

Week 4: Self-Sacrifice

Take My Life

Text: Frances Havergal (1836–1879), 1874

- Daughter of an Anglican minister, William Henry Havergal, who was devoted to improving the music of the Church of England
- Largely self-taught, poor health prevented her from attending school regularly
- Evangelically-minded, printed most of her hymns as leaflets rather than books for easy distribution
- By her own account, this text was written in a single night after a visit to a house of 10 people who all gave themselves to Christ
- Insisted that the text be exclusively paired with her father's tune PATMOS, as it was originally

Tune: Ferdinand Hérold (1791–1833), 1839

- Born Louis Joseph Ferdinand Hérold in the Alsace region of France, an only child
 - His father was a pianist and composer, but discouraged him from a career in music
 - After his father's death in 1802, entered the Paris Conservatory of music
 - Moved to Naples, Italy in 1815 for health reasons, then to Austria and back to Paris due to political turmoil
 - Well known for his operas, of which he wrote more than 20 (he also wrote ballets and some concert pieces)
1. Consider the list of items offered up to God: life, time, hands, feet, voice, lips, wealth, mind, will, heart, love, and self. Are any of these more surprising or challenging than the others? Which ones speak to you personally, and what does it look like to *fully* sacrifice that?

Jesus, I My Cross Have Taken

Text: Henry Francis Lyte (1793–1847), 1824

- Born in Scotland, abandoned by his father, orphaned at a young age after the death of his mother
- Struggling from lack of money and ill health, became an Anglican minister at 21 years old
- Experienced a re-invigoration of his faith after the death of a colleague in 1818, jump-starting his hymnwriting
- In 1823, was transferred to a parish in Lower Brixham, Devonshire, where he would spend most of his career
- This text was written shortly after his move to Brixham
- Best-known hymns include "Abide With Me" and "Praise, My Soul, the King of Heaven"

Tune: Anonymous, 1831

- First published in the hymnal *Christian Lyre* of 1831
 - Often attributed to Wolfgang Amadeus Mozart, though no evidence exists to support that claim
 - The original name given was DISCIPLE, only appearing as ELLESDIE later
 - The meaning of the name is uncertain, though some have theorized it could stand for "L. S. D.", possibly the initials of the composer
 - The most popular harmonization was written by Hubert Main in 1873; ours is from Austin Lovelace, organist, composer, and committee member for the 1969 *Methodist Hymnal*
1. In the hymn, Lyte lists a number of different sacrifices to be made in following Jesus - list all you can find, along with the hymn's explanation why each is worthwhile.
 2. Knowing what you do about Lyte's background, how do you see his experiences reflected in this hymn?

All Who Would Valiant Be

Text: John Bunyan (1628–1688), 1684

- Fought in the English Civil War at age 16, after leaving the army became a tinker
- Did not become a devout Christian until after his marriage, influenced by his wife (whose name is unknown)
- Joined a Baptist church that encouraged him to preach and evangelize in the community
- Following the restoration of the monarchy in 1660, was jailed for three months as a non-conformist
- At a release hearing, refused to agree to cease preaching and continued in imprisonment for 12 years
- While living in jail he wrote numerous books, including *The Pilgrim's Progress* from which this hymn is taken
- The text (originally a poem) comes near the end of the book, at the end of a conversation between “Mr. Great-heart” and “Mr. Valiant-for-truth”
- Heavily modified for inclusion in the 1906 *English Hymnal* by Percy Dearmer, its editor

Tune: Traditional English

- Based on a folk tune collected and harmonized by Ralph Vaughan Williams for this text in the *English Hymnal*
 - The name MONK'S GATE is the name of a small town in Sussex, England where Vaughan Williams heard the tune
 - Its origins are as a sea song beginning, “Our captain calls all hands on board tomorrow...”
 - The source, a Mrs. Harriet Verrall, also introduced Vaughan Williams to the SUSSEX CAROL tune (“On Christmas Night All Christians Sing”)
1. Compare the hymn text against Bunyan's original. While Dearmer's version has been standard for quite a while, some recent hymnals are returning to the original text (including the Church of England's *Common Praise*. Which do you think is more appropriate for use today?
 2. How would you characterize the difference in perspective on “self-sacrifice” between the three hymns? Do you get a fuller picture of the topic looking at all three together?