

Chapter 4: The Early Christadelphian Hymn Books

The establishment of hymn books for individual ecclesias showed that suitable texts and music were needed for worship. However, the differences in religious music from one area to another demonstrated how fragmented the community was at this time. The community was also given different labels in different countries. The publication of the *Christadelphian Hymn Book* for worldwide use was an important event in the history of the Christadelphian movement and marked the beginnings of a united community. 1864 was a momentous year for this group of people. Dr John Thomas, the instigator of this movement, believed that Christians should not participate in military service if they were to fully obey the Biblical decree “you shall not murder”⁵². At this time in America, the Civil War caused many men to be drafted for military action. The people, then known as “Bible Christians” (in the USA) and “Baptised Believers in the Gospel of the Kingdom of God” (in the UK) needed a name to comply with the USA authorities, so that they could be exempt from military service. Dr Thomas gave them a “more terse, if less pronouncable, label” of ‘Christadelphians’⁵³. He outlined the series of events that led to the naming of this community in his letters of 1864:

“Next day I arrived in Freeport, Stephenson Co. , Illinois; and the day after was conveyed by Mr Newcomer to bro. S.W.Coffman’s in Ogle Co . . . “I am more glad to see you”, said bro. Coffman, “than I expect you are to see me”. They were disturbed in mind about the coming draft on Sept. 19 . . . I told them that the Federal law exempted all who belonged to a Denomination conscientiously opposed to bearing arms on condition of paying 300 dollars, finding a substitute, or serving in the hospitals. This excluded all the *known* denominations except the Quakers . . . there was, however, a Denomination *not known* to the ignorance of legislative wisdom . . . they wished therefore that I would write something that they could put into court as the ground of their claim to exemption according to the law . . . I did not know a better denomination that would be given to such a class of believers than ‘*Brethren in Christ*’. This declares that true status; and as officials prefer words to phrases, the same fact is expressed in another form by the word *Christadelphians* or Χρῆστοῦ ἀδελφοί *Christ’s Brethren*.”⁵⁴

The name *Christadelphians* was eventually taken up by alike believers in England and America. It was in Birmingham, England, under the editorship of Robert Roberts, that the event of the naming was recorded in the magazine *The Ambassador of the Coming Age*, a worldwide magazine that included news from members and ecclesias in England, Wales, Scotland, New Zealand and the USA. The movement began to grow and at the time of Dr Thomas’ death in 1871, England had more than 25 ecclesias, Wales had four, Scotland had more than 12 ecclesias, New Zealand had two ecclesias and the United States had an

⁵² Exodus 20 verse 13.

⁵³ Wilson, Andrew R. The history of the Christadelphians 1864-1885: the emergence of a denomination. Shalom: Sydney, 1985, reprinted 1997.

⁵⁴ Thomas, John. *Tour in the United States and Canada - letter from Dr Thomas*. The Ambassador of the coming

*Authorship) in Harmony with the Truth, and Anthems in the Words of Scripture*⁵⁷. The decision by Roberts to use the words ‘hymn book’ rather than ‘hymnal’ was intentional as he saw ‘hymnals’ as being linked with a corrupt Christianity⁵⁸. The 1869 hymn book was presented with a lengthy seven page preface by Roberts detailing why this hymn book was necessary, where it originated from and how it is structured, including the styles of music⁵⁹. He states that the need for a new hymn book “is too palpable to require many words”⁶⁰. Roberts had help finding suitable texts from J. J. Andrew and Arthur Andrew both of whom were from London. J. J. Andrew is quoted in the preface as saying :

“I am very glad the task is over. Hymn books may well be compared to ‘oceans of slop’, as some one has expressed it”⁶¹.

