One. Sea appears in Verse Two, Line Three of "Joyful, Joyful."

List #39

List Thirty-nine is the "scoop, cup, heaven, womb" list. All the words in this group have an emotive relation to the
hollowing action of the scoop, or the hollowed shape of the
cup or cove, or the protective nature offered by the hollowed
place as in cove, heaven and womb. There are four different
words from this list appearing in two of the hymns included.
*Cup* is found in Verse Four, Line One of "Where Cross the
Crowded Ways of Life," and *woman's* is found in Verse Three,
Line Two of the same hymn. The remaining two words are both
found in "Joyful, Joyful, We Adore Thee." *Heaven* appears in
the first line of Verse Two and *how* appears in Verse Three,
Line Four.

Only two of these lists have as many as four different
words represented, none have more than four from a single
list. The use of one word as much as eleven times differs
from other usage enough to indicate the need to include the
list where this word is found.
SUMMARY

Treating the lyrics of the hymns of this study as poetry, and making the assumption that the tones of the words are not inappropriate to the tone of the hymns, it would appear that the three groupings do not really differ appreciably in intensity to emotive appeal. Robson was applied to the intensity of the image; therefore, the data derived from the study is more accurate when considered for total images than when applied word for word. For whatever slight variation there is, it appears that the Methodist is most intense, and the Baptist and Episcopal are essentially the same. It should be pointed out that there is a high degree of objectivity in using Robson since no semantic appeal of the words is involved.

In applying linguistic principles of syntax to test thought and emotion structures, it is true that the Episcopal hymns indicate more rationalization or intellectualization, but in the applying of such principles it may be pointed out that it is difficult to do so in terms of images. Therefore, with this test, one measures prose and not poetry. The question might arise as to how there is so much more intellectualization in the Episcopal hymns than in the other two, yet the emotive intensity is so close for all three. A reasonable answer is that the image as measured by Robson is more significant in its application to the poetic structure of the hymns than is the ap-
lication of thought structures to poetry. If this is not true, then the answer must be that certain words in each poetic image have a very high intensity; however, since Robson was applied to the image as a cluster of words, intense differences as to specific words should be discounted.

There is no doubt that many Latinized verbs which in prose might be more thought provoking in nature are in the hymns more emotive reinforcing than thought producing. Certainly, while the influence of thought inducing structures is higher in the Episcopal hymns, the weight of this frequency is not significant.

Recourse to Reiss has indicated there are more emotive tones evoked in the Episcopal lyrics than in the other two. But, it is to be realized that Reiss's lists are related primarily to the senses and the emotive intensity differential between Reiss in the Episcopal and in the other two groups seems to have been made up by other image clusters of equal intensity but not sensorially oriented.

Based upon the limited yet intense study made in this monograph, certain popular myths concerning the intellectualization of the Episcopal church could well still persist. These myths might even be truths, but this is not evidenced in the case of the hymns. However, it would appear that Robson's work is significant because of its ease in handling and its ability to deal with clusters of word units, both in striking power and duration of intensity. It would also appear that structures are quite difficult to apply to poetry and that Reiss's com-
prehensive treatment is more suited to treating individual words than poetic clusters.
BIBLIOGRAPHY
BIBLIOGRAPHY

Barnes, Lewis W. English Linguistics - Grammar. Morehead, Kentucky: Morehead State University, nd.


The Hymnal of the Protestant Episcopal Church in America. New York: The Church Pension Fund, 1943.

APPENDIXES
## TABLE 1

<table>
<thead>
<tr>
<th>Phonetic Element</th>
<th>Relative Striking Power</th>
<th>Relative Mean Time in Seconds</th>
<th>Subscript 1 is prevowel, Subscript 2 is postvowel</th>
</tr>
</thead>
<tbody>
<tr>
<td>i in pine, sigh, my</td>
<td>30</td>
<td>0.22 Sec.</td>
<td></td>
</tr>
<tr>
<td>oi in oil, toy</td>
<td>30</td>
<td>.22</td>
<td></td>
</tr>
<tr>
<td>aw in all, saw, pause</td>
<td>20</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>ah in father, embalm</td>
<td>28</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>a in cat</td>
<td>28</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>oh in old, moan, sew</td>
<td>28</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>a in fame, rain, pay</td>
<td>28</td>
<td>.22</td>
<td></td>
</tr>
<tr>
<td>ew in few, you, muse</td>
<td>28</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>u in sun, won</td>
<td>27</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>ee in see, tea, field</td>
<td>26</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>e in ebb</td>
<td>25</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>ow in howl, bough</td>
<td>25</td>
<td>.22</td>
<td></td>
</tr>
<tr>
<td>i in is</td>
<td>21</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>er in her, fur, world</td>
<td>23</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>oo in ooze, tune, blue</td>
<td>20</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td>oo in book, could, put</td>
<td>19</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>in the</td>
<td>15</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>r</td>
<td>.8</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>l</td>
<td>5</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>w</td>
<td>5</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>ch in church, witch</td>
<td>3</td>
<td>ch1 .07</td>
<td>ch2 .17</td>
</tr>
<tr>
<td>ng in sing</td>
<td>4</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>sh in show</td>
<td>4</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>y in you</td>
<td>4</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>3</td>
<td>n1 .07</td>
<td>n2 .12</td>
</tr>
<tr>
<td>j in judge, George</td>
<td>3</td>
<td>m1 .12</td>
<td>m2 .14</td>
</tr>
<tr>
<td>zh in pleasure, azure</td>
<td>3</td>
<td>z1 .12</td>
<td></td>
</tr>
<tr>
<td>dh in then</td>
<td>3</td>
<td>dh1 .07</td>
<td>dh2 .12</td>
</tr>
<tr>
<td>z</td>
<td>3</td>
<td>z1 .12</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>3</td>
<td>k1 .07</td>
<td>k2 .07</td>
</tr>
<tr>
<td>k</td>
<td>3</td>
<td>t1 .02</td>
<td>t2 .07</td>
</tr>
<tr>
<td>f</td>
<td>2</td>
<td>v1 .07</td>
<td>v2 .12</td>
</tr>
<tr>
<td>v</td>
<td>2</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>2</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>2</td>
<td>p1 .02</td>
<td>p2 .07</td>
</tr>
<tr>
<td>p</td>
<td>2</td>
<td>.12</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>2</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>h</td>
<td>1.5</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>th in thin</td>
<td>1</td>
<td>.12</td>
<td></td>
</tr>
</tbody>
</table>

