



十九世紀的英文詩歌： 多采多姿的會眾詩歌

2020年 香港聖詩會

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十九世紀的英國詩歌(一)

- 詩歌作者受了「浪漫主義」的影響，致力於提升詩歌的文學水準
- 主要的詩歌作者與代表作
 - 希伯 (Reginald Heber, 1783~1826)
 - 聖哉，聖哉，聖哉！ (Holy, Holy, Holy; 調名 NICAEA)
 - 格蘭特 (Robert Grant, 1779~1838)
 - 榮耀大君王 (O Worship the King ; 調名 LYONS)

Descant

4. Frail chil - dren of dust, and fee - ble as frail, in

5 | 1 | 1 2 | 3 - 1 | 4 4 3 | 2 - 5 | 1 | 1 2 |

1. O wor-ship the King, all glo-ri-ous a - bove, O grate-ful - ly
 2. O tell of His might, O sing of His grace, whose robe is the
 3. Thy boun-ti - ful care what tongue can re - cite? It breathes in the
 4. Frail chil-dren of dust, and fee - ble as frail, in Thee do we

Thee we trust, nor find Thee to fail; mer - cies ten - der, how

3 - 4 | 5 - 4 3 2 | 1 - 5 | 5 5 6 | 7 7 1 |

sing His pow'r and His love; our Shield and De - fend - er, the
 light, whose can - o - py space. His char - iots of wrath the deep
 air, it shines in the light; it streams from the hills, it de -
 trust, nor find Thee to fail; Thy mer - cies how ten - der, how

firm to the end, our Ma - ker, De - fen - der, Re - deem - er and Friend.

2 2 3 | 4 - 5 | 1 1 2 | 3 3 4 | 5 - 4 3 2 | 1 - ||

An - cient of Days, pa - vil - ioned in splen - dor and gird - ed with praise.
 thun - der clouds form, and dark is His path on the wings of the storm.
 scends to the plain, and sweet - ly dis - tills in the dew and the rain.
 firm to the end, our Mak - er, De - fend - er, Re - deem - er and Friend.

十九世紀的英國詩歌(二)

- ▶ 主要的詩歌作者與代表作
 - ▶ 埃略特 (Charlotte Elliott, 1789~1871)
 - ▶ 主慈聲呼喚 (Softly and Tenderly Jesus is Calling)
 - ▶ 我罪極重 (Just As I Am)
 - ▶ 賴特 (Henry Francis Lyte, 1793~1847)
 - ▶ 與我同住 (Abide with Me; William H. Monk 寫作曲調 Eventide)
 - ▶ 海芙格爾 (Frances Ridley Havergal, 1836~1878)
 - ▶ 獻己於主 (Take My Life and Let it Be)

十九世紀的英國詩歌(三)

- ▶ 牛津運動 (Oxford Movement)
 - ▶ 從1833年由牛津大學開始，劍橋大學也加入
 - ▶ 又稱 Catholic Revival, High-Church Movement 等
 - ▶ 運動的目的是要改變英國國教，使教會的崇拜注重禮儀、教會節慶、牧師穿聖袍、詩班穿詩袍等，成為「高教會」
 - ▶ 《古代與現代聖詩合輯》(*Hymns Ancient and Modern*)，1861年出版
 - ▶ 尋回宗教改革之前的希臘文與拉丁文詩歌，並將這些詩歌翻譯成英文
 - ▶ 成為現代英國國教詩本的典範

若望·亨利·紐曼
(John Henry Newman), 1801~1890



十九世紀的英國詩歌(四)

- ▶ 牛津運動重要的詩歌作者與代表作
 - ▶ 若望·亨利·紐曼 (John Henry Newman, 1801~1890)
 - ▶ 改入天主教，後來成為紅衣主教
 - ▶ 慈光歌 (Lead, Kindly Light)
 - ▶ 約翰·梅生·尼爾 (John Mason Neale, 1818~1866)
 - ▶ 致力於翻譯希臘文與拉丁文詩歌
 - ▶ 以馬內利來臨 (O Come, O Come Emmanuel)
 - ▶ 譯自第12世紀的拉丁文詩歌 Veni, veni, Emmanuel