The hymn book was divided into three sections: the Psalms of David, mainly from the Scottish version; the “best of ‘orthodox’ hymns with little alteration”⁶²; and anthems set to unaltered Biblical texts. The first thirty-five anthems are directly from Dowie’s *the Disciple’s Choral Service* and presented in the same corresponding number order so that members who could read music would be able to use *the Choral Service*. The tunes used for the hymns are not given by name in the hymn book but are the ones used by the Birmingham ecclesia, some being original and some being taken from other sources. Roberts gave the instruction that musical leaders who wished to obtain these tunes would be aided by the Birmingham members who were involved in music service. Again, all metrical details were listed at the top of each hymn as well as being indexed at the back of the hymn book. The anthems were set out displaying the Biblical quote and then the sung order of words. However all authorship and composer details were omitted from the hymn book, a practice which has been maintained in most Christadelphian hymn books up until 1964. Robert’s argument for this was that:

“1st, because the utmost liberty of alteration has been used when needful, and 2nd, because in the matter of praise, it is well that mere externals should be kept out of sight, and the attention engrossed with the reality”⁶³.

The hymn book was first used in Birmingham in 1869, when the Birmingham ecclesia moved into their new premises. This event coincided with a visit to the area by Dr Thomas, which

⁵⁷ Norrie, Vol III, 297.

⁵⁸ Roberts, Wesley, 45.

⁵⁹ Roberts, Robert. *Preface from the Christadelphian Hymn Book*. March 15, 1869. As quoted in *The Ambassador of the coming age*. Ed. R. Roberts, Vol VI, No 59, May 1869, 147.

⁶⁰ Roberts, *Preface*, 148.

⁶¹ Andrew, J. J. as quoted by Roberts in his *Preface*, 148.

⁶² Roberts, *Preface*, 148.

⁶³ Roberts, *Preface*, 149.

was considered a significant occasion for the Birmingham Christadelphians⁶⁴. Other ecclesias took up this hymn book for their use in worship and in four and a half years, all 2000 printed copies were sold⁶⁵. The problem still existed of having words but no music. This would have proved difficult for the less musical of congregations as the same hymns may have been set to different tunes in different areas or the same words may have been used to different tunes, in the same ecclesia, depending on the musical leader/s. A new hymn book needed to be printed to overcome the musical problems as well as the supply problem, so Roberts began working on compiling a new hymn book. Norrie refers to the new hymn book, published in 1873/4, as a second edition of the 1869 hymn book but with music to each hymn and anthem⁶⁶. However, some changes were made. Roberts lists these changes in *the Christadelphian*, November 1873⁶⁷. He mentions that twenty of the hymns from the 1869 hymn book are omitted and about twelve new hymns have been added. In fact, over forty of the old hymns were considered unsuitable and were not included⁶⁸. Most of the pieces that were withdrawn from the 1874 Hymn Book were from the Scottish versions of the Psalms of David. Despite Roberts' opinion of their suitability for inclusion in the 1869 Hymn Book, five years later these were still not well known and so were not used by most congregations⁶⁹. Some of the Psalms were kept, placed in the front section of the hymn book. Regarding the Psalms, Roberts writes:

“Though not of finished jingle, and lacking the expression of some of the aspects of the faith that has come in its fullness by Jesus Christ, they contain the Spirit's own elements of praise and meditation, which are always edifying to those who have learnt to love the substance above the form”⁷⁰.

The facts that musically, these were difficult to sing (some were chant hymns) and on the surface, hard to understand because of the words' Scottish form, seemed to be ignored by Roberts. It was more important that some Psalms be included to be learnt and used, because the Psalmist was a direct Biblical example of how a person praises God in poetry and song. Additions were also made to the anthems. The musical editing was carried out by Mary Turney of Birmingham (married name Randles) who also wrote the tune LANGLAND BAY, a tune which is contained in many of the Christadelphian hymn books⁷¹. Other music editors included Arthur Andrew of London and Charles Rayer of Birmingham.

⁶⁴ Roberts, Robert. *Robert Roberts: an autobiography with an appendix by C. C. Walker*. 235.

⁶⁵ Morris, John. *With heart and voice: 2 - three hymn books in ten years*. *The Christadelphian*. Vol 127, No 1508, Feb 1990, 54.

⁶⁶ Norrie, Vol III, 297.

⁶⁷ Roberts, Robert. *The new hymn book, with music*. *The Christadelphian*. No 113, Vol X, November, 1873, 519.

⁶⁸ See Roberts' *Preface* to *The Christadelphian Hymn Book* (with music), 1874, V.

⁶⁹ Roberts' *Preface* to *The Christadelphian Hymn Book* (with music), 1874, VI.