\[\text{Robson, op. cit., pp. 146-147.}\]
<p>| a   | 28 | .17 | art | 54 | .36 |
| abide | 40 | .48 | as  | 31 | .31 |
| able | 35 | .41 | assail | 65 | .70 |
| above | 34 | .38 | at  | 31 | .24 |
| abroad | 56 | .50 | away | 61 | .46 |
| adore | 54 | .38 | balm | 38 | .54 |
| again | 46 | .43 | be  | 28 | .29 |
| aid | 56 | .46 | beacon | 61 | .55 |
| aims | 34 | .50 | bear | 35 | .31 |
| all | 34 | .24 | bears | 38 | .43 |
| alleluia | 90 | .74 | beauty | 55 | .60 |
| amazing | 77 | .81 | before | 66 | .65 |
| among | 49 | .45 | began | 36 | .48 |
| ancient | 67 | .57 | being | 56 | .55 |
| and | 33 | .31 | believe | 61 | .65 |
| angels | 43 | .62 | bend | 32 | .43 |
| answer | 56 | .53 | beside | 62 | .70 |
| answered | 58 | .60 | better | 53 | .43 |
| ardent | 57 | .45 | binds | 38 | .56 |
| are | 51 | .34 | bird | 27 | .36 |
| armored | 79 | .70 | birth | 26 | .41 |
| arms | 42 | .48 | bless | 34 | .43 |
| around | 65 | .65 | blesses | 62 | .69 |
| array | 51 | .36 | blessing | 62 | .69 |</p>
<table>
<thead>
<tr>
<th>Word</th>
<th>Frequency</th>
<th>Index</th>
<th>Word</th>
<th>Frequency</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>blest</td>
<td>37</td>
<td>.45</td>
<td>came</td>
<td>24</td>
<td>.48</td>
</tr>
<tr>
<td>blind</td>
<td>42</td>
<td>.40</td>
<td>call</td>
<td>37</td>
<td>.26</td>
</tr>
<tr>
<td>blindness</td>
<td>72</td>
<td>.91</td>
<td>called</td>
<td>38</td>
<td>.33</td>
</tr>
<tr>
<td>blissful</td>
<td>59</td>
<td>.74</td>
<td>calling</td>
<td>65</td>
<td>.52</td>
</tr>
<tr>
<td>blood</td>
<td>37</td>
<td>.43</td>
<td>calm</td>
<td>39</td>
<td>.38</td>
</tr>
<tr>
<td>boast</td>
<td>35</td>
<td>.43</td>
<td>can</td>
<td>34</td>
<td>.31</td>
</tr>
<tr>
<td>bold</td>
<td>37</td>
<td>.43</td>
<td>captain</td>
<td>66</td>
<td>.52</td>
</tr>
<tr>
<td>bought</td>
<td>34</td>
<td>.36</td>
<td>cares</td>
<td>39</td>
<td>.35</td>
</tr>
<tr>
<td>bound</td>
<td>31</td>
<td>.53</td>
<td>catch</td>
<td>36</td>
<td>.36</td>
</tr>
<tr>
<td>bounds</td>
<td>32</td>
<td>.58</td>
<td>cease</td>
<td>30</td>
<td>.41</td>
</tr>
<tr>
<td>brave</td>
<td>40</td>
<td>.53</td>
<td>center</td>
<td>31</td>
<td>.38</td>
</tr>
<tr>
<td>breaks</td>
<td>43</td>
<td>.60</td>
<td>chanting</td>
<td>69</td>
<td>.64</td>
</tr>
<tr>
<td>breathe</td>
<td>52</td>
<td>.50</td>
<td>charm</td>
<td>44</td>
<td>.43</td>
</tr>
<tr>
<td>bride</td>
<td>42</td>
<td>.48</td>
<td>charter</td>
<td>39</td>
<td>.33</td>
</tr>
<tr>
<td>bright</td>
<td>43</td>
<td>.48</td>
<td>chide</td>
<td>37</td>
<td>.36</td>
</tr>
<tr>
<td>brightens</td>
<td>74</td>
<td>.79</td>
<td>childhood's</td>
<td>66.5</td>
<td>.81</td>
</tr>
<tr>
<td>bring</td>
<td>38</td>
<td>.45</td>
<td>children's</td>
<td>75</td>
<td>.76</td>
</tr>
<tr>
<td>brother</td>
<td>64</td>
<td>.55</td>
<td>chorus</td>
<td>68</td>
<td>.50</td>
</tr>
<tr>
<td>brother-love</td>
<td>98</td>
<td>.91</td>
<td>Christ</td>
<td>43</td>
<td>.66</td>
</tr>
<tr>
<td>bud</td>
<td>19</td>
<td>.26</td>
<td>Christian</td>
<td>58</td>
<td>.47</td>
</tr>
<tr>
<td>building</td>
<td>61</td>
<td>.64</td>
<td>Christlike</td>
<td>81</td>
<td>1.02</td>
</tr>
<tr>
<td>built</td>
<td>34</td>
<td>.33</td>
<td>church's</td>
<td>63</td>
<td>.72</td>
</tr>
<tr>
<td>burdened</td>
<td>70</td>
<td>.74</td>
<td>city</td>
<td>35</td>
<td>.43</td>
</tr>
<tr>
<td>burdens</td>
<td>58</td>
<td>.69</td>
<td>city's</td>
<td>38</td>
<td>.57</td>
</tr>
<tr>
<td>but</td>
<td>32</td>
<td>.31</td>
<td>clan</td>
<td>39</td>
<td>.38</td>
</tr>
<tr>
<td>by</td>
<td>32</td>
<td>.34</td>
<td>close</td>
<td>39</td>
<td>.40</td>
</tr>
</tbody>
</table>
clouds 37 .52 cross 42 .38
coast 36 .33 crowded 64 .57
came 33 .38 crown 38 .43
comes 36 .50 crucified 90 .80
cometh 59 .52 cure 49 .38
comforts 69 .76 cup 32 .24
command 54 .57 dark 42 .33
commend 63 .57 darkness 71 .64
communion 82 .95 day 30 .29
compassion 77 .80 days 33 .43
compose 53 .54 dear 64 .46
confess 62 .60 death 28 .31
confessed 53 .64 deeper 53 .48
confounded 93 1.03 demands 63 .72
conquering 73 .66 depth 30 .33
consummation 121 1.30 deplore 72 .57
contempt 55 .51 derided 84 .69
control 77 .59 desire 79 .74
coolness 50 .64 desolation 115 1.22
cov'ring 68 .59 dews 25 .38
count 33 .38 did 28 .26
countless 65 .69 died 34 .36
courage 57 .58 displayed 65 .69
creation 100 .89 distant 64 .59
creatures 60 .72 distress 66 .64
cries 44 .45 divided 89 .79
<table>
<thead>
<tr>
<th>Word</th>
<th>Frequency</th>
<th>Probability</th>
<th>Word</th>
<th>Frequency</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>divine</td>
<td>63</td>
<td>.65</td>
<td>every</td>
<td>61</td>
<td>.43</td>
</tr>
<tr>
<td>done</td>
<td>32</td>
<td>.31</td>
<td>evil</td>
<td>57</td>
<td>.48</td>
</tr>
<tr>
<td>doubt</td>
<td>29</td>
<td>.36</td>
<td>evils</td>
<td>60</td>
<td>.60</td>
</tr>
<tr>
<td>down</td>
<td>29</td>
<td>.41</td>
<td>eye</td>
<td>30</td>
<td>.22</td>
</tr>
<tr>
<td>dreamers</td>
<td>64</td>
<td>.74</td>
<td>eyes</td>
<td>32</td>
<td>.34</td>
</tr>
<tr>
<td>drear</td>
<td>72</td>
<td>.53</td>
<td>every</td>
<td>61</td>
<td>.43</td>
</tr>
<tr>
<td>drive</td>
<td>42</td>
<td>.48</td>
<td>face</td>
<td>47</td>
<td>.56</td>
</tr>
<tr>
<td>drop</td>
<td>40</td>
<td>.38</td>
<td>facing</td>
<td>60</td>
<td>.72</td>
</tr>
<tr>
<td>dumb</td>
<td>32</td>
<td>.31</td>
<td>fail</td>
<td>35</td>
<td>.41</td>
</tr>
<tr>
<td>dwell</td>
<td>37</td>
<td>.33</td>
<td>faith</td>
<td>23</td>
<td>.46</td>
</tr>
<tr>
<td>each</td>
<td>31</td>
<td>.34</td>
<td>faithful</td>
<td>38</td>
<td>.65</td>
</tr>
<tr>
<td>ear</td>
<td>49</td>
<td>.34</td>
<td>faithfulness</td>
<td>87</td>
<td>1.08</td>
</tr>
<tr>
<td>earth</td>
<td>24</td>
<td>.29</td>
<td>famished</td>
<td>63</td>
<td>.72</td>
</tr>
<tr>
<td>earth's</td>
<td>26</td>
<td>.41</td>
<td>far</td>
<td>38</td>
<td>.36</td>
</tr>
<tr>
<td>earthquake</td>
<td>111</td>
<td>1.01</td>
<td>farthest</td>
<td>71</td>
<td>.69</td>
</tr>
<tr>
<td>e'er</td>
<td>48</td>
<td>.29</td>
<td>Father</td>
<td>56</td>
<td>.58</td>
</tr>
<tr>
<td>elect</td>
<td>62</td>
<td>.45</td>
<td>Father's</td>
<td>59</td>
<td>.70</td>
</tr>
<tr>
<td>endued</td>
<td>52</td>
<td>.55</td>
<td>Fatherlike</td>