以馬內利來臨

基督的臨世
Advent

以馬內利來臨 119

O Come, O Come, Emmanuel



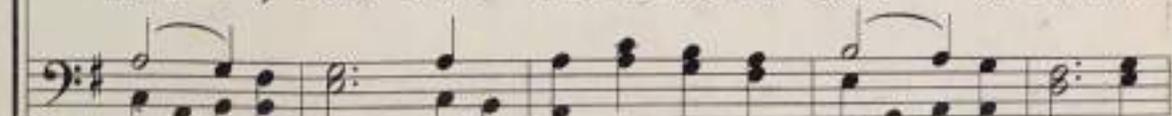
1. O come, O come, Em - man - u - el, and ran - som cap - tive
2. O come, Thou Rod of Jes - se, free Thine own from Sa - tan's
3. O come, Thou Day - spring, come and cheer our spir - its by Thine
4. O come, Thou Key of Da - vid, come, and o - pen wide our



2 7 6 5 | 6 - - 2 | 2 6 6 7 | 1 - 7 6 | 5 - - 1 |



Is - ra - el, that mourns in lone - ly ex - ile here un -
 tyr - an - ny; from depths of hell Thy peo - ple save and
 ad - vent here; and drive a - way the shades of night, and
 heav'n - ly home; make safe the way that leads on high, and



十九世紀的美國詩歌(一)

- 美國十九世紀初期再次興起屬靈大復興，稱為「第二次大覺醒運動」(Second Great Awakening)
- 大都集中在戶外聚會，稱為「帳篷大會」(camp meeting)，大多為衛理公會、浸信會與長老會的信徒
- 聚會主要的活動之一就是唱詩，詩歌稱為〈營會詩歌〉(camp meeting hymn)
 - 歌詞述說個人得救的喜樂與對將來天家的盼望
 - 大多來自於當時流行的歌謠，容易學，容易背誦
 - 副歌
 - 參看《世紀頌讚》#449

在約旦河邊我遙望 副歌

(On Jordan's Stormy Banks I Stand)

The image shows a musical score for the chorus of the hymn "On Jordan's Stormy Banks I Stand". The score is written in treble and bass clefs with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The score is divided into two systems. The first system contains the first two lines of the chorus, and the second system contains the remaining two lines. The lyrics are: "(Refrain) I am bound for the prom-ised land, I am bound for the prom-ised land; O who will come and go with me? I am bound for the prom-ised land." The score includes fingerings and a circled melodic phrase in the first system.

