

Determinants of Baptist Hymnody in Scotland

Alistair Stewart PhD

Introduction

Early hymnody within the emerging Baptist churches in Scotland was influenced, primarily, by the relatively recent events of the Scottish Reformation; it was also influenced by developments south of the border (in England). Neither influence was entirely theological in nature, although such would usually be argued. There was, perhaps inevitably, a cultural influence and, at times, an interweaving of cultural and theological influences. The purpose of this paper is to explore the separate influences and, where possible, the ways in which they interweave.

The Scottish Reformation

St Columba brought the Christian Gospel to Scotland in 563 when he landed on the Isle of Iona off the west coast. Over time, the church declined, and it was nearly 1000 years later that the Biblical truth brought by Columba was reclaimed by the Reformers.

Although the Reformation in Scotland tends to be associated with John Knox, and not until about 1564, the seeds were sown a bit earlier. One of the earliest reformers – and the first Protestant martyr – was Patrick Hamilton, who had been greatly influenced by Martin Luther and had been teaching Lutheran doctrines and, consequently and subsequently, found guilty of heresy and burned at the stake in St Andrews on 29 February 1528. George Wishart, a preacher in Dundee who had been influenced by John Calvin, was executed in St Andrews in 1546. The *Dundee Psalter*, otherwise known as the *Gude and Godlie Ballatis*, was published in Dundee by the Wedderburn brothers in 1540 and it was a Psalm from this collection – Psalm 51 – that George Wishart requested be sung in a communion service the night before he was executed. It was in 1564 that the first “official” Psalter was published, incorporating contributions from a number of writers; at most, 46 were of Scottish authorship. 105 tunes for psalms were provided.

The Scottish Psalter of 1635 was a complete harmonised version containing both ‘common’ and ‘proper’ tunes. However, in 1650 an “Authorised Version” was ordered by the General Assembly, and it had no tunes at all, and no direction as to suitable music.

The development of the various Psalters has been thoroughly explored by Dr Millar Patrick in his *Four Centuries of Scottish Psalmody*, published in 1949. He comments on the fact that the singing of Psalms rapidly went into decline, partly because of a lack of musicians following the union of the Crowns (in 1603) when the Royal Court moved to London and, with that, “*the musicians with whom the Stuarts loved to surround themselves, deprived Scotland of a cultural influence which had enriched at least their own entourage and in some degree affected the life of the people*”. He also points out that a more widely felt loss arose from the decline of the pre-Reformation song-schools, and that it was found necessary in 1579 to pass an Act providing for the reviving of these schools, but the benefits were short-lived. Patrick says that the Psalm-book stood next in honour to the Bible, and that it was the people’s “*constant companion, their book of private devotion, as well as their manual of Church worship. In godly households it was the custom to sing through it in family worship*”.

Between 1650 and 1658, a few Baptist churches were established in Scotland as a result of invasion by the army of Oliver Cromwell, some of the soldiers having adopted Baptist practices in England. When the army withdrew, these churches disappeared, and nothing is known about the hymnody they adopted.

In the years immediately following the Reformation, the theological influence of Calvin and Knox set the scene for the development of unaccompanied Psalmody, only for that to be challenged in due course by the theological/cultural mix from the emerging practice of hymn

singing in England, the cultural influence of spiritual folk-song in the Scottish Highlands, and the use of material other than the metrical psalms in private homes if not in churches.

Highland, English and European Influences

The strong influence in Scottish Psalmody from both England and Europe continued in respect of hymns of human composition. In addition, however, there emerged another home-grown basis for worship through song, influenced mainly by Christians in the Scottish Highlands and Islands. The first hymn book in Scotland – “Hymns and Spiritual Songs” – was published by Sir William Sinclair for his Baptist congregation in Keiss in 1750; it contained 60 hymns that he had written. The book is still used occasionally at Keiss Baptist Church which was, in fact, the first “Scottish” Baptist Church.

In his Preface to *Hymns and Spiritual Songs*, Sir William writes:

While we sing the Praises of our God in his Church, we are employed
in that part of Worship which of all others is the nearest a-kin to Heaven:
and 'tis pity that this of all others should be performed the worst upon Earth.

In 1826, a man known as “Peter Grant of the Songs”, formerly a Precentor in the Parish Church, and who had been baptised after hearing Baptist “missionaries” preaching, became minister of the Baptist church in Grantown. As well as being widely recognised as an outstanding Bard, he was also recognised as a powerful preacher of the Gospel. His hymns were in Gaelic, but some were translated into English and sung elsewhere in Scotland and, indeed, in the Colonies. It has been observed that, “*while Highland people strongly object to hymns in church, they have no hesitation in using them in their own homes*”. St Columba’s Church (Church of Scotland) in Glasgow, a church that has services in both Gaelic and English, has many of Peter Grant’s hymns on their website.