<td>94</td>
<td>.94</td>
</tr>
<tr>
<td>envious</td>
<td>73</td>
<td>.67</td>
<td>fathers</td>
<td>59</td>
<td>.70</td>
</tr>
<tr>
<td>ere</td>
<td>48</td>
<td>.29</td>
<td>favors</td>
<td>55</td>
<td>.58</td>
</tr>
<tr>
<td>eternal</td>
<td>60</td>
<td>.50</td>
<td>fear</td>
<td>34</td>
<td>.31</td>
</tr>
<tr>
<td>eternity</td>
<td>108</td>
<td>.74</td>
<td>fears</td>
<td>52</td>
<td>.53</td>
</tr>
<tr>
<td>evening</td>
<td>59</td>
<td>.62</td>
<td>feeble</td>
<td>35</td>
<td>.48</td>
</tr>
<tr>
<td>ever</td>
<td>50</td>
<td>.41</td>
<td>feebly</td>
<td>61</td>
<td>.65</td>
</tr>
<tr>
<td>everlasting</td>
<td>116</td>
<td>1.05</td>
<td>feet</td>
<td>31</td>
<td>.36</td>
</tr>
<tr>
<td>evermore</td>
<td>105</td>
<td>.87</td>
<td>fellowship</td>
<td>89</td>
<td>.74</td>
</tr>
<tr>
<td>Word</td>
<td>Page</td>
<td>Frequency</td>
<td>Word</td>
<td>Page</td>
<td>Frequency</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>----------</td>
<td>------</td>
<td>-----------</td>
</tr>
<tr>
<td>field</td>
<td>35</td>
<td>.43</td>
<td>forgiving</td>
<td>95</td>
<td>.93</td>
</tr>
<tr>
<td>fierce</td>
<td>36</td>
<td>.43</td>
<td>form</td>
<td>42</td>
<td>.50</td>
</tr>
<tr>
<td>fight</td>
<td>35</td>
<td>.43</td>
<td>formed</td>
<td>44</td>
<td>.55</td>
</tr>
<tr>
<td>fill</td>
<td>31</td>
<td>.31</td>
<td>fortress</td>
<td>76</td>
<td>.79</td>
</tr>
<tr>
<td>filled</td>
<td>33</td>
<td>.38</td>
<td>fought</td>
<td>34</td>
<td>.36</td>
</tr>
<tr>
<td>flee</td>
<td>33</td>
<td>.36</td>
<td>foundation</td>
<td>94</td>
<td>.91</td>
</tr>
<tr>
<td>find</td>
<td>37</td>
<td>.53</td>
<td>fountain</td>
<td>59</td>
<td>.55</td>
</tr>
<tr>
<td>fire</td>
<td>55</td>
<td>.48</td>
<td>free</td>
<td>36</td>
<td>.36</td>
</tr>
<tr>
<td>flashing</td>
<td>67</td>
<td>.74</td>
<td>freshness</td>
<td>69</td>
<td>.74</td>
</tr>
<tr>
<td>flesh</td>
<td>36</td>
<td>.43</td>
<td>from</td>
<td>40</td>
<td>.45</td>
</tr>
<tr>
<td>flow</td>
<td>35</td>
<td>.38</td>
<td>fulfilling</td>
<td>102</td>
<td>.90</td>
</tr>
<tr>
<td>flower</td>
<td>54</td>
<td>.58</td>
<td>full</td>
<td>26</td>
<td>.31</td>
</tr>
<tr>
<td>flowers</td>
<td>57</td>
<td>.72</td>
<td>gain</td>
<td>34</td>
<td>.46</td>
</tr>
<tr>
<td>flowery</td>
<td>65</td>
<td>.65</td>
<td>Galilee</td>
<td>87</td>
<td>.67</td>
</tr>
<tr>
<td>flowing</td>
<td>63</td>
<td>.62</td>
<td>gates</td>
<td>36</td>
<td>.53</td>
</tr>
<tr>
<td>flows</td>
<td>38</td>
<td>.50</td>
<td>gently</td>
<td>65</td>
<td>.62</td>
</tr>
<tr>
<td>foes</td>
<td>33</td>
<td>.51</td>
<td>Ghost</td>
<td>36</td>
<td>.43</td>
</tr>
<tr>
<td>follow</td>
<td>67</td>
<td>.55</td>
<td>gird</td>
<td>28</td>
<td>.36</td>
</tr>
<tr>
<td>food</td>
<td>24</td>
<td>.36</td>
<td>give</td>
<td>29</td>
<td>.36</td>
</tr>
<tr>
<td>foolish</td>
<td>55</td>
<td>.60</td>
<td>given</td>
<td>57</td>
<td>.60</td>
</tr>
<tr>
<td>for</td>
<td>38</td>
<td>.36</td>
<td>giver</td>
<td>52</td>
<td>.48</td>
</tr>
<tr>
<td>forbid</td>
<td>67</td>
<td>.67</td>
<td>gives</td>
<td>32</td>
<td>.48</td>
</tr>
<tr>
<td>forest</td>
<td>43</td>
<td>.55</td>
<td>giving</td>
<td>57</td>
<td>.57</td>
</tr>
<tr>
<td>forever</td>
<td>104</td>
<td>.87</td>
<td>glad</td>
<td>38</td>
<td>.43</td>
</tr>
<tr>
<td>forgive</td>
<td>67</td>
<td>.72</td>
<td>gladness</td>
<td>.68</td>
<td>.74</td>
</tr>
<tr>
<td>forgiven</td>
<td>96</td>
<td>.91</td>
<td>glorious</td>
<td>99</td>
<td>.84</td>
</tr>
<tr>
<td>Word</td>
<td>70</td>
<td>.60</td>
<td>Re</td>
<td>27.5</td>
<td>.24</td>
</tr>
<tr>
<td>----------</td>
<td>-----</td>
<td>-----</td>
<td>----</td>
<td>------</td>
<td>-----</td>
</tr>
<tr>
<td>glory</td>
<td>goal</td>
<td>36</td>
<td>.36</td>
<td>head</td>
<td>28.5</td>
</tr>
<tr>
<td>God</td>
<td>goes</td>
<td>34</td>
<td>.51</td>
<td>healed</td>
<td>34.5</td>
</tr>
<tr>
<td>gold</td>
<td>golden</td>
<td>67</td>
<td>.66</td>
<td>heard</td>
<td>26.5</td>
</tr>
<tr>
<td>good</td>
<td>goodness</td>
<td>54</td>
<td>.62</td>
<td>hearts</td>
<td>42.5</td>
</tr>
<tr>
<td>grace</td>
<td>graces</td>
<td>74</td>
<td>.84</td>
<td>heaven</td>
<td>56.5</td>
</tr>
<tr>
<td>gracious</td>
<td>grant</td>
<td>45</td>
<td>.50</td>
<td>helplessness</td>
<td>70.5</td>
</tr>
<tr>
<td>greed</td>
<td>greet</td>
<td>40</td>
<td>.43</td>
<td>her</td>
<td>24.5</td>
</tr>
<tr>
<td>greet</td>
<td>grief</td>
<td>63</td>
<td>.60</td>
<td>hidden</td>
<td>57.5</td>
</tr>
<tr>
<td>griefs</td>
<td>guiding</td>
<td>65</td>
<td>.72</td>
<td>hide</td>
<td>33.5</td>
</tr>
<tr>
<td>hand</td>
<td>hands</td>
<td>34.5</td>
<td>.34</td>
<td>hills</td>
<td>33.5</td>
</tr>
<tr>
<td>happy</td>
<td>has</td>
<td>45.5</td>
<td>.36</td>
<td>holds</td>
<td>37.5</td>
</tr>
<tr>
<td>hast</td>
<td>haste</td>
<td>24.5</td>
<td>.43</td>
<td>hope</td>
<td>31.5</td>
</tr>
<tr>
<td>hath</td>
<td>have</td>
<td>30.5</td>
<td>.36</td>
<td>hopes</td>
<td>33.5</td>
</tr>
<tr>
<td>have</td>
<td>haunts</td>
<td>35.5</td>
<td>.48</td>
<td>hosts</td>
<td>31.5</td>
</tr>
<tr>
<td>Word</td>
<td>154</td>
<td></td>
<td>Word</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>-----</td>
<td>---</td>
<td>--------------</td>
<td>----</td>
<td>---</td>
</tr>
<tr>
<td>hour</td>
<td>47</td>
<td>.39</td>
<td>learn</td>
<td>31</td>
<td>.36</td>
</tr>
<tr>
<td>how</td>
<td>30.5</td>
<td>.36</td>
<td>led</td>
<td>32</td>
<td>.26</td>
</tr>
<tr>
<td>I</td>
<td>30</td>
<td>.29</td>
<td>lest</td>
<td>35</td>
<td>.33</td>
</tr>
<tr>
<td>if</td>
<td>26</td>
<td>.24</td>
<td>let</td>
<td>33</td>
<td>.26</td>
</tr>
<tr>
<td>immortal</td>
<td>71</td>
<td>.59</td>
<td>life</td>
<td>37</td>
<td>.41</td>
</tr>
<tr>
<td>in</td>
<td>27</td>
<td>.24</td>
<td>lifts</td>
<td>36</td>
<td>.50</td>
</tr>
<tr>
<td>interpreted</td>
<td>118</td>
<td>.85</td>
<td>light</td>
<td>38</td>
<td>.36</td>
</tr>
<tr>
<td>inward</td>
<td>57</td>
<td>.55</td>
<td>like</td>
<td>38</td>
<td>.36</td>
</tr>
<tr>
<td>is</td>
<td>27</td>
<td>.26</td>
<td>live</td>
<td>31</td>
<td>.31</td>
</tr>
<tr>
<td>it</td>
<td>27</td>
<td>.19</td>
<td>lives</td>
<td>40</td>
<td>.48</td>
</tr>
<tr>
<td>jealousies</td>
<td>79</td>
<td>.86</td>
<td>living</td>
<td>59</td>
<td>.57</td>
</tr>
<tr>
<td>Jesus</td>