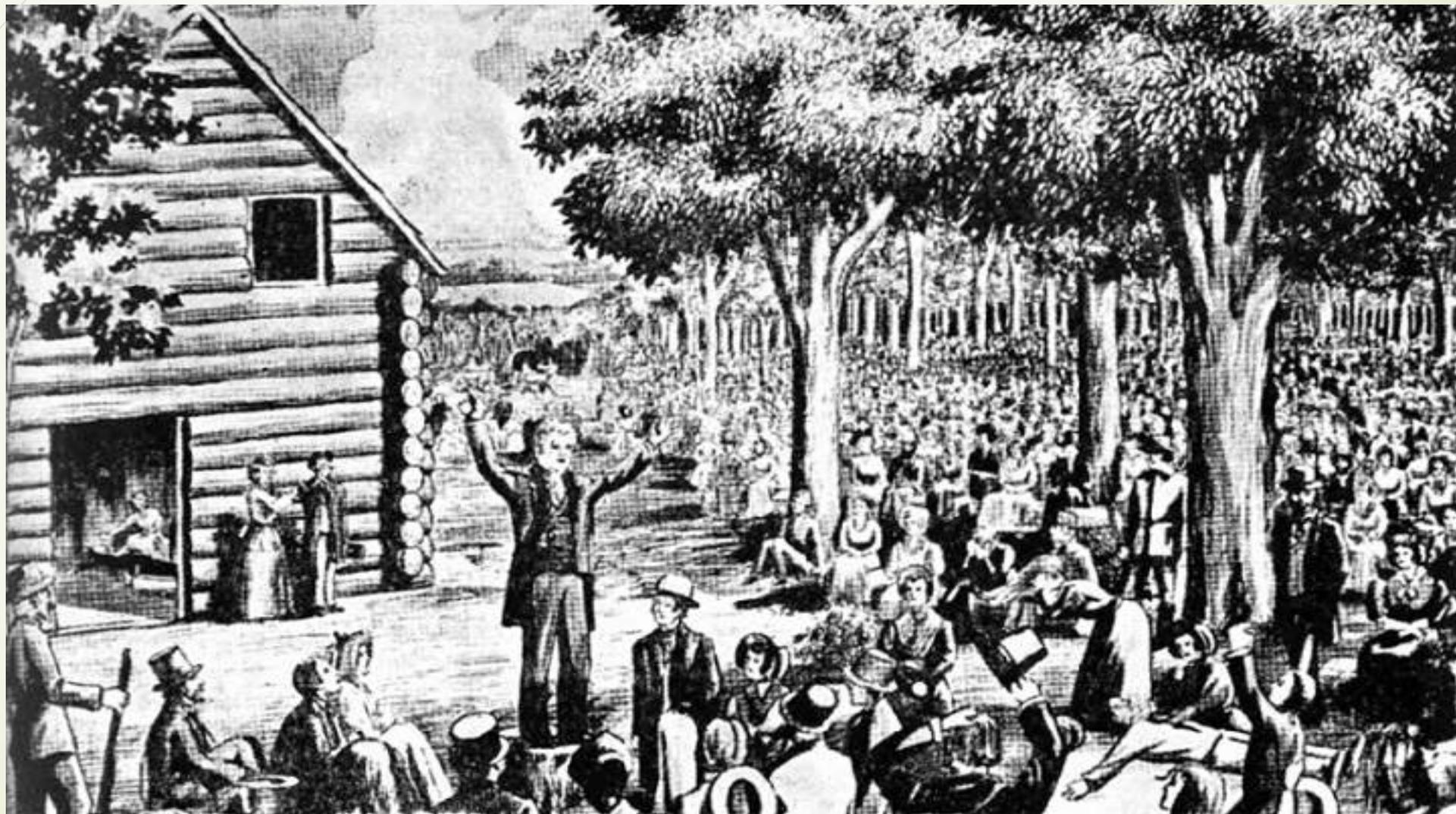
1 2 | 3 3· 3 3 4 5 | 4· 5 4 3 2 2 | 3 3· 3 3 4 5 |

(Refrain) I am bound for the prom-ised land, I am bound for the prom-ised

2 - - 3 2 | 1 1 2 3 4 | 5 i 5 5 4 | 3 3 1 2 2 | 1 - - ||

land; O who will come and go with me? I am bound for the prom-ised land.