(<http://www.highlandcathedral.org/index.php?section=gaelic&page=11>)

Mary MacDonald (1789-1872), another Baptist writer in Gaelic wrote “Child in the Manger” and set it to a Gaelic melody that was called “Bunessan” (the name of the village where she lived) by Lachlan MacBean, the translator of the hymn. The hymn was widely used in the area when MacBean was doing research for his *Songs and Hymns of the Scottish Highlands* which was published in 1888. It was included in the 1927 *Revised Church Hymnary* (Church of Scotland) and in many more recent hymn books. Its first appearance in a Baptist publication was in the 1962 Baptist Hymn Book.

Scottish Baptist Churches and Hymn Writers

Two kinds of Baptist Church emerged in Scotland. Dr Brian Talbot, in a brief history of the Baptist Union of Scotland, notes that two men – Robert Carmichael, an ex-Presbyterian minister, and Archibald McLean, a Glasgow printer and bookseller, were baptised in 1765 and set up the “Scotch Baptist Movement” as distinct from the English order. Church order was exercised by a group of elders rather than a single trained minister. The Haldane brothers (Robert and James), who were wealthy landowners and had a burning desire to reach the remotest parts of Scotland with the Gospel, sold their estate and used the proceeds to finance their own preaching missions and to train other evangelists. They set up schools and missionary societies, founding Baptist churches in many parts of Scotland. A Baptist Home Mission for Scotland was established in 1827 and, in 1869, fifty-one churches formed the first Baptist Union of Scotland.

Dr Derek Murray points out that the Scottish Reformed tradition that frowned on the ‘kist o’ whistles’ was also found in the Baptist churches in Scotland. In the early days, the psalm singing was led by a Precentor, and it wasn’t until 1864 that an instrument – usually a harmonium – was first installed in a Baptist church (Dublin Street, Edinburgh). Gradually, pipe organs were installed in many churches. In 1786 the Scotch Baptists published a selection of Psalms Hymns and Spiritual Songs which had gone into its ninth edition by 1842, and in 1818, a *Selection of Hymns adapted for Divine Worship* was published. These were the two books that were widely in use at the founding of the Union.

Psalms and Hymns, a hymn book of Baptists in England was first published in 1858 in London, and in 1879 *The Baptist Hymnal* first appeared. In England, most Baptist churches used one or other of these books. It was not until the last decades of the 19th century that Baptist hymn books from England began to make their way in Scotland. In 1900 *The Baptist Church Hymnal* was published, with a revision in 1933. A totally new book, *The Baptist Hymn Book*, was published in 1962, and in 1991 *Baptist Praise and Worship* was published.

In Scotland, *A Collection of Christian Hymns and Songs in Three Books*, was first published in 1786 and contained 275 hymns; by 1841 it had grown to a book of 449 hymns. In 1871, Dr Oliver Flett, a Baptist minister in Paisley, compiled *The Christian Hymnal*.

Several Scottish Baptist ministers have written hymns for their own congregations, but very few other than Gaelic writers have been honoured by inclusion in published collections. W J Mathams, minister at Falkirk from 1883-88, wrote "Jesus, friend of little children", "Christ of the upward way", and "Now in the days of youth". R Birch Hoyle, minister at Union Grove, Aberdeen from 1907-12, translated two modern continental hymns – "Thine be the glory" and "What joy to think".

On the occasion of the Centenary of the Baptist Union of Scotland, Rev George Hossack wrote "God of our Fathers" which was included in the Southern Baptist Convention's *New Hymns for the 70s*.

Other Scottish Baptists have been active in writing Gospel Songs for evangelistic meetings, and these are reviewed in the next section.

The influence of Evangelical Endeavours

In the late 19th century Scottish Baptists strongly supported the evangelistic endeavours in Scotland of Moody & Sankey, as a result of which many "gospel songs" became popular in all the evangelical churches. These, of course, were strongly attached to the "music hall" culture which influenced successive generations of Baptists in Scotland, and the hymns and songs they used in services. It was after the Moody & Sankey missions that many churches started to use musical instruments, particularly organs, in worship.

In 1955, Billy Graham led a Crusade in the Kelvin Hall, Glasgow, for six weeks. The specially produced songbook for that contained a mixture of Psalms, Hymns and Gospel Songs. As a result of the singing at the Kelvin Hall – congregational, choral, and solo – many Gospel Songs became more widely sung in all churches in Scotland, including Baptist churches. Songs from US-based publishers such as "Singspiration" also became very popular.

Scottish Baptist ministers, Duncan McNeil and Walter Main wrote Gospel Songs that were published within Scotland. Those of John Moore (e.g. "Burdens are lifted at Calvary") were published more widely (through Singspiration).

During the third quarter of the 20th century, the Church Music Committee of the Baptist Union of Scotland surveyed the churches to ascertain which hymnbooks were being used. In the majority of churches, the Baptist Hymnal (either 1935 or 1962) was being used in Sunday morning services and either *Sacred Songs & Solos* (otherwise known as "Sankey") or *Redemption Songs* in Sunday evening services. This reflects an approach at that time of regarding the purpose of the morning service as "worship" and that of the evening service as "evangelism". Or, as some people put it, the morning service was for the "saints" and the evening service was for the "sinners". In some churches one of the Baptist Hymnal editions was used in both services, and in others either "Sankey" or "Redemption" was used in both services. One church used the *Church Hymnary*, the hymnbook used in the Church of Scotland. Baptist churches in Scotland vary quite considerably, and not just in relation to hymnody.