<td>53</td>
<td>.70</td>
<td>Lo</td>
<td>33</td>
<td>.24</td>
</tr>
<tr>
<td>joint</td>
<td>36</td>
<td>.46</td>
<td>lofty</td>
<td>65</td>
<td>.55</td>
</tr>
<tr>
<td>joined</td>
<td>38</td>
<td>.58</td>
<td>long</td>
<td>38</td>
<td>.38</td>
</tr>
<tr>
<td>joy</td>
<td>33</td>
<td>.39</td>
<td>longing</td>
<td>66</td>
<td>.64</td>
</tr>
<tr>
<td>joyful</td>
<td>40</td>
<td>.58</td>
<td>Lord</td>
<td>44</td>
<td>.38</td>
</tr>
<tr>
<td>kindred</td>
<td>67</td>
<td>.59</td>
<td>loss</td>
<td>36</td>
<td>.36</td>
</tr>
<tr>
<td>king</td>
<td>31</td>
<td>.28</td>
<td>lost</td>
<td>39</td>
<td>.43</td>
</tr>
<tr>
<td>kingdom</td>
<td>63</td>
<td>.61</td>
<td>love</td>
<td>35</td>
<td>.36</td>
</tr>
<tr>
<td>Kingdom's</td>
<td>66</td>
<td>.73</td>
<td>lowly</td>
<td>64</td>
<td>.48</td>
</tr>
<tr>
<td>knelt</td>
<td>36</td>
<td>.28</td>
<td>loyalty</td>
<td>98</td>
<td>.77</td>
</tr>
<tr>
<td>known</td>
<td>34</td>
<td>.36</td>
<td>lures</td>
<td>31</td>
<td>.38</td>
</tr>
<tr>
<td>knows</td>
<td>34</td>
<td>.38</td>
<td>lust</td>
<td>37</td>
<td>.38</td>
</tr>
<tr>
<td>labors</td>
<td>61</td>
<td>.72</td>
<td>made</td>
<td>34</td>
<td>.38</td>
</tr>
<tr>
<td>laid</td>
<td>35</td>
<td>.36</td>
<td>madness</td>
<td>63</td>
<td>.67</td>
</tr>
<tr>
<td>leads</td>
<td>33</td>
<td>.48</td>
<td>make</td>
<td>34</td>
<td>.31</td>
</tr>
<tr>
<td>Word</td>
<td>Frequency</td>
<td>Probability</td>
<td>Word</td>
<td>Frequency</td>
<td>Probability</td>
</tr>
<tr>
<td>------------</td>
<td>-----------</td>
<td>-------------</td>
<td>------------</td>
<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td>man</td>
<td>155</td>
<td>0.41</td>
<td>moon</td>
<td>41</td>
<td>0.41</td>
</tr>
<tr>
<td>manger</td>
<td>61</td>
<td>0.82</td>
<td>more</td>
<td>55</td>
<td>0.46</td>
</tr>
<tr>
<td>mankind</td>
<td>72</td>
<td>0.04</td>
<td>morning</td>
<td>67</td>
<td>0.69</td>
</tr>
<tr>
<td>man's</td>
<td>37</td>
<td>0.53</td>
<td>mortals</td>
<td>50</td>
<td>0.59</td>
</tr>
<tr>
<td>march</td>
<td>44</td>
<td>0.48</td>
<td>most</td>
<td>36</td>
<td>0.43</td>
</tr>
<tr>
<td>master</td>
<td>59</td>
<td>0.60</td>
<td>moved</td>
<td>27</td>
<td>0.48</td>
</tr>
<tr>
<td>may</td>
<td>31</td>
<td>0.34</td>
<td>mountain</td>
<td>60</td>
<td>0.55</td>
</tr>
<tr>
<td>me</td>
<td>29</td>
<td>0.29</td>
<td>mountains</td>
<td>64</td>
<td>0.86</td>
</tr>
<tr>
<td>meadow</td>
<td>58</td>
<td>0.48</td>
<td>mountainside</td>
<td>85</td>
<td>1.08</td>
</tr>
<tr>
<td>meek</td>
<td>32</td>
<td>0.36</td>
<td>move</td>
<td>25</td>
<td>0.41</td>
</tr>
<tr>
<td>meekness</td>
<td>62</td>
<td>0.67</td>
<td>multitudes</td>
<td>92</td>
<td>0.88</td>
</tr>
<tr>
<td>meet</td>
<td>32</td>
<td>0.36</td>
<td>music</td>
<td>60</td>
<td>0.60</td>
</tr>
<tr>
<td>melt</td>
<td>11</td>
<td>0.26</td>
<td>my</td>
<td>33</td>
<td>0.34</td>
</tr>
<tr>
<td>men</td>
<td>31</td>
<td>0.36</td>
<td>mystic</td>
<td>59</td>
<td>0.57</td>
</tr>
<tr>
<td>mercy</td>
<td>54</td>
<td>0.58</td>
<td>name</td>
<td>34</td>
<td>0.43</td>
</tr>
<tr>
<td>message</td>
<td>58</td>
<td>0.60</td>
<td>nation</td>
<td>66</td>
<td>0.70</td>
</tr>
<tr>
<td>'mid</td>
<td>29</td>
<td>0.31</td>
<td>nations</td>
<td>66</td>
<td>0.67</td>
</tr>
<tr>
<td>midst</td>
<td>34</td>
<td>0.50</td>
<td>nature</td>
<td>59</td>
<td>0.53</td>
</tr>
<tr>
<td>might</td>
<td>36</td>
<td>0.41</td>
<td>need</td>
<td>31</td>
<td>0.31</td>
</tr>
<tr>
<td>mind</td>
<td>38</td>
<td>0.51</td>
<td>neglect</td>
<td>71</td>
<td>0.54</td>
</tr>
<tr>
<td>minds</td>
<td>41</td>
<td>0.65</td>
<td>never</td>
<td>53</td>
<td>0.43</td>
</tr>
<tr>
<td>mine</td>
<td>36</td>
<td>0.46</td>
<td>new</td>
<td>23</td>
<td>0.24</td>
</tr>
<tr>
<td>mingled</td>
<td>40</td>
<td>0.62</td>
<td>nigh</td>
<td>33</td>
<td>0.29</td>
</tr>
<tr>
<td>miss</td>
<td>29</td>
<td>0.36</td>
<td>night</td>
<td>36</td>
<td>0.43</td>
</tr>
<tr>
<td>mission</td>
<td>60</td>
<td>0.55</td>
<td>no</td>
<td>31</td>
<td>0.24</td>
</tr>
<tr>
<td>mocked</td>
<td>37</td>
<td>0.43</td>
<td>nobly</td>
<td>64</td>
<td>0.60</td>
</tr>
<tr>
<td>Word</td>
<td>Frequency</td>
<td>Probability</td>
<td>Word</td>
<td>Frequency</td>
<td>Probability</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------</td>
<td>-------------</td>
<td>-----------</td>
<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td>noise</td>
<td>36</td>
<td>.43</td>
<td>pain</td>
<td>33</td>
<td>.36</td>
</tr>
<tr>
<td>none</td>
<td>21</td>
<td>.26</td>
<td>Paradise</td>
<td>86</td>
<td>.72</td>
</tr>
<tr>
<td>nor</td>
<td>40</td>
<td>.31</td>
<td>pardoned</td>
<td>87</td>
<td>.74</td>
</tr>
<tr>
<td>not</td>
<td>34</td>
<td>.31</td>
<td>part</td>
<td>41</td>
<td>.33</td>
</tr>
<tr>
<td>now</td>
<td>27</td>
<td>.29</td>
<td>partakes</td>
<td>61</td>
<td>.62</td>
</tr>
<tr>
<td>0</td>
<td>28</td>
<td>.17</td>
<td>passes</td>
<td>50</td>
<td>.52</td>
</tr>
<tr>
<td>obey</td>
<td>58</td>
<td>.51</td>
<td>paths</td>
<td>36</td>
<td>.43</td>
</tr>
<tr>
<td>ocean</td>
<td>63</td>
<td>.60</td>
<td>peace</td>
<td>30</td>
<td>.31</td>
</tr>
<tr>
<td>ocean's</td>
<td>53</td>
<td>.60</td>
<td>pearl</td>
<td>30</td>
<td>.26</td>
</tr>
<tr>
<td>o'er</td>
<td>51</td>
<td>.34</td>
<td>people</td>
<td>35</td>
<td>.28</td>
</tr>
<tr>
<td>of</td>
<td>29</td>
<td>.24</td>
<td>peoples</td>
<td>38</td>
<td>.40</td>
</tr>
<tr>
<td>often</td>
<td>58</td>
<td>.53</td>
<td>perish</td>
<td>53</td>
<td>.43</td>
</tr>
<tr>
<td>old</td>
<td>35</td>
<td>.31</td>
<td>place</td>
<td>35</td>
<td>.41</td>
</tr>
<tr>
<td>on</td>
<td>31</td>
<td>.29</td>
<td>places</td>
<td>65</td>
<td>.67</td>
</tr>
<tr>
<td>one</td>
<td>23</td>
<td>.26</td>
<td>poor</td>
<td>30</td>
<td>.26</td>
</tr>
<tr>
<td>ones</td>
<td>26</td>
<td>.40</td>
<td>possession</td>
<td>69</td>
<td>.78</td>
</tr>
<tr>
<td>onward</td>
<td>61</td>
<td>.55</td>
<td>pour</td>
<td>30</td>
<td>.26</td>
</tr>
<tr>
<td>opening</td>
<td>43</td>
<td>.57</td>
<td>power</td>
<td>49</td>
<td>.41</td>
</tr>
<tr>
<td>or</td>
<td>37</td>
<td>.24</td>
<td>praise</td>
<td>41</td>
<td>.45</td>
</tr>
<tr>
<td>ordained</td>
<td>72</td>
<td>.72</td>
<td>praises</td>
<td>63</td>
<td>.66</td>
</tr>
<tr>
<td>ordered</td>