⁷⁰ Roberts' *Preface* to *The Christadelphian Hymn Book* (with music), 1874, VI.

⁷¹ Audio example 7. LANGLAND BAY. 1 verse played by R. Hocking on pipe organ. Reference nos Appendix

Example 4. "The Lord bless thee" and "Blessed be Jehovah" from the *Christadelphian Hymn Book*, 1874, pages 264 and 265. Reference nos. Appendix B, 926 and 114; Appendix C, D187 and D288.

ANTHEMS.

ANTHEM XIX.—THE LORD BLESS THEE.

The Lord bless thee and keep thee; the Lord make His face to shine upon thee, and be gracious unto thee; the Lord lift up His countenance upon thee, and give thee peace.—NUMBERS vi. 24, 26.

ANTHEM XX.—BLESSED BE JEHOVAH.

Blessed, blessed be Jehovah, Israel's God, to all eternity. Let all the people say amen, amen. Praise to the Lord give ye.

ANTHEMS.

ANTHEM XIX.—THE LORD BLESS THEE.

KEY A. M. 72.

d	r	m	s	f	m	l	s	r	d	d	m	r	d	d	d
m	s	l	f	m	s	s	f	m	l	s	m	s	r	d	d
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d

The Lord bless thee and keep thee; The Lord make His

m	d	d	l	s	s	d	m	r	r	d	d	d	d	d
s	s	l	f	m	m	s	s	s	f	m	l	s	m	m
d	d	d	d	d	d	d	d	d	t	d	f	m	d	d
d	m	f	f	d	d	m	d	s	s	l	f	d	d	d

face to shine up - on thee, and be gra-cious un - to thee; The

m	d	s	m	f	f	f	m	m	r	r	d	d	d	d
s	m	m	s	l	l	l	s	s	l	l	l	s	f	m
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d

Lord lift up His countenance up - on thee, and give thee peace.

ANTHEM XX.—BLESSED BE JEHOVAH.

KEY A. f. KEY E. t. M. 72. D. C.

d	r	m	m	s	f	m	l	s	f	m	r	s	f	m	r	d	
d	t	d	t	d	d	s	l	t	d	d	d	d	t	d	t	d	
m	s	s	s	m	f	s	s	d	f	m	r	d	s	s	s	f	m
d	s	d	s	d	m	r	d	d	f	m	r	d	s	s	s	d	d

Bless-ed, bless-ed be Je - ho - vah, Is - rael's God to all e - ter - ni - ty.

f. KEY A. p.

d	r	m	f	m	r	m	n	d	r	m	f	m	r	d	d		
s	s	t	d	d	t	d	d	d	d	d	d	d	t	d	d		
m	s	s	s	l	s	s	s	s	m	s	s	l	s	s	f	m	d
d	s	s	d	f	s	s	d	d	d	d	s	d	f	s	s	d	d

Let all the peo-ple say A - men, A - men. PRAISE TO THE LORD GIVE YE.

The new hymn book of 1874 was available for 6 shilling and 6 pence in a cloth cover or 7 shillings and 3 pence in a leather cover, strongly bound and post free⁷². The cost of this hymn book was substantially more than the 1869 book, which sold for 1 shilling, 8 pence (cloth) or 2 shillings, 2 pence (leather), post free⁷³. However, the first thousand of the 1874 Hymn Books were offered at an introductory price of 3 shillings, 6 pence, due to an anonymous subsidy. After the first thousand were sold, the high price returned, leaving many members without a hymn book as they were too poor. The only way to overcome this was to raise a

C, M28.

⁷² As advertised in *The Christadelphian* Ed R. Roberts, Vol 11, April, 598.