The Cultural Influence

Throughout the period of development under review, there were “cultural” influences in the psalmody and hymnody of Scotland, from the early days of the Reformation as exemplified in *The Gude and Godlie Ballatis* to the Celtic/Highland tunes used in the hymns of Peter Grant and Mary MacDonald. In the world of the Gael, there was no distinction between music that was sacred or secular. Hence, many hymns of both Scottish and Irish origin have used traditional music, including the music of folk-songs. In fact, many folk-tunes have been used for “standard” hymns, both old and new. Dr John Bell of the Iona Community and editor of the Church of Scotland’s most recent hymnal – CH4 – has frequently brought together hymns and appropriate folk-tunes. One of the most popular bagpipe tunes – *Highland Cathedral* – has been used widely in churches of all denominations for a range of purposes and appears in CH4 to words by Leith Fisher “Christ is our light! the bright and morning star”. The same tune has been used by Timothy Dudley-Smith for his recent hymn “Christ is the shining sun of all our days”.

The prevailing church music “culture” in Scotland changed during the 1970s and succeeding decades due to the influence of the charismatic movement and the ready availability of CDs and, later, MP3 files on the internet. Graham Kendrick, the son of a Baptist minister in England, was a pioneer in developing hymns that were less “formal” than those that Baptists had been used to. Many of his hymns were included in *Mission Praise*, a collection of traditional hymns and modern worship songs that became very popular (and is still widely used). In its most recent incarnation, it is available as an online hymn book. Gradually, a culture of “Christian Pop” evolved which was very similar to “Secular Pop”, both musically and lyrically (at least in style). Gradually, services in many Scottish Baptist churches have been dominated by so-called “worship songs”, the theology of which is both narrow and shallow – a long way from the post-reformation psalms that were narrow and deep, and the subsequent hymns that were, theologically, both broad and deep.

This, of course, is not unique to Scotland; neither is it unique to any country in the world due to the rapid distribution of ideas via the internet. Nevertheless, it does raise questions. At a church music conference in the US a few years ago, one publisher commented that the demand was for “rhythm-driven” worship and that, commercially, they had to respond to this. Things have certainly moved great distances from the time of the Reformation and the extended argument over metrical Psalms, let alone hymns of human composition.

Over the past few years writers such as Stuart Townend and Keith & Krysten Getty have sought to restore Biblical truth to the songs being sung. In effect, they have brought the “worship song” much closer to the classic hymn structure and message. The Gettys have employed traditional Irish style tunes (they are both Irish by birth) and have made them available (commercially) for online download in four-part harmony style as well as melody with piano accompaniment.

Culture has always played a part in Christian hymnody, not only in Scotland, but around the world. Hymnody has been enriched because of the various cultural dimensions, but the culture that is currently influencing hymnody is of a different kind, viz. it is a “pop” culture. Recently, in a discussion with a Baptist minister in Scotland in relation to the use of media in the church, the minister said “We live in a visual world” – which is true, and has been for a long time. However, he did not seem to be aware of the vast amount of research there has been in “visual communication” and the use of the various types of media within that field. His comment was reminiscent of McLuhan’s “The Medium is the Message”, an idea that has had considerable effect on understanding communication, but in Christian worship and communication, is the message not more than the medium?

It could be argued that McLuhan’s dictum could be applied to music in worship. Within the current “pop” culture, the message is often not easily identifiable; the overall “feel” is what matters. This raises serious questions. How can ministers/preachers whose message is soundly based in Scripture abandon the breadth and depth of the theological truth by which they preach when they choose songs for worship that are theologically narrow and shallow? In a very different context, Bishop Nasir Ali, an evangelical Anglican, claimed that “the Church

has capitulated to culture". Is that perhaps the case with regard to Christian hymnody, not just in the context of Baptists in Scotland, but Baptists in many other countries? Is this particular concept of "culture" in the context of the determinants of Christian Hymnody one that could, with advantage, be studied in more depth?

Sources

Millar Patrick, *Four Centuries of Scottish Psalmody*, Oxford University Press, 1949

Derek B Murray, *The First Hundred Years*, Baptist Union of Scotland, 1969

Lachlan MacBean, *The Songs and Hymns of the Scottish Highlands*, 1888
am baile highland history & culture

http://www.ambaile.org/en/item/item_page.jsp?item_id=20003

In the Shadow of Cairngorm, XXXVII. Our Bards, with Specimens of their work
<http://www.electricscotland.com/history/cairngorm/37.htm>

Brian Talbot, *About Us*, Baptist Union of Scotland website
<http://www.scottishbaptist.org.uk/history.htm>