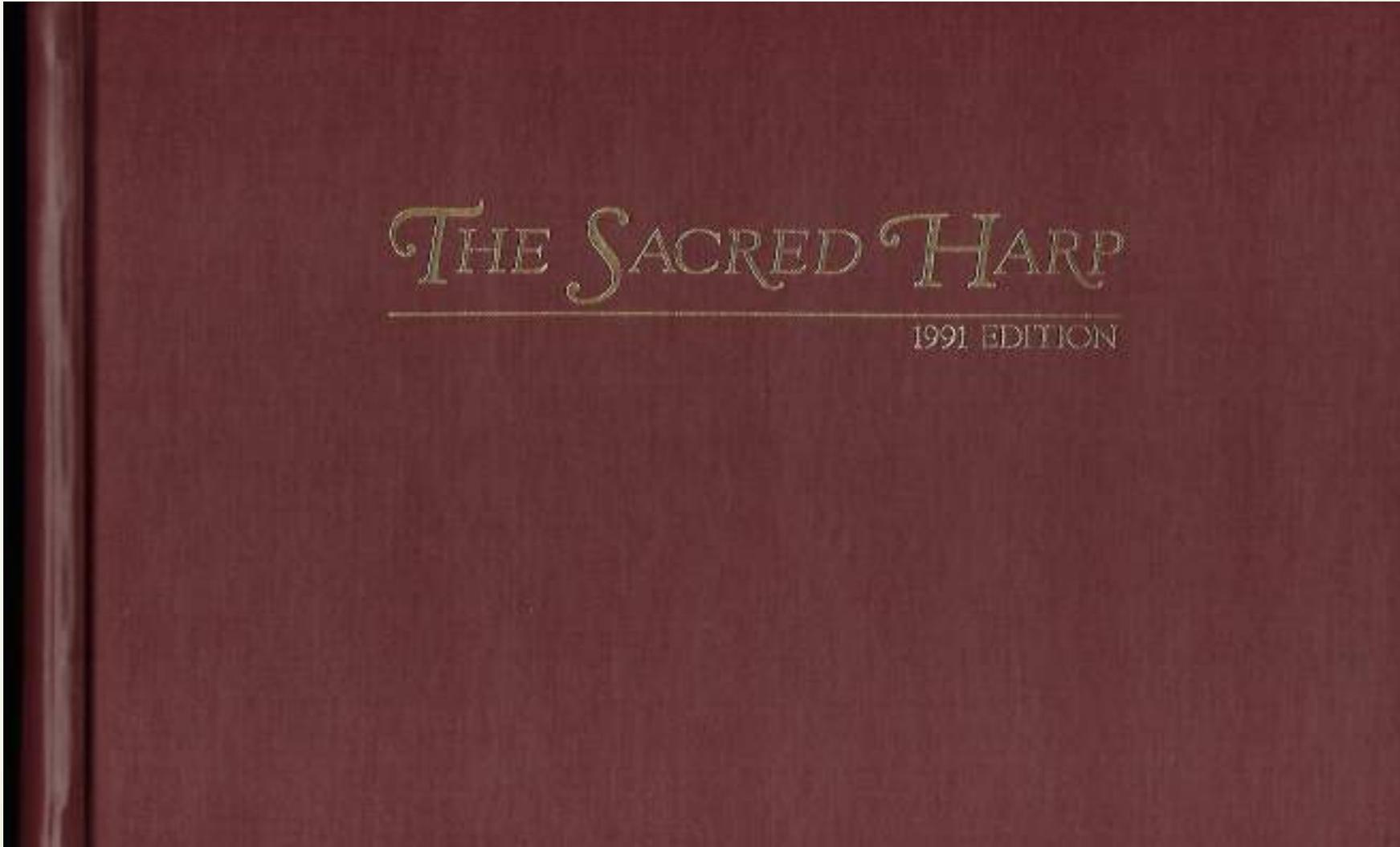
肯塔基州 瑞奇 帳篷大會 (Camp Meeting at Cane Ridge, Kentucky)



十九世紀的美國詩歌(二)

- 帳篷大會產生許多民謠詩歌
- 詩歌集，稱為「曲調詩本」 (tunebook):
 - 《肯塔基和聲》 (*The Kentucky Harmony*), 1816~
 - 《南方和聲》 (*The Southern Harmony*), 1835~
 - 《神聖豎琴》 (*The Sacred Harp*), 1844~
- 使用「形狀音符」 (Shape-note notation) 記譜法
 - *Fa* 為三角形，*Sol* 為橢圓形，*La* 為長方形，*Mi* 為鑽石形

《神聖豎琴》1991年版

The image shows the front cover of a book titled 'The Sacred Harp'. The cover is a deep maroon or burgundy color with a fine, woven texture. The title 'THE SACRED HARP' is embossed in a large, elegant, serif font. Below the title, a thin horizontal line separates it from the text '1991 EDITION', which is also embossed in a smaller, simpler serif font. The spine of the book is visible on the left side, showing the same textured material.