⁷³ As advertised in *The Christadelphian: the Ambassador of the coming age*. Ed R. Roberts, Vol 6, August 1869,

substantial amount of money to subsidise any printing. This letter appeared in *The Christadelphian* in March, 1878, demonstrating the problem:

“Brother Booth of Crewe, writes: “We are glad to see that there is a likelihood of having a cheaper Hymn Book shortly. It is much wanted here as well as elsewhere. In fact, we have to copy the hymns out and hand them to the brethren for their respective use. The brethren here are all poor, and have given, in some cases, to their own privation. It is all very well to say that it is only the price of an umbrella or the wearing of a hat or bonnet for a month or two longer; but our umbrellas generally cost about 2/- and hats 2/6; and if you saw them when we say they are done with, you would hardly like us to wear them a month or two longer. We are doing our best, and have got a Hymn Book box, in which we each drop a penny weekly, so that in time we should get them, but it would be so long that we hope to have done with all hymn books before then, and be singing that great new song. [A reference to the return of the Christ and the establishment of his Kingdom.] A cheaper Hymn book is much needed and we shall hail its advent with joy. We should like the same Book in cheaper form (if such be possible), as we are being instructed in the Sol-Fa and the music will be of service.”⁷⁴

The sol-fa that Brother Crewe refers to was the tonic sol-fa method devised by John Curwen (1816-1880). Curwen had first published his system in the book *Standard Course in the Tonic Sol-Fa Method* in 1858 and again in 1872⁷⁵. His lifetime goal had been to find a process of teaching singing that would be simple enough for churches to use, so that the congregations would “sing with ease and propriety”⁷⁶. The tonic sol-fa method had begun to gain popularity in 1852 with the publication of a series of Curwen’s articles in *the Popular Educator*⁷⁷. In 1869, Curwen founded the Tonic Sol-fa College which gave continuity to his teaching methods. Curwen also had established his own publishing company so that tonic sol-fa would be printed correctly in articles and music books. Printing only tonic sol-fa in hymn books instead of traditional music notation also reduced the expense of hymn books, making music more accessible to the poorer congregations. It was under the slogan of “Easy, Cheap and True” that the Tonic Sol-fa movement gained popularity in the 1860’s⁷⁸. The Christadelphian community may have already had some experience with tonic sol-fa as some anthems from Curwen’s *Congregational Anthems* appeared in the 1874 hymn book. If these anthems were included in the new hymn book, it was probably due to the fact that they were already in use at some ecclesias, probably straight from Curwen’s book, with the tonic sol-fa

420.

⁷⁴ Booth *The new Hymn Book with music The Christadelphian*. Ed R. Roberts. No 165, March, 1878, 127.

⁷⁵ Curwen, John. *The Standard Course of Lessons and Exercises in the Tonic Sol-Fa Method of Teaching Music*. 1st ed 1858, 2nd ed 1872, London: Curwen & Sons, 3rd ed 1901. See Preface, written by John Spencer Curwen (son).

⁷⁶ Rainbow, Bernarr. *John Curwen: a short critical biography*. Kent: Novello, 1980, 17.

⁷⁷ Rainbow, Bernarr. *London: Educational Institutions VII* p 211-214 from *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London: Macmillan, Vol 11, 214.

⁷⁸ Rainbow, Bernarr. *John Curwen: a short critical biography*. 38.

notation included. It is a coincidence that Charles Curwen Walker (1856-1940) who contributed to the 1932 hymn book, was a relation of John Curwen and also edited *the Christadelphian* following Roberts' death. Regardless of this, worldwide members were to find that they would gain experience in tonic sol-fa as Roberts used both the "old notation" and the sol-fa notation in the 1874 hymn book. His reason for this was that the music would

Example 5. David Brown's "Glory and Blessing Be" with DOXOLOGY tune by James Flint as published in The Christadelphian Hymn Book, 1874. Reference nos. Appendix B, 262 and Appendix C, S240⁷⁹.

64

PRAISE TO GOD.

Refrain, sung once only.

59. P.M.

2 STRENGTH, HONOUR, MAJESTY,
 EVER BESEEMETH THEE,
 UNCREATE UNITY,
 Fountain of life;
 MIGHT OF MIGHTIES, THOU,
 FROM THEE ALL BLESSINGS FLOW
 TO ALL—ABOVE—BELOW,
 Healer of strife.
 Author of peace.
 Thy grace and truth became
 Flesh for a saving name,
 Jehovah Elohim,
 Never to cease.