<td>64</td>
<td>.55</td>
<td>prayer</td>
<td>58</td>
<td>.38</td>
</tr>
<tr>
<td>other</td>
<td>54</td>
<td>.41</td>
<td>prayers</td>
<td>61</td>
<td>.50</td>
</tr>
<tr>
<td>other's</td>
<td>56</td>
<td>.50</td>
<td>present</td>
<td>79</td>
<td>.61</td>
</tr>
<tr>
<td>our</td>
<td>47</td>
<td>.39</td>
<td>presses</td>
<td>65</td>
<td>.69</td>
</tr>
<tr>
<td>out</td>
<td>27</td>
<td>.29</td>
<td>pride</td>
<td>42</td>
<td>.38</td>
</tr>
<tr>
<td>own</td>
<td>31</td>
<td>.29</td>
<td>prince</td>
<td>39</td>
<td>.45</td>
</tr>
<tr>
<td>Word</td>
<td>Frequency</td>
<td>Score</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>-----------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>proclaim</td>
<td>77</td>
<td>.71</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pronounced</td>
<td>73</td>
<td>.81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>proud</td>
<td>36</td>
<td>.38</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>publish</td>
<td>64</td>
<td>.57</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>purer</td>
<td>52</td>
<td>.43</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quietness</td>
<td>96</td>
<td>.81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>race</td>
<td>38</td>
<td>.41</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>races</td>
<td>66</td>
<td>.68</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>radiance</td>
<td>95</td>
<td>.84</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ransomed</td>
<td>73</td>
<td>.71</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rays</td>
<td>39</td>
<td>.38</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>realm</td>
<td>38</td>
<td>.26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reach</td>
<td>39</td>
<td>.41</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reclothe</td>
<td>73</td>
<td>.62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>recoil</td>
<td>42</td>
<td>.23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>redemption</td>
<td>99</td>
<td>.83</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reflect</td>
<td>72</td>
<td>.64</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reigning</td>
<td>67</td>
<td>.62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rejoice</td>
<td>69</td>
<td>.75</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>release</td>
<td>60</td>
<td>.67</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>remodel</td>
<td>72</td>
<td>.67</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>remember</td>
<td>90</td>
<td>.89</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rescues</td>
<td>65</td>
<td>.71</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>resignation</td>
<td>127</td>
<td>1.20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rest</td>
<td>38</td>
<td>.38</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>restless</td>
<td>67</td>
<td>.62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seeing</td>
<td>56</td>
<td>.55</td>
<td>So</td>
<td>30</td>
<td>.29</td>
</tr>
<tr>
<td>Selfish</td>
<td>62</td>
<td>.67</td>
<td>Sold</td>
<td>32</td>
<td>.36</td>
</tr>
<tr>
<td>Sense</td>
<td>32</td>
<td>.38</td>
<td>Soldiers</td>
<td>64</td>
<td>.84</td>
</tr>
<tr>
<td>Service</td>
<td>53</td>
<td>.60</td>
<td>Son</td>
<td>32</td>
<td>.36</td>
</tr>
<tr>
<td>Serving</td>
<td>55</td>
<td>.67</td>
<td>Song</td>
<td>35</td>
<td>.43</td>
</tr>
<tr>
<td>Set</td>
<td>30</td>
<td>.31</td>
<td>Sons</td>
<td>35</td>
<td>.48</td>
</tr>
<tr>
<td>Shades</td>
<td>36</td>
<td>.53</td>
<td>Soon</td>
<td>25</td>
<td>.41</td>
</tr>
<tr>
<td>Shadowed</td>
<td>64</td>
<td>.60</td>
<td>Sorrow</td>
<td>74</td>
<td>.60</td>
</tr>
<tr>
<td>Shadows</td>
<td>75</td>
<td>.65</td>
<td>Sorrow's</td>
<td>81</td>
<td>.79</td>
</tr>
<tr>
<td>Shall</td>
<td>35</td>
<td>.36</td>
<td>Sought</td>
<td>34</td>
<td>.36</td>
</tr>
<tr>
<td>Shame</td>
<td>35</td>
<td>.48</td>
<td>Soul</td>
<td>35</td>
<td>.36</td>
</tr>
<tr>
<td>Share</td>
<td>37</td>
<td>.31</td>
<td>Souls</td>
<td>40</td>
<td>.60</td>
</tr>
<tr>
<td>Sharing</td>
<td>80</td>
<td>.67</td>
<td>Sound</td>
<td>31</td>
<td>.53</td>
</tr>
<tr>
<td>She</td>
<td>30</td>
<td>.29</td>
<td>Spares</td>
<td>40</td>
<td>.45</td>
</tr>
<tr>
<td>Shine</td>
<td>37</td>
<td>.46</td>
<td>Speak</td>
<td>33</td>
<td>.38</td>
</tr>
<tr>
<td>Shines</td>
<td>40</td>
<td>.58</td>
<td>Speed</td>
<td>39</td>
<td>.40</td>
</tr>
<tr>
<td>Should</td>
<td>39</td>
<td>.43</td>
<td>Spirit</td>
<td>63</td>
<td>.52</td>
</tr>
<tr>
<td>Silence</td>
<td>67</td>
<td>.77</td>
<td>Spirits</td>
<td>40</td>
<td>.35</td>
</tr>
<tr>
<td>Simple</td>
<td>36</td>
<td>.47</td>
<td>Spread</td>
<td>39</td>
<td>.40</td>
</tr>
<tr>
<td>Sin</td>
<td>29</td>
<td>.36</td>
<td>Stand</td>
<td>38</td>
<td>.50</td>
</tr>
<tr>
<td>Sing</td>
<td>30</td>
<td>.38</td>
<td>Star</td>
<td>42</td>
<td>.38</td>
</tr>
<tr>
<td>Singing</td>
<td>58</td>
<td>.64</td>
<td>Stars</td>
<td>44</td>
<td>.50</td>
</tr>
<tr>
<td>Sion</td>
<td>64</td>
<td>.63</td>
<td>Steals</td>
<td>39</td>
<td>.52</td>
</tr>
<tr>
<td>Skies</td>
<td>38</td>
<td>.48</td>
<td>Still</td>
<td>34</td>
<td>.36</td>
</tr>
<tr>
<td>Slow</td>
<td>35</td>
<td>.36</td>
<td>Stooped</td>
<td>29</td>
<td>.45</td>
</tr>
<tr>
<td>Small</td>
<td>44</td>
<td>.55</td>
<td>Story</td>
<td>67</td>
<td>.55</td>
</tr>
<tr>
<td>word</td>
<td>pos</td>
<td>freq</td>
<td>freq/length</td>
<td>word</td>
<td>pos</td>
</tr>
<tr>
<td>-----------</td>
<td>-----</td>
<td>------</td>
<td>-------------</td>
<td>-----------</td>
<td>-----</td>
</tr>
<tr>
<td>strain</td>
<td>44</td>
<td>.55</td>
<td></td>
<td>th'almighty</td>
<td>99</td>
</tr>
<tr>
<td>streams</td>
<td>45</td>
<td>.64</td>
<td></td>
<td>that</td>
<td>34</td>
</tr>
<tr>
<td>streets</td>
<td>41</td>
<td>.51</td>
<td></td>
<td>the</td>
<td>18</td>
</tr>
<tr>
<td>stress</td>
<td>42</td>
<td>.57</td>
<td></td>
<td>thee</td>
<td>29</td>
</tr>
<tr>
<td>strife</td>
<td>45</td>
<td>.55</td>
<td></td>
<td>their</td>
<td>51</td>
</tr>
<tr>
<td>strivings</td>
<td>76</td>
<td>.93</td>
<td></td>
<td>theirs</td>
<td>54</td>
</tr>
<tr>
<td>strong</td>
<td>46</td>
<td>.52</td>