THE SACRED HARP
1991 EDITION

形狀音符

A C-major scale notated in the four-shape *fasola* system



奇異恩典 (Amazing Grace)

形狀音符版

NEW BRITAIN. C. M.

1. A - max - ing grace! (how sweet the sound) That sav'd a wretch like me! I once was lost, but now am found, Was blind, but now I see.

2. 'Twas grace that taught my heart to fear, And grace my fears re - liev'd: How precious did that grace ap - pear, The hour I first be - liev'd!

3. Through many dan - gers, toils, and snares, I have al - rea - dy come; 'Tis grace has brought me safe thus far, And grace will lead me home.

梅生
(Lowell Mason), 1792~1872



十九世紀的美國詩歌(三)

- 梅生 (Lowell Mason, 1792~1872), 美國音樂教育與教會音樂之父
 - 1833年設立波士頓音樂學院 (Boston Academy of Music)
 - 積極向教育局勸諫設立音樂課程, 波士頓的學校於1838年開設音樂課, 為美國第一例, 奠定美國古典音樂教育的基礎
 - 推動歐洲風格的教會音樂
 - 組織、訓練教會詩班、合唱團
 - 1822年出版 *The Handel and Haydn Society Collection of Church Music*, 前後發行約有17版本之多

十九世紀的美國詩歌(四)

- ▶ 梅生 (Lowell Mason, 1792~1872), 美國音樂教育、教會音樂之父
 - ▶ 推動會眾唱詩
 - ▶ 創作700多首的聖詩
 - ▶ 著名的詩歌曲調
 - ▶ 奇妙十架 (When I Survey the Wondrous Cross, Isaac Watts 作詞; 調名HAMBURG, 改編自一首早期教會的「素歌」(plainsong))
 - ▶ 與主更親近 (Nearer My God To Thee ; 調名BETHANY)
 - ▶ 普世歡騰 (Joy to the World , Isaac Watts 作詞; 調名ANTIOCH)

十九世紀的美國詩歌(五)

■ 主日學運動

- 教會藉著主日學帶領兒童認識聖經真理、信主

- 創作兒童詩歌

- 出版許多主日學詩歌集，深受兒童與成人的喜愛

- 白瑞德 (William B. Bradbury, 1816~1868)

- 創作兒童詩歌的先鋒

- 推動兒童詩歌

- 為紐約的學校創作兒童歌曲

十九世紀的美國詩歌(六)

➤ 主日學運動

➤ 白瑞德對美國福音詩歌的貢獻非凡

➤ 著名的詩歌曲調：

➤ 耶穌愛我 (Jesus Loves Me ; 調名 CHINA)

➤ 堅固磐石 (The Solid Rock ; 調名 SOLID ROCK)

➤ 禱告良辰 (Sweet Hour of Prayer ; 調名 SWEET HOUR)

➤ 我罪極重 (Just As I Am ; 調名 WOODWORTH)

參考資料

- 《無盡的歌》 (*The Endless Song*, by Kenneth W. Osbeck), 謝林芳蘭翻譯, 台北天恩出版社發行
- *Te Deum*, by Dr. Paul Westermeyer, 謝林芳蘭翻譯, 將於2021年由台北天恩出版社發行)
- *101 Hymn Stories*, by Kenneth W. Osbeck
- *101 More Hymn Stories*, by Kenneth W. Osbeck
- <Hymnary.org>