65

4 Holy of holies, we
 Worship and bow the knee,
 Uncreate unity,
 Spirit divine.
 Ancient of endless days,
 Remember Zion's ways,
 AND FOR HER CHILDREN'S PRAISE
 A RISE AND SHINE.
 (Refrain.)
 GLORY TO THE FATHER BE
 BY THE SON'S SUPREMACY
 IN THE SPIRIT'S MYSTERY
 HALLELUJAH, Y&A AMEN.

Key D. Doxology. M. 80

s : m : s d' : t : l : s f : s : l f : - : m : r m : l : e : s l : d' : t : l : s
 m : d : m m : s : f : m d : d : d r : - : d : t, d : r : r r : m : r : r
 d' : s : d' d' : d' : d' l : t : a : l s : - : s : s s : l : t l : s : d' : t
 d : d : d d : d : d l, s : f, s, - : s : s, d : l : s fe : r : s

s : l : fe s : - : s : m : s d' : r : d' : t : l s : l : m f : s : f : m : r
 r : m : r r : - : m : d : m m : f : s : f m : f : de r : m : r : d : t
 t : d' : l t : - : d' : s : d' s : l : s : d' d' : d' : l l : t : s
 r : r : r s, - : d : d : d d' : t : l : s : f m : l : l, r : s : s,

Refrain, sung once only.

m : r : d f : s. s : f : m : r d : - : s : - : s : m : d' : t : l : s : l : l : s : d' : s : f : m : r
 d : r : m d : r : m m : r : d : t : d : - : m : - : m : s : m : f : s : f : m : - : f : - : f : d : m : r : d : d : t
 d' : t : a : l : t : d' d' : s : f : m : - : d' : - : d' : d' : s : l : d' l d' : - : d' : d' : d' : s : s : s : -
 d : r : m f : r : m : f : s : s : s : d : - : d : m : s : d' : d : f : f : d : - : f : - : f : m : d : t : d : s : -

m : - : m : f : l : r : d' | t : d' : - : d' : d' : m : f : s : l : r' : - : r' : r : d' : t : d' : r' :
 d : - : d : d : f : r : r | r : m : - : f : s : d : d : m : f : r : fe : s : l : f : s : r : r :
 s : - : s : l : d' : l : - : l | s : s : - : s : s : d' : t : a : l : s : l : - : l | l : l : s : l : s : f :
 d : - : d : f : r : m : fe : s : d : - : r : m : d : f : d | f : m : r : - : m | fe : r : s : r : s : f :

m' : - : m' | m' : r' | d' : t : l : s : d' : d' : - : t : - : d' : - : | l : - : l | s : d' : m' : - : r' : - : d' : - : - :
 m : - : se : l : se : f : l : s : f : m : f : m : - : - : f : m : - : | f : - : f : d : m : s : - : f : - : m : - : - :
 t : - : t | d' : t | l : r' | d' : l : s : - : s : - : s : - : | d' : - : d' | d' : s : d' : - : t : s : s : - : - :
 m : - : m | l : s : f : m : r | d : f : s : - : s : - : d : - : | f : - : f : m : d : s : - : s : - : d : - : - :

DIRECTIONS FOR SINGING.—The words in *italics*, softly; in common type, moderately; in SMALL CAPITALS, strongly.

1 GLORY AND BLESSING BE
 EVER ASCRIBED TO THEE
 UNCREATH UNITY,
 FATHER OF ALL;

*Angelic spirits bright
 Gaze on Thy living light,
 Veiled from our mortal sight
 And prostrate fall.*

be accessible by a wider variation of people. In the preface of this hymn book, Roberts states that:

"The music is inserted in both notations, because both are largely current among those who sing by art. The publication of one notation only would have limited the

⁷⁹ Audio example 1. DOXOLOGY, 2 verses and refrain. Played by R. Hocking on pipe organ.

usefulness of the book. The tonic-sol-fa is more simple and easier of acquirement than the old notation, and is coming into very general use among the classes from which believers are principally drawn. To have used it exclusively, however, would have excluded those who understood the old notation only, and make the book useless to instrumentalists . . . the two notations will mutually aid each other⁸⁰