<td></td>
<td>them</td>
<td>31</td>
</tr>
<tr>
<td>struggle</td>
<td>36</td>
<td>.47</td>
<td></td>
<td>then</td>
<td>31</td>
</tr>
<tr>
<td>sturdy</td>
<td>56</td>
<td>.61</td>
<td></td>
<td>there</td>
<td>51</td>
</tr>
<tr>
<td>such</td>
<td>34</td>
<td>.41</td>
<td></td>
<td>there's</td>
<td>54</td>
</tr>
<tr>
<td>sun</td>
<td>32</td>
<td>.36</td>
<td></td>
<td>these</td>
<td>32</td>
</tr>
<tr>
<td>sunward</td>
<td>62</td>
<td>.62</td>
<td></td>
<td>they</td>
<td>57</td>
</tr>
<tr>
<td>surround</td>
<td>54</td>
<td>.65</td>
<td></td>
<td>thick</td>
<td>28</td>
</tr>
<tr>
<td>surrounded</td>
<td>81</td>
<td>.89</td>
<td></td>
<td>thief</td>
<td>33</td>
</tr>
<tr>
<td>survey</td>
<td>55</td>
<td>.63</td>
<td></td>
<td>thine</td>
<td>36</td>
</tr>
<tr>
<td>sweet</td>
<td>36</td>
<td>.43</td>
<td></td>
<td>things</td>
<td>31</td>
</tr>
<tr>
<td>swift</td>
<td>36</td>
<td>.45</td>
<td></td>
<td>this</td>
<td>29</td>
</tr>
<tr>
<td>sympathizing</td>
<td>108</td>
<td>1.21</td>
<td></td>
<td>thorns</td>
<td>34</td>
</tr>
<tr>
<td>Syrian</td>
<td>56</td>
<td>.57</td>
<td></td>
<td>those</td>
<td>34</td>
</tr>
<tr>
<td>take</td>
<td>34</td>
<td>.31</td>
<td></td>
<td>thou</td>
<td>27</td>
</tr>
<tr>
<td>teach</td>
<td>34</td>
<td>.36</td>
<td></td>
<td>three</td>
<td>32</td>
</tr>
<tr>
<td>tear</td>
<td>35</td>
<td>.21</td>
<td></td>
<td>thresholds</td>
<td>77.5</td>
</tr>
<tr>
<td>tears</td>
<td>38</td>
<td>.33</td>
<td></td>
<td>throne</td>
<td>40</td>
</tr>
<tr>
<td>tender</td>
<td>56</td>
<td>.50</td>
<td></td>
<td>throngs</td>
<td>48</td>
</tr>
<tr>
<td>tends</td>
<td>36</td>
<td>.45</td>
<td></td>
<td>through</td>
<td>29</td>
</tr>
<tr>
<td>tell</td>
<td>33</td>
<td>.21</td>
<td></td>
<td>thy</td>
<td>33</td>
</tr>
<tr>
<td>Word</td>
<td>Category</td>
<td>Value</td>
<td>Word</td>
<td>Value</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>----------</td>
<td>-------</td>
<td>----------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>tidings</td>
<td>66</td>
<td>.69</td>
<td>up</td>
<td>29</td>
<td>.19</td>
</tr>
<tr>
<td>tie</td>
<td>23</td>
<td>.24</td>
<td>us</td>
<td>29</td>
<td>.24</td>
</tr>
<tr>
<td>till</td>
<td>32</td>
<td>.21</td>
<td>vain</td>
<td>33</td>
<td>.41</td>
</tr>
<tr>
<td>to</td>
<td>23</td>
<td>.29</td>
<td>vale</td>
<td>35</td>
<td>.36</td>
</tr>
<tr>
<td>toil</td>
<td>38</td>
<td>.31</td>
<td>victorious</td>
<td>76</td>
<td>.73</td>
</tr>
<tr>
<td>tongue</td>
<td>34</td>
<td>.28</td>
<td>victors</td>
<td>71</td>
<td>.61</td>
</tr>
<tr>
<td>tongues</td>
<td>37</td>
<td>.42</td>
<td>vision</td>
<td>60</td>
<td>.35</td>
</tr>
<tr>
<td>too</td>
<td>23</td>
<td>.29</td>
<td>voice</td>
<td>58</td>
<td>.53</td>
</tr>
<tr>
<td>towers</td>
<td>53</td>
<td>.55</td>
<td>waits</td>
<td>39</td>
<td>.45</td>
</tr>
<tr>
<td>tread</td>
<td>38</td>
<td>.28</td>
<td>wanton</td>
<td>70</td>
<td>.62</td>
</tr>
<tr>
<td>tribulation</td>
<td>143</td>
<td>1.32</td>
<td>war</td>
<td>38</td>
<td>.31</td>
</tr>
<tr>
<td>tribute</td>
<td>63</td>
<td>.59</td>
<td>warfare</td>
<td>77</td>
<td>.62</td>
</tr>
<tr>
<td>triumph</td>
<td>73</td>
<td>.67</td>
<td>warring</td>
<td>78</td>
<td>.64</td>
</tr>
<tr>
<td>triumphant</td>
<td>94</td>
<td>.90</td>
<td>warriors</td>
<td>72</td>
<td>.69</td>
</tr>
<tr>
<td>triumphs</td>
<td>75</td>
<td>.81</td>
<td>wars</td>
<td>41</td>
<td>.43</td>
</tr>
<tr>
<td>trod</td>
<td>41</td>
<td>.33</td>
<td>was</td>
<td>36</td>
<td>.38</td>
</tr>
<tr>
<td>true</td>
<td>31</td>
<td>.26</td>
<td>wast</td>
<td>25</td>
<td>.33</td>
</tr>
<tr>
<td>trust</td>
<td>43</td>
<td>.40</td>
<td>water</td>
<td>59</td>
<td>.43</td>
</tr>
<tr>
<td>tumult</td>
<td>68</td>
<td>.52</td>
<td>way</td>
<td>33</td>
<td>.29</td>
</tr>
<tr>
<td>tumults</td>
<td>65</td>
<td>.74</td>
<td>ways</td>
<td>36</td>
<td>.43</td>
</tr>
<tr>
<td>turn</td>
<td>29</td>
<td>.31</td>
<td>we</td>
<td>31</td>
<td>.24</td>
</tr>
<tr>
<td>unbroken</td>
<td>79</td>
<td>.64</td>
<td>weak</td>
<td>34</td>
<td>.31</td>
</tr>
<tr>
<td>unfit</td>
<td>47</td>
<td>.50</td>
<td>wealth</td>
<td>36</td>
<td>.38</td>
</tr>
<tr>
<td>unfold</td>
<td>65</td>
<td>.55</td>
<td>well</td>
<td>35</td>
<td>.26</td>
</tr>
<tr>
<td>unforgiv'n</td>
<td>101</td>
<td>1.03</td>
<td>well-spring</td>
<td>50</td>
<td>.61</td>
</tr>
<tr>
<td>union</td>
<td>54</td>
<td>.48</td>
<td>were</td>
<td>28</td>
<td>.24</td>
</tr>
<tr>
<td>west</td>
<td>35</td>
<td>.33</td>
<td>without</td>
<td>59</td>
<td>.60</td>
</tr>
<tr>
<td>when</td>
<td>34.5</td>
<td>.48</td>
<td>woes</td>
<td>36</td>
<td>.38</td>
</tr>
<tr>
<td>where</td>
<td>29.5</td>
<td>.31</td>
<td>woman's</td>
<td>68</td>
<td>.72</td>
</tr>
<tr>
<td>wherever</td>
<td>77.5</td>
<td>.60</td>
<td>won</td>
<td>23</td>
<td>.26</td>
</tr>
<tr>
<td>which</td>
<td>35.5</td>
<td>.43</td>
<td>wonders</td>
<td>51</td>
<td>.64</td>
</tr>
<tr>
<td>whispers</td>
<td>59.5</td>
<td>.69</td>
<td>wondrous</td>
<td>72</td>
<td>.64</td>
</tr>
<tr>
<td>who</td>
<td>21.5</td>
<td>.24</td>
<td>word</td>
<td>30</td>
<td>.31</td>
</tr>
<tr>
<td>whole</td>
<td>34.5</td>
<td>.31</td>
<td>work</td>
<td>31</td>
<td>.31</td>
</tr>
<tr>
<td>whom</td>
<td>24.5</td>
<td>.38</td>
<td>worketh</td>
<td>57</td>
<td>.55</td>
</tr>
<tr>
<td>whose</td>
<td>24.5</td>
<td>.38</td>
<td>works</td>
<td>33</td>
<td>.38</td>
</tr>
<tr>
<td>wide</td>
<td>37</td>
<td>.36</td>
<td>world</td>
<td>20</td>
<td>.28</td>
</tr>
<tr>
<td>widely</td>
<td>68</td>
<td>.60</td>
<td>worthy</td>
<td>40</td>
<td>.43</td>
</tr>
<tr>
<td>will</td>
<td>34</td>
<td>.26</td>
<td>wrath</td>
<td>37</td>
<td>.36</td>
</tr>
<tr>
<td>willing</td>
<td>69</td>
<td>.64</td>
<td>wretchedness</td>
<td>98</td>
<td>.83</td>
</tr>
<tr>
<td>wills</td>
<td>37</td>
<td>.38</td>
<td>ye</td>
<td>30</td>
<td>.24</td>
</tr>
<tr>
<td>win</td>
<td>32</td>
<td>.31</td>
<td>yea</td>
<td>32</td>
<td>.29</td>
</tr>
<tr>
<td>wind</td>
<td>40</td>
<td>.43</td>
<td>yet</td>
<td>32</td>
<td>.26</td>
</tr>
<tr>
<td>wisdom</td>
<td>63</td>
<td>.64</td>
<td>you</td>
<td>24</td>
<td>.24</td>
</tr>
<tr>
<td>with</td>
<td>32</td>
<td>.31</td>
<td>your</td>
<td>31</td>
<td>.26</td>
</tr>
</tbody>
</table>
Episcopal #282