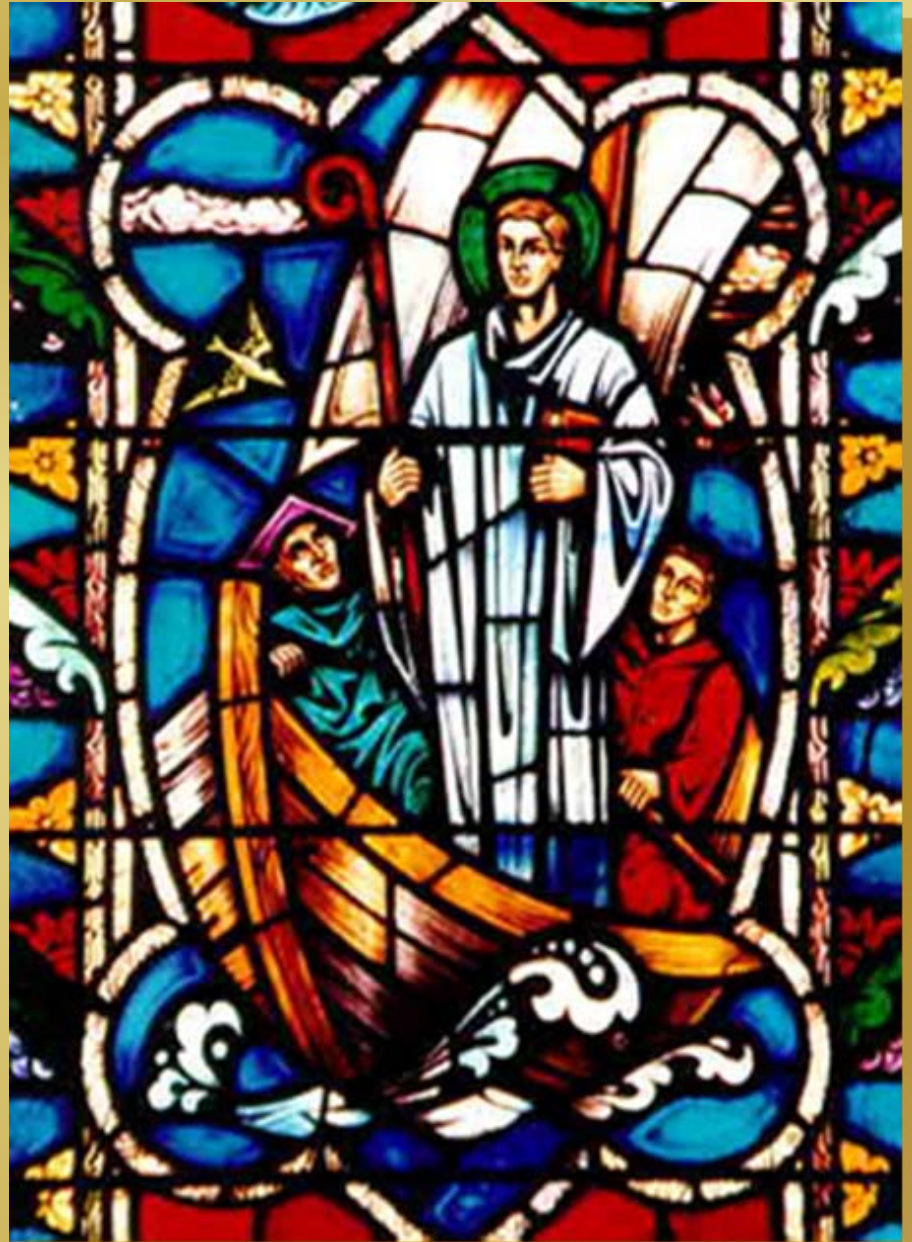
Determinants of Baptist Hymnody in Scotland

Alistair Stewart

Factors Determining Hymnody

- ✚ **The Protestant Reformation in Scotland**
 - the Presbyterian influence
- ✚ **Highland, English & European Influences**
 - the impact of developments in Highland areas, England and Europe
- ✚ **The Influence of Evangelical Endeavours**
 - the visits of Moody & Sankey
and the Billy Graham Scotland Crusade
- ✚ **The Prevailing Culture in Scotland**
 - social and cultural factors

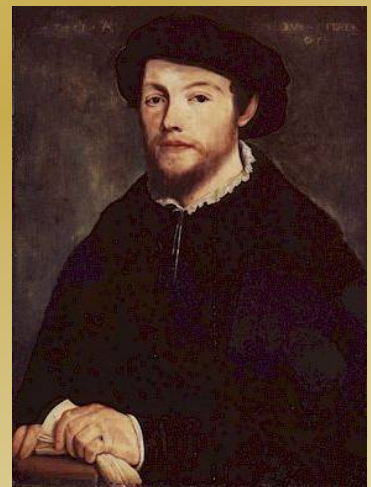
**St Columba
brought the
Gospel to Iona
on the west
coast of
Scotland
in AD 563**



1528: first Protestant martyr, **Patrick Hamilton**,
burned at the stake for heresy at St Andrews



1546: George Wishart
(a preacher influenced by John Calvin)
executed at St Andrews