For the majority of members who could not read either notation, Roberts consoled them with the statement: “they will, at all events, have the words as of old, and cannot be incommoded by the presence of music . . .”⁸¹. He did suggest classes for learning how to read the notations as well as learning the hymns, but these were to be supplemented with some spiritual activity, such as Bible readings, prayer and an exhortation⁸². In reality, rehearsals had to be held in most ecclesias so that brethren and sisters could learn how to read the new notation as well as learn a repertoire that consisted of 178 hymns and 54 anthems. However, not all ecclesias included the supplementary requirements of Bible readings, prayers and exhortations. In Roberts’ own ecclesia, in Birmingham, brother Allsopp organised the practice classes for Thursday evenings. It is reported in the intelligence section of *the Christadelphian* for April 1874 that:

“As a defence against the tedium or lightness which are apt to be engendered by a sole occupation in singing exercise, the class will each evening be opened and closed with prayer, and in a middle interval, there will be a reading from the Psalms or Proverbs⁸³.”

There is no mention of an exhortation. Other ecclesias that are reported as adopting the new hymn book and holding rehearsals to improve the praise for Sunday morning meetings include London; Edinburgh (Brother Tait taught a class for half an hour each Sunday evening); Elland; Leeds; Huddersfield⁸⁴. At Huddersfield, Margaret Fraser reported that David Drake came from Elland ecclesia every Sunday morning to teach them the new music. She states that: “we are not realising the full benefit and comfort which we expect to do in a few months, should the delay continue, as we cannot all sing from notes⁸⁵”. And in regard to Drake’s teaching she declares: “we get on very nicely, though he don’t always say so [sic]⁸⁶”. There are no reports of any ecclesias choosing not to use the 1874 hymn book. It was taken on with enthusiasm by many ecclesias, as well as being suggested as a good prize for Sunday School students⁸⁷. Indeed it was used by many ecclesias for up to sixty years, with new

⁸⁰ Roberts. *Preface to The Christadelphian Hymn Book* (with music), 1874, IV.

⁸¹ Roberts. *Preface*, IV.

⁸² Roberts. *Preface*, IV.

⁸³ *Intelligence*. *The Christadelphian*. Ed. R. Roberts. April 1874, 190.

⁸⁴ *London - Intelligence*. *The Christadelphian*. May 1874, 242. *Edinburgh and Elland - Intelligence*. *The Christadelphian*. June 1874. *Leeds - Intelligence* *The Christadelphian*. July 1874.

⁸⁵ Fraser, Margaret. *Intelligence* *The Christadelphian*. August 1874, 388.

⁸⁶ Fraser, Margaret. *Intelligence* *The Christadelphian*. August 1874, 388.

⁸⁷ *Notes*. *The Christadelphian*. February 1874, 590.

editions being issued⁸⁸. Many members appreciated the inclusion of music, even if they could not read it. Henry Sulley, author of *Ezekiel's Temple* (a Christadelphian publication) wrote a letter regarding the new hymn book:

"Time was when I could not sing a note correctly, and my natural deficiencies in what phrenologists term the organ of tune were so great I could not possibly join in the service of song without considerable jar to my own feelings and also to the feelings of others so that I often did not sing at all, and if so, murmured like a 'bee in a pot'. Matters are very different now. I can sing most of the tunes and anthems with ease and comfort, and the benefit I receive repays me a thousand fold for the time expended in acquiring the power now possessed. With the exception of prayer, I may say nothing gives me more comfort than unitedly singing the songs of Zion. And this is not all. Sis. Sully says my voice for public speaking has been much improved and the power of inflection greatly increased by reason of this exercise in singing"⁸⁹.

Another member from Nottingham noted that:

"Our singing has steadily improved since the new Hymn Book has come into use. I would urge on all to devote a little share of their time to endeavour to bring the singing up to the right mark. I should like to see our ecclesias so proficient in singing as to be able to sing not only the anthems we have, but even attain the capability of singing such grand strains as Handel's "Messiah", where we have a combination of sublime words to sublime music. To me this would be the climax of mortal enjoyment"⁹⁰.