Praise my soul, the King of Heaven;
To His feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Evermore His praises sing:
Alleluia! Alleluia! Praise the everlasting King.

Praise Him for His grace and favor
To our fathers in distress;
Praise Him still the same as ever,
Slow to chide, and swift to bless:
Alleluia! Alleluia! Glorious in His faithfulness.

Fatherlike He tends and spares us;
Well our feeble frame He knows;
In His hand He gently bears us,
Rescues us from all our foes.
Alleluia! Alleluia! Widely yet His mercy flows.
Episcopal #524

God of grace and God of glory, On thy people pour thy power; Crown thine ancient Church's story; Bring her bud to glorious flower.

Grant us wisdom, grant us courage, For the facing of this hour.

Lo! the hosts of evil round us Scorn thy Christ, assail his ways! From the fears that long have bound us Free our hearts to faith and praise:

Grant us wisdom, grant us courage, For the living of these days.

Cure thy children's warring madness, Bend our pride to thy control; Shame our wanton, selfish gladness, Rich in things and poor in soul.

Grant us wisdom, grant us courage, Lest we miss thy kingdom's goal.

Set our feet on lofty places; Gird our lives that they may be Armoured with all Christ-like graces In the fight to set men free.

Grant us wisdom, grant us courage, That we fail not man nor thee. Amen.
For all the saints, who from their labors rest,
Who thee by faith before the world confessed,
Thy Name, O Jesus, be forever blest.
Alleluia, Alleluia!

Thou wast their rock, their fortress, and their might:
Thou, Lord, their Captain in the well-fought fight;
Thou, in the darkness drear, the one true light.
Alleluia, Alleluia!

O may thy soldiers, faithful, true and bold,
Fight as the saints who nobly fought of old,
And win, with them, the victor's crown of gold.
Alleluia, Alleluia!

O blest communion, fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in thee, for all are thine.
Alleluia, Alleluia!

And when the strife is fierce, the warfare long,
Steals on the ear the distant triumph song,
And hearts are brave again, and arms are strong.
Alleluia, Alleluia!
The golden evening brightens in the west;
Soon, soon to faithful warriors cometh rest;
Sweet is the calm of paradise the blest.
Alleluia, Alleluia!

But lo! there breaks a yet more glorious day;
The saints triumphant rise in bright array;
The King of glory passes on his way.
Alleluia, Alleluia!

From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost,
Alleluia, Alleluia! Amen.
Episcopal #532

Father eternal, Ruler of creation,
Spirit of life, which moved ere form was made,
Through the thick darkness cov'ring ey'ry nation,
Light to man's blindness, O be thou our aid:
Refrain:
Thy kingdom come, O Lord, thy will be done.

Races and peoples, lo, we stand divided,
And, sharing not our griefs, no joy can share;
By wars and tumults love is mocked, derided;
His conquering cross no kingdom wills to bear:
Refrain:

Envious of heart, blind-eyed, with tongues confounded,
Nation by nation still goes unforgiv'n,
In wrath and fear, by jealousies surrounded,
Building proud towers which shall not reach to heav'n:
Refrain:

Lust of possession worketh desolations;
There is no meekness in the sons of earth;
Led by no star, the rulers of the nations
Still fail to bring us to the blissful birth:
Refrain:
Episcopal #532 - Continued

How shall we love thee, holy hidden Being,
If we love not the world which thou hast made?
O give us brother-love for better seeing
Thy Word made flesh, and in a manger laid.