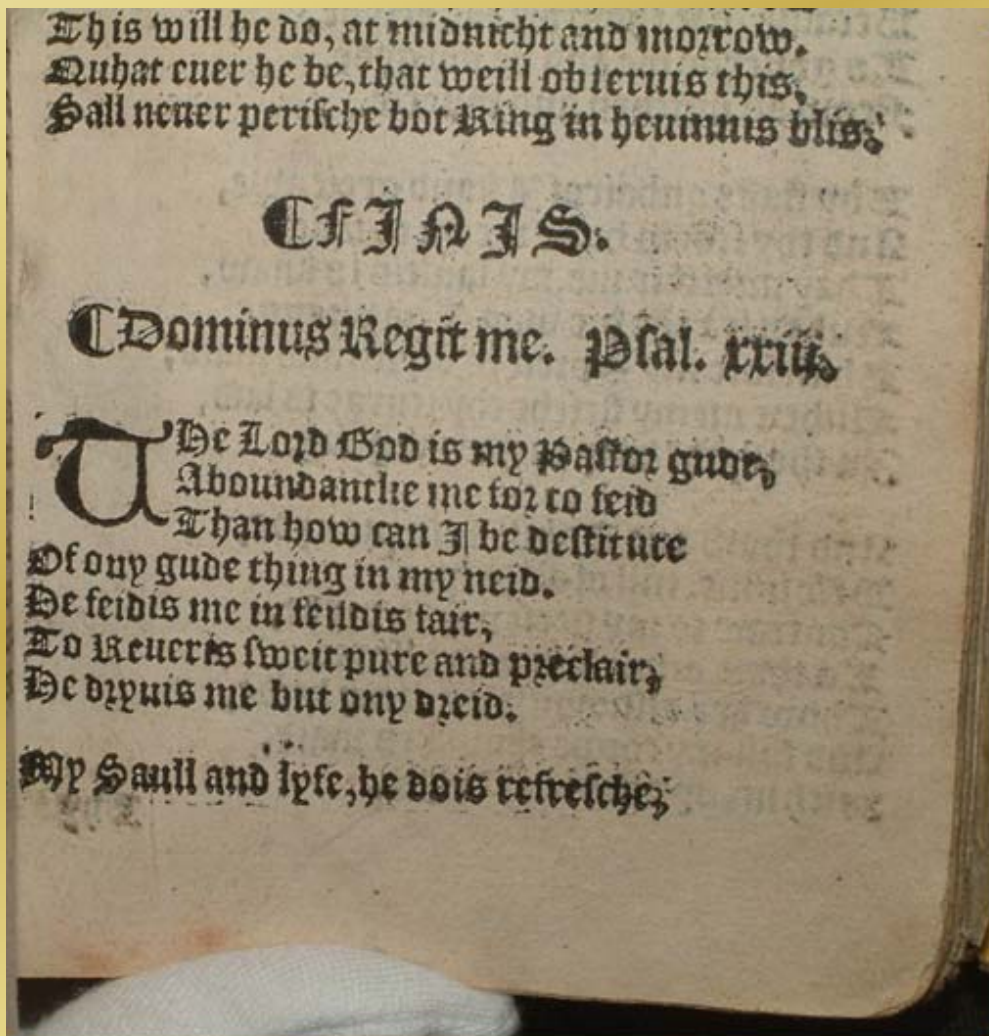
"Have mercy on me now,
good Lord,
After thy great mercy"

Psalm 51

(Gude & Godlie Ballatis)

During the Plague of 1544,
George Wishart preached
from this archway, part of
the city wall of Dundee.





The Twenty-Third Psalm

from
The Gude & Godly
Ballatis

Wedderburn
Brothers
Dundee
1546

The Scottish Reformation

1560: the Scots' Parliament passed three Acts that destroyed the old faith in Scotland which was then, *de facto*, a Protestant state

1560: John Knox, a Calvinist, became the leader of the Reformation in Scotland

1562: *First Book of Discipline* issued (based on the Reformed understanding of Scripture)



The Scottish Reformation

1564: The General Assembly expanded the *Book of Common Order* to include a Confession and the Psalms of David in metre.

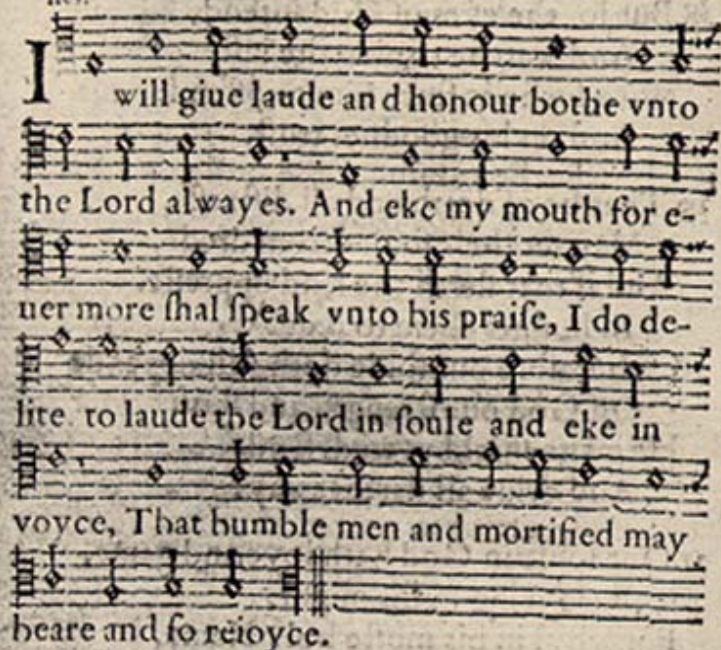


Thus, the singing of metrical Psalms was introduced in the Reformed Church in Scotland.