In the 1874 hymn book, note reading was not the only musical problem for singers to overcome. Dynamics had also been included on all the hymns and anthems, while the anthems were given tempo markings. Some of these markings were placed in English to make reading easier for those who were not acquainted with musical terms. For example, anthem no. 3 "Thou hast loved us", an arrangement of *Kyrie Elieson* from Mozart's 12th Mass, has the directions to sing *smoothly, with feeling*. Instead of placing Italian dynamic markings in all of the hymns, lyrics were printed in normal font, or capitals or italics to indicate at what dynamic the words were to be sung. In Roberts' preface to the 1874 hymn book, he stated that adhering to the dynamics:

"may seem a minor point, but much of the comfort and profitableness of our praise depends upon attention to it. The language of petition, for instance, is outraged, and deprived of its due effect if sung with loud voice; on the other hand, words descriptive of coming anger or the joyful anticipation of the saints, are robbed of their spirit if sung in a soft or drawling manner. The strength of the voice ought to be accommodated to the sentiment of the words"⁹¹.

⁸⁸ Morris, John. *With heart and voice - three hymn books in ten years*. The Christadelphian. Vol 127, No. 1508. Feb 1990, 54.

⁸⁹ Errington, June. *The history of our hymn book*. From a program A Choral Evening around our Christadelphian Hymn Book. 21 November, 1987.

⁹⁰ Errington, 1987.

⁹¹ Roberts, R. *Preface*. The Christadelphian Hymn Book: with music. ed. R. Roberts. Birmingham: C. C. Walker, 1874.

Many of these dynamic indications are contained within the contemporary hymn book (1964) and are still followed by Christadelphian congregations in a similar manner, across the world, for example the baptism anthems “The Lord Bless Thee” and “Blessed be Jehovah”.

Many modifications were made to the lyrics that appeared in the 1874 hymn book, so that the hymns would suit Christadelphian doctrines. Hymns that had already been altered for the 1869 hymn book were once again revised and altered even further. Regarding this, Roberts said:

“The process applied in the compilation of the old hymn book has been found susceptible of further employment, with advantage in the removal of effeminacies and erroneous forms of expression due to the origin of most of these compositions”⁹².

Table 1 - “Oft in danger, oft in woe” - original hymn lyrics and altered hymn lyrics

Henry Kirke White and Frances Sara Colquhoun’s words	Altered words from 1874 Hymn Book
Oft in danger, oft in woe, Onward, Christians, onward go; Fight the fight, maintain the strife, Strengthened with the Bread of Life.	Oft in danger, oft in woe, Onward! brethren, onward go! Fight the fight, maintain the strife, Strengthen’d with the bread of life.
Shrink not, Christians: will ye yield? Will ye quit the painful field? Will ye flee in danger’s hour? Know ye not your Captain’s power?	Onward! brethren, onward go! Help the war, and face the foe; Will ye flee in danger’s hour? Know ye not your Captain’s power?
Let your drooping hearts be glad; March in heavenly armour clad Fight, nor think the battle long; Soon shall victory tune your song.	Let your hearts no more be sad; March in heav’nly armour clad; Fight, nor think the battle long; Soon shall vict’ry tune your song.
Let not sorrow dim your eye, Soon shall every tear be dry; Let not fears your course impede, Great your strength if great your need.	Let not sorrow dim your eye; Soon shall ev’ry tear be dry; Let not fears your course impede; Great your strength if great your need.
Onward then to glory move, More than conquerors ye shall prove; Though opposed by many a foe, Christian soldiers, onward go.	Onward then, in battle move! More than conq’rors ye shall prove; Though opposed by many a foe, Christ’s true soldiers, onward go!

⁹² Roberts *Preface to the Christadelphian Hymn Book* (with music), 1874, VI.

One such example appears below in the hymn “Oft in danger, oft in woe” as shown in Table 1. Subtle differences can be seen in the Christadelphian altered version of the hymn. The first difference is the substitution of the words *brethren* and *Christ’s true soldiers* for *Christians* and *Christian soldiers*. As previously discussed, the Christadelphians did not want their community to be linked to any other Christian movement and wished not to be labelled as being Christian. Baptised members of a Christadelphian ecclesia formally call each other “brother” and “sister”, and this tradition is demonstrated in this hymn alteration. While many of the other changes within this hymn seem unnecessary to fit in with Christadelphian beliefs, the editor did not want any of the hymns to be questioned doctrinally. The original second verse of this hymn was changed due to its implied reference to the devil, a concept which Christadelphians disagree with, which can be seen in Appendix A. Instead, a millennial reference of brothers fighting the greater war, banded together, replaces the unsuitable words. This completely changes the focus of the hymn from a personal questioning hymn directed to individuals, to a hymn directed to a group of people. Many of the hymns have been changed in this way. The ecclesial family is an important concept to Christadelphians and many of the hymns have been altered to include everyone as a group.