Refrain:
O Sion; haste, thy mission high fulfilling,
To tell all the world that God is Light;
That he who made all nations is not willing
One soul should perish, lost in shades of night:
Refrain:
Publish glad tidings: Tidings of peace,
Tidings of Jesus, Redemption and release.
Proclaim to ev'ry people, tongue, and nation
That God, in whom they live and move, is Love;
Tell how he stooped to save his lost creation,
And died on earth that man might live above.
Refrain:
Give of thy sons to bear the message glorious;
Give of thy wealth to speed them on their way;
Pour out thy soul for them in prayer victorious
Till God shall bring his kingdom's joyful day.
Refrain:
He comes again! O Sion, ere thou meet him,
Make known to every heart his saving grace;
Let none whom he hath ransomed fail to greet him,
Through thy neglect, unfit to see his face.
Refrain:
"Are ye able," said the Master, "To be crucified with me?"
"Yea," the sturdy dreamers answered, "To the death we follow Thee."
Refrain:
Lord, we are able: Our spirits are thine.
Remold them, make us, Like Thee divine.
Thy guiding radiance Above us shall be
A beacon to God To love and loyalty. Amen.

"Are ye able to remember When a thief lifts up his eyes,
That his pardoned soul is worthy Of a place in Paradise?"
Refrain:

"Are ye able, when the shadows Close around you with the sod,
To believe that spirit triumphs, To commend your soul to God?"
Refrain:

"Are ye able?" still the Master Whispers down eternity,
And heroic spirits answer, Now, as then, in Galilee,
Refrain:
Methodist #56

I sing th' almighty power of God, That made the mountains rise,
That spread the flowing seas abroad, And built the lofty skies.

I sing the wisdom that ordained The sun to rule the day;
The moon shines full at His command, And all the stars obey.

I sing the goodness of the Lord, That filled the earth with food,
And formed the creatures with His word, And then pronounced them good.

Lord, how Thy wonders are displayed Where'er I turn mine eye;
There's not a place where we can flee, But Thou, O God, art nigh.
Amen.
Methodist #314.

The Church's one Foundation Is Jesus Christ her Lord;
She is His new creation By water and the word;
From heaven He came and sought her To be His holy Bride;
With His own blood He bought her, And for her life He died.

Elect from every nation, Yet one o'er all the earth,
Her charter of salvation One Lord, one faith, one birth;
One holy name she blesses, Partakes one holy food,
And to one hope she presses, With every grace endued.

'Mid toil and tribulation, And tumult of her war,
She waits the consummation Of peace for evermore;
Till with the vision glorious, Her longing eyes are blest,
And the great Church victorious Shall be the Church at rest.

Yet she on earth hath union With God the Three in One,
And mystic sweet communion With those whose rest is won;
O happy ones and holy! Lord, give us grace that we,
Like them, the meek and lowly, On high may dwell with Thee. Amen.
Joyful, joyful, we adore Thee, God of glory, Lord of love;
Hearts unfold like flowers before Thee, Opening to the sun above.
Melt the clouds of sin and sadness; Drive the dark of doubt away;
Giver of immortal gladness, Fill us with the light of day!

All thy works with joy surround Thee, Earth and heaven reflect
Thy rays;
Stars and angels sing around Thee, Center of unbroken praise;
Field and forest, vale and mountain, Blossoming meadow, flashing sea,
Chanting bird and flowing fountain Call us to rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,
Wellspring of the joy of living, Ocean depth of happy rest!
Thou the Father, Christ our Brother, All who live in love are thine;
Teach us how to love each other, Lift us to the joy divine.

Mortals join the mighty chorus, Which the morning stars began;
Father love is reigning o'er us, Brother love binds man to man.
Ever singing, march we onward, Victors in the midst of strife;
Joyful music lifts us sunward In the triumph song of life. Amen.
God of grace and God of glory, On Thy people pour Thy power;  
Crown Thine ancient church's story; Bring her bud to glorious flower.  
Grant us wisdom, Grant us courage For the facing of this hour,  
For the facing of this hour.

Lo! the hosts of evil round us Scorn Thy Christ, assail His ways!  
Fears and doubt too long have bound us, Free our hearts to work  
and praise.

Grant us wisdom, Grant us courage For the living of these days,  
For the living of these days.

Cure Thy children's warring madness, Bend our pride to Thy control;  
Shame our wanton, selfish gladness, Rich in things and poor in soul.  
Grant us wisdom, Grant us courage, Lest we miss Thy kingdom's goal,  
Lest we miss Thy kingdom's goal.

Set our feet on lofty places; Gird our lives that they may be  
Armored with all Christlike graces In the fight to set men free.  
Grant us wisdom, Grant us courage, That we fail not man nor Thee!  
That we fail not man nor Thee!

Save us from weak resignation To the evils we deplore;  
Let the search for Thy salvation Be our glory ever more.  
Grant us wisdom, Grant us courage, Serving Thee whom we adore,  
Serving Thee whom we adore. Amen.
Baptist #476.

Blest be the tie that binds Our hearts in Christian love:
The fellowship of kindred minds Is like to that above.

Before our Father's throne We pour our ardent prayers;
Our fears, our hopes, our aims are one, Our comforts and our cares.

We share each other's woes, Each other's burdens bear,
And often for each other flows The sympathizing tear.

When we are called to part, It gives us inward pain;
But we shall still be joined in heart, And hope to meet again.
Amen.
Baptist #228

When I survey the wondrous cross On which the Prince of glory died,
My richest gain I count but loss, And pour contempt on all my pride.

Forbid it, Lord, that I should boast, Save in the death of Christ, my Lord;
All the vain things that charm me most, I sacrifice them to His blood:

See, from His head, His hands, His feet, Sorrow and love flow mingled down;
Did e'er such love and sorrow meet, Or thorns compose so rich a crown?

Were the whole realm of nature mine, That were a present far too small:

Love so amazing, so divine, Demands my soul, my life, my all.

Amen.
Where cross the crowded ways of life,
Where sound the cries of race and clan,
Above the noise of selfish strife,
We hear Thy voice, O Son of Man!

In haunts of wretchedness and need,
On shadowed thresholds dark with fears,
From paths where hide the lures of greed,
We catch the vision of Thy tears.

From tender childhood's helplessness,
From woman's grief, man's burdened toil,
From famished souls, from sorrow's stress,
Thy heart has never known recoil.

The cup of water given for Thee
Still holds the freshness of Thy grace;
Yet long these multitudes to see
The sweet compassion of Thy face.

O Master, from the mountainside,
Make haste to heal these hearts of pain;
Among these restless throngs abide,
O tread the city's streets again,
Baptist #519 - Continued

Till sons of men shall learn Thy love
And follow where Thy feet have trod;
Till, glorious from Thy heaven above,
Shall come the city of our God! Amen.
Dear Lord and Father of mankind,
Forgive our foolish ways;
Reclothe us in our rightful mind;
In purer lives Thy service find,
In deeper reverence, praise.

In simple trust like theirs who heard,
Beside the Syrian sea,
The gracious calling of the Lord,
Let us, like them, without a word,
Rise up and follow Thee.

O Sabbath rest by Galilee!
O calm of hills above!
Where Jesus knelt to share with Thee
The silence of eternity,
Interpreted by love.

Drop Thy still dews of quietness,
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of Thy peace.
Baptist #411 - Continued

Breathe through the heats of our desire
Thy coolness and Thy balm;
Let sense be dumb, let flesh retire;
Speak through the earthquake, wind, and fire,
O still small voice of calm! Amen.
Baptist #95

Joyful, joyful, we adore Thee, God of glory, Lord of love;
Hearts unfold like flowers before Thee, Opening to the sun above.
Melt the clouds of sin and sadness, Drive the dark of doubt away;
Giver of immortal gladness, Fill us with the light of day.

All thy works with joy surround Thee, Earth and heaven reflect
Thy rays,
Stars and angels sing around Thee, Center of unbroken praise.
Field and forest, vale and mountain, Flowery meadow, flashing sea,
Chanting bird and flowing fountain, Call us to rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,
Well-spring of the joy of living, Ocean depth of happy rest!
Thou our Father, Christ our Brother, All who live in love are Thine;
Teach us how to love each other, Lift us to the Joy divine.

Mortals, join the happy chorus Which the morning stars began;
Father love is reigning o'er us, Brother love binds man to man.
Ever singing, march we onward, Victors in the midst of strife,
Joyful music leads us Sunward In the triumph song of life. Amen.