

## 643 Now Thank We All Our God

1 Now thank we all our God with heart and hands and voice,  
 2 O may this bounteous God through all our life be near us,  
 3 All praise and thanks to God, who reigns in highest heaven,

who wondrous things hath done, in whom this world rejoices;  
 with ever joyful hearts and blessed peace to cheer us;  
 to Father and to Son and Spirit now be given:

who, from our mothers' arms, hath blessed us on our way  
 and keep us in God's grace, and guide us when perplexed,  
 the one eternal God, whom heaven and earth adore,

with countless gifts of love, and still is ours to-day.  
 and free us from all ills in this world and the next.  
 the God who was, and is, and shall be evermore.

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

## Crown Him with Many Crowns 268

1 Crown him with man - y crowns, the Lamb up - on his throne;  
 2 Crown him the Lord of love; be - hold his hands and side,  
 3 Crown him the Lord of peace, whose power a scep - ter sways  
 4 Crown him the Lord of years, the po - ten - tate of time;

hark, how the heaven-ly an - them drowns all mu - sic but its own!  
 rich wounds, yet vis - i - ble a - bove, in beau - ty glo - ri - fied:  
 from pole to pole, that wars may cease, ab - sorbed in prayer and praise.  
 cre - a - tor of the roll - ing spheres, in - ef - fa - bly sub - lime.

A - wake, my soul, and sing of him who died for thee,  
 no an - gel in the sky can ful - ly bear that sight,  
 His reign shall know no end; and round his pierc - ed feet  
 All hail, Re - deem - er, hail! For thou hast died for me;

and hail him as thy match-less King through all e - ter - ni - ty.  
 but down-ward bends his burn - ing eye at mys - ter - ies so bright.  
 fair flowers of par - a - dise ex - tend their fra - grance ev - er sweet.  
 thy praise shall nev - er, nev - er fail through - out e - ter - ni - ty.

This text is so familiar that it is easy to miss all its paradox, mystery, suffering, and beauty; it rewards careful reading and meditation outside corporate worship. The tune's composer, chapel organist at Windsor Castle, had much experience in creating a royal sound.

## 275 A Mighty Fortress Is Our God

1 A might - y for - tress is our God, a bul - wark nev - er  
 2 Did we in our own strength con - fide, our striv - ing would be  
 3 And though this world, with dev - ils filled, should threat - en to un -  
 4 That word a - bove all earth - ly powers, no thanks to them, a -

fail - ing. Our help - er he, a - mid the flood of  
 los - ing, were not the right man on our side, the  
 do us, we will not fear, for God hath willed his  
 bid - eth. The Spir - it and the gifts are ours through

mor - tal ills pre - vail - ing. For still our an - cient foe doth  
 man of God's own choos - ing. Dost ask who that may be? Christ  
 truth to tri - umph through us. The Prince of Dark - ness grim, we  
 him who with us sid - eth. Let goods and kin - dred go, this

seek to work us woe. His craft and power are great, and  
 Je - sus, it is he. Lord Sab - a - oth his name, from  
 trem - ble not for him. His rage we can en - dure, for  
 mor - tal life al - so. The bod - y they may kill; God's

Long before Isaac Watts began to Christianize the Psalms, Martin Luther had already done so when he created the text and tune for this, his most famous hymn, which is based on Psalm 46. Luther encouraged metrical versions of psalms as well as chanted psalms and new hymns.

# JESUS CHRIST: ASCENSION AND REIGN

armed with cru - el hate, on earth is not his e - qual.  
age to age the same, and he must win the bat - tle.  
lo, his doom is sure. One lit - tle word shall fell him.  
truth a - bid - eth still. His king - dom is for - ev - er.

The image shows a musical score for a hymn. It consists of two staves: a vocal line on top and a bass line on the bottom. The vocal line is in treble clef and contains a melody of quarter and eighth notes, with some chords. The bass line is in bass clef and contains a bass line of quarter and eighth notes, with some chords. The lyrics are written below the vocal line. The key signature has one sharp (F#) and the time signature is 8/8. The music ends with a double bar line.