About eighteen of the hymns included in the 1874 hymn book were original works by Christadelphian members (either in words or music), with some being previously published in *The Golden Harp* and *the Disciples’ Choral Service*. Frank Roe Shuttleworth (1837-1908), who was assistant editor and eventually, joint editor of *the Christadelphian*, wrote the hymn text “Lift now your voice and sing”, sung in the 1874 hymn book to the tune SPANISH CHANT⁹³. Thomas Boshier (1818-1904) wrote the lyrics “Jehovah dwells alone”, possibly specifically for the 1874 hymn book. His previous association with the Baptists provided Christadelphians with two more hymns: “Change is our portion now!”, written by Boshier’s Baptist minister, James Harrington Evans; and “We gave ourselves to thee, O Lord”, written by the Hon. B. W. Noel, the minister who became Evans’ successor⁹⁴.

Another Christadelphian contributor to the 1874 hymn book was William Osborne (1825-1899) from the Tewkesbury ecclesia, who wrote the words “A rose shall bloom in a lonely place”⁹⁵. These words were later altered for the 1903 hymn book to “The rose shall deck the lonely place”, but today, the original text is used. One of the musical contributors to the 1874

⁹³ Cowlshaw, 22.

⁹⁴ Cowlshaw, 4.

⁹⁵ Cowlshaw, 18.

hymn book was Mary Turney Randles (1853-1902) who, as previously discussed, wrote the tune LANGLAND BAY as well as musically editing the hymn book. At Nottingham ecclesia, she was an ecclesial organist and led a singing class which consisted of 50 members. In 1872, when she had been part of Birmingham ecclesia, she led a similar singing class for members, as well as a Sunday School choir, consisting of about forty children⁹⁶. Cowlshaw comments that there is a tradition that Randles composed her tune while sitting on the beach at Langland Bay, near Swansea, where she holidayed⁹⁷. It was here that she met her future husband Thomas Randles, and eventually moved to Swansea, where she was ecclesial organist also.

As the community expanded, the needs for a defined society arose. Roberts was responsible for setting up many administrative aspects of the Christadelphian community, for example *The Christadelphian* journal, *The Christadelphian Hymn Book*, the ecclesial guide with service formats and Bible reading charts. Now that this denomination had a name, publications and documents could be made in that name. *The Christadelphian Hymn Book* represented a denomination that now existed in name and society. The aims to find suitable texts led Roberts to have hymn texts from other churches altered, as well as preferring to use Biblical quotations in the forms of anthems and Scottish Psalms. On anthems, Roberts said:

“It is desirable that this form of praise should come into general use among Christadelphians. It is more in harmony than any other with the spirit of their faith”⁹⁸.

With the introduction of printed music, Christadelphians could finally learn ^{the} same tunes and texts. Many people were used to compile this hymn book, all presumably working on a volunteer basis. Roberts was willing to acknowledge himself and the other editors for the work they had done, to take a form of responsibility for the choice of texts and tunes. However, he did not give proper credit to composers and authors. Whether this was solely due to the fact that they couldn't find all original sources for hymns or whether it would have been too cumbersome or whether it was a matter of focus, Roberts set up this practice and it was kept up till 1964. A similar practice still exists in audience clapping, where the Christadelphian audiences don't clap a performer because the performer is giving glory to God and is not meant to be drawing glory for themselves. This is sometimes regardless of whether the music is sacred or secular. It seems an inconsistency that Roberts would not acknowledge hymn authors and composers, yet other publications such as Biblical

⁹⁶ *Intelligence*. The Christadelphian. Ed R. Roberts. April 1872, No 94, Vol IX, 188.

⁹⁷ Cowlshaw, 20.

⁹⁸ Roberts, Preface, 1869.