Psalm singing was unaccompanied
- no musical instruments were allowed

PSALME XXXIIII. THO. STER.

¶ After David had escaped Achis, according as is written in the 1. Sa. 21. whome in this tytle he calleth Abimelech (which was a generall Name to all the Kings of the Philistims) he praiseth God for his deliuerance, prouoking all others by his example to trust in God, to feare and serue him, who defendeth the godly with his Angels, and vtterly destroyeth the wicked in their sinnes.



3 Therefore se that ye magnifie,
with me the liuing Lord,
And let vs now exalt his Name
together with one accorde.

4 For I my self besoght the Lord:

he an-

from:
The Scottish
Psalter
1564

FOUR
CENTURIES
OF
SCOTTISH
PSALMODY



MILLAR PATRICK, D.D.

OXFORD UNIVERSITY PRESS

"The singing of Psalms rapidly went into decline, partly because of a lack of musicians following the Union of the Crowns (in 1603) when the Royal Court moved to London, and the decline of the pre-Reformation song-schools"

FOUR
CENTURIES
OF
SCOTTISH
PSALMODY



MILLAR PATRICK, D.D.

OXFORD UNIVERSITY PRESS

"The Psalm-book stood next in honour to the Bible, and that was the people's constant companion, their book of devotion, as well as their manual of Church worship"

"In godly homes it was the custom to sing through it in family worship"

Factors Determining Hymnody

- ⊕ **The Protestant Reformation in Scotland**
 - the Presbyterian influence
- ⊕ **Highlands, English and European Influence**
 - the impact of developments in the Highlands, England and Europe
- ⊕ **The Influence of Evangelical Endeavours**
 - the visits of Moody & Sankey
and the Billy Graham Scotland Crusade
- ⊕ **The Prevailing Culture in Scotland**
 - social and cultural factors

Highland, English and European Influence

- People travelling to/from England and Europe experienced hymn singing

- In 1750 Sir William Sinclair produced the first hymnbook in Scotland:
Hymns and Spiritual Songs
(60 hymns that he had written)
for the Baptist Church at Keiss
of which he was the Pastor



A
COLLECTION
OF
HYMNS
AND
SPIRITUAL SONGS,

BY SIR WILLIAM SINCLAIR,

Minister of the Gospel of God, and Servant of Jesus Christ.

And therefore, according to the WORD of GOD, are
fit to be sung in the CHURCHES of CHRIST, or
FAMILIES, wheresoever it shall come.

Mat. xxvi. 30.—*And when they had sung an Hymn, they went out
unto the Mount of Olives.*

Col. iii. 16.—*Let the word of Christ dwell in you richly, in all
wisdom, teaching and admonishing one another in Psalms, and
Hymns, and Spiritual Songs, singing with grace in your hearts
to the Lord.*

Preface

While we sing the Praises of our God in his Church, we are employed in that part of Worship which of all others is the nearest a-kin to Heaven: and 'tis pity that this of all others should be performed the worst upon Earth

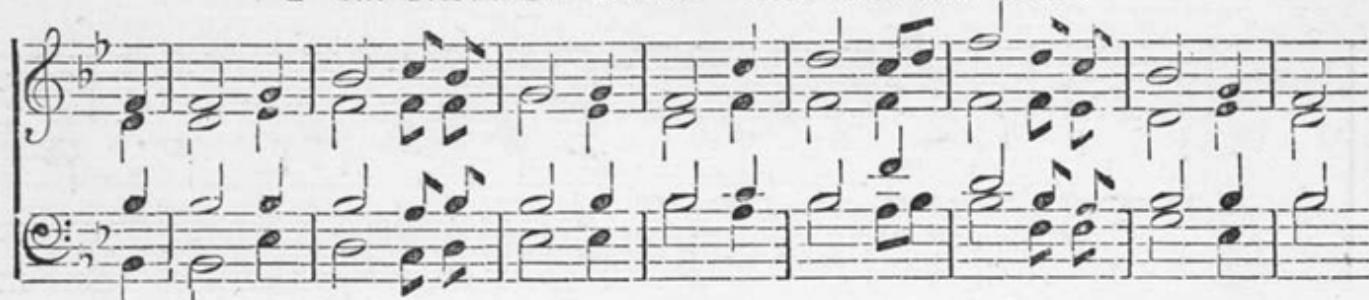


Rev Peter Grant

**“Peter Grant of
the Songs”**

**Minister of
Grantown-on-Spey
Baptist Church**

2—AN DACHAIDH BHUAN—THE LASTING HAME.



Air dhomh bhi sealltuinn air saoghal truagh Chi mi caochladh tigh'n air gach uair,
In this pair warl', fu' o' sin an' shame, Where death an' change can ilk moment claim,

KEY B♭.	: s ₁	s ₁ : - : l ₁	d : - : r . d	l ₁ : - : l ₁	s ₁ : - : r	m : - : <u>r . m</u>	s : - : m . r	d : - : l ₁	s ₁ : -
	m ₁	m ₁ : - : f ₁	s ₁ : - : s ₁ . s ₁	l ₁ : - : f ₁	m ₁ : - : s ₁	s ₁ : - : s ₁	s ₁ : - : s ₁ . f ₁	m ₁ : - : f ₁	m ₁ : -
	d	d : - : d	d : - : t ₁ . d	d : - : d	d : - : r	d : - : s	m : - : d . t	d : - : d	d : -
	d ₁	d ₁ : - : f ₁	m ₁ : - : r ₁ . m ₁	f ₁ : - : f ₁	d : - : t ₁	d : - : t ₁ . d	d : - : s ₁ . s ₁	l ₁ : - : f ₁	d : -



Chi mi daoine a cur an cul rium, 'Sa dol gu dluth chum an Dachaidh Bhuan.
where frien's are ev - er frae frien's di - vid - in', Tae gang an' bide in the Lasting Hame,

: r	m : - : <u>r . m</u>	s : - : m . r	m : - : r	d : - : r . m	s ₁ : - : l ₁	d : - : r . d	l ₁ : - : s ₁	s ₁ : -
s ₁	s ₁ : - : s ₁	s ₁ : - : s ₁ . s ₁	s ₁ : - : s ₁	s ₁ : - : s ₁ . s ₁	s ₁ : - : f ₁	s ₁ : - : s ₁ . s ₁	f ₁ : - : f ₁	m ₁ : -
r	d : - : t ₁ . d	d : - : d . t ₁	d : - : t ₁	d : - : t ₁ . d	m : - : r	d : - : t ₁ . d	d : - : t ₁	d : -
t ₁	d : - : s ₁	m ₁ : - : s ₁ . s ₁	d ₁ : - : r ₁	m ₁ : - : r ₁ . d ₁	d ₁ : - : f ₁	m ₁ : - : r ₁ . m ₁	f ₁ : - : s ₁	d ₁ : -

Tha sean is og a dol sìos do'n uaigh,
Air lag 's air laidir tha'm bàs toirt buaidh,
Nuair thig an t-am dhaibh an saoghal fhagail,
Ma's tinn no slan iad, cha tamh iad uair.

Ach 's rabhadh mor sud do chach de'n t-sluagh
'S is mithich dhomhsa gun chur iad uam,
Tha rabhadh garbh ann bhi deas gu falbh as
Oir tha'n taigh talmhaidh gu tigh'nn a nuas.

Ach ma's firean thu thuig am fuaim,
'S do'n d' rinneadh priseal an Ti thug buaidh,
Tha 'g iarraidh imeachd an ceum na firinn,
Is t' aghaidh dìreach air Sion shuas;

'S na h-uile cuis anns am bi ort feum,
'S e fantuinn dluth ris, fo sgàil a sgeith,
Bheir ort gun giulan thu h-uile cuis diubh,
Nuair bhitheas do shuil ris na dh' fhuiling e.

Is ged tha chairdean an so air chuairt
Bheir e an aird iad, is gheibh iad duais;
Nuair thig am bàs theid iad suas gu Pàrras,
'S bi' iad gu brath aig an Dachaidh Bhuan.

Baith young an' auld tae the grave are ta'en,
Baith weak an' bauld death will mak' his ain,
In health or sickness, in peace or anger,
They can nae langer on earth remain.

A solemn warnin' is this tae a',
That I maun never pit far awa'
But aye be ready, for this is tellin'
'The earthly dwellin' is sune tae fa'.

But if we ken the sweet joyfu' soun',
An' ha'e our treasure in Jesus foun',
An' tread the pathway o' truth an' blessin'
Still forward pressin', tae Zion boun',

In ilka trial we ha'e tae bear
We'll nestle near Him, there's shelter there,
For if we trust Him, whate'er betide us,
He'll save an' guide us for ever mair.

His frien's on earth He will ne'er disclaim,
But bring wi' joy a' that lo'e His name,
Frae His dear presence nae mair tae sever,
But share for ever His Lasting Hame.

From the favourite hymn by P. GRANT. Translation by L. MACBEAN. The air was noted down for this collection from a Gaelic singer, and harmonized by Mr MURRAY, Glasgow.

8—LAOIDH OISEIN DO'N GHRIAN—OSSIAN'S HYMN TO THE SUN.

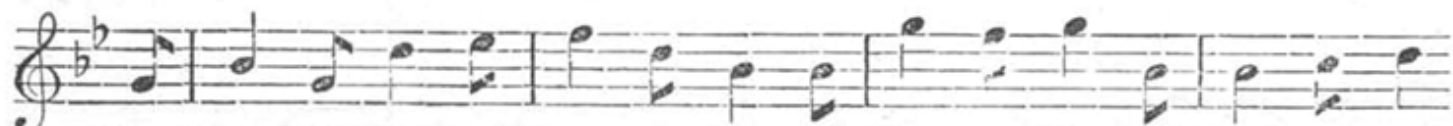
KEY B♭.



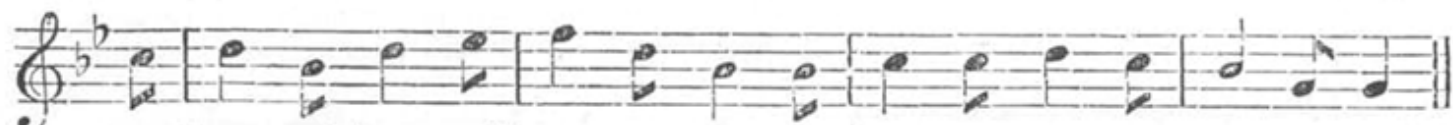
{ : l₁ | s₁ : - : l₁ | s₁ : - : r | m : - : r | d : - : l₁ | s₁ : - : l₁ | s₁ : - : l₁ | d : - : l₁ | l₁ : - }
 O | thu - sa fein a shiubhlas shuas, Tha | cruinn mar lan sgiath | chrua'dh nan triath }
 O thou that mov - est through the sky, Like shield of warrior round and bright,



{ : l₁ | s₁ : - : l₁ | s₁ : - : r | m : - : r | d : - : d | r : - : r | m : - : r | d : - : l₁ | l₁ : - }
 Cia | as a ta do dhearrs'gunghruaim, Do | sho - lus a ta buain a Ghrian? }
 Whence is thy glo - ry gleam - ing high, And whence, O sun, thy last - ing light?



{ : l₁ | d : - : l₁ | m : - : f | s : - : m | d : - : d | l : - : s | l : - : d | d : - : r | m : - }
 (Thig | thu - sa mach 'nad áil - le threin, Is | fal - uichidh na reul an triall,)
 In peer - less beau - ty thou dost rise And all the stars be-fore thee flee,



{ : r | m : - : d | m : - : f | s : - : m | d : - : d | r : - : r | m : - : r | d : - : l₁ | l₁ : - }
 (Theid | ghealach sios gun tuar o'n speur, 'Ga | clea - tha fein, fo | stuaidh 'san iar. ||
 The pal - lid moon for-sakes the skies To hide beneath the west - ern sea.

“While Highland people strongly object to hymns in church, they have no hesitation in using them in their own homes”

Laoidhean Padruig Grannd

Peter Grant Hymns

Dain Spioradail le an t-Urr. Padruig Grannd

The following are a sample of the great Spiritual Songs of the late Rev Peter Grant (Padruig Grannd). In the corpus of the astonishing poetry or "bardachd" of the Gael, these devotional and spiritual songs pay tribute to the Evangelical faith of the Highlander.

There is a charming intimate note in these compositions, expressing a personal faith and universal truths in an earnest and encouraging way. The collection was published in 1809, yet it remains as fresh today as it was then.

[AM BIOBULL](#)

[AONACHD AN SPIORAID](#)

[LA A' BHREITHEANAIS](#)

[BUACHAILLEAN ISRAEL](#)

[CALBHARI](#)

[COIGRICH](#)

[AN DACHAIDH BHUAN](#)

[GARADH EDEIN](#)

[EIFEACHD AM FUIL AN UAIN](#)

[GRADH M' FHIR-SAORAIDH](#)

[GAIRDEACHAS AN FHIREAN](#)

[GEALLADH AN T-SLANUIGHEAR](#)

[AN GEATA CUMHANN](#)

[GLAODH NAM MARTARACH](#)

[GLOIR AN UAN](#)

[ORAN GAOIL](#)

[ORAN DO'N T-SAOGHAL](#)

[STOID NADUIR](#)

[AN DEAGH SHAIGHDEAR](#)

[TRUAIGH SHIORRUIDH](#)

[AN TURUS](#)

[ORAN MU LEANABH OG](#)

[GEARAN NAN GAIDHEAL](#)

[COMHAIRLE DO'N OIGE](#)

[ORAN DO'N AOIS](#)

[BAS AN FHIREAN](#)

[RIGH NAN UAMHAS -- BAS AN AINGIDH](#)

[CARAID IS DLUITHE NA BRATHAIR](#)

[TOBAR NAN UISGEACHAN BEO](#)

The Bible

Unity in Spirit

The Day of Judgement

Shepherds of Israel

Calvary

Pilgrim (a stranger in this world)

The Eternal Home

Garden of Eden

Efficacious Blood of the Lamb

The Love of my Saviour

The Joy of the Christian

Promise of the Saviour

The Narrow Gate

Cry of the Martyrs

Glory of the Lamb

Love Song

A Song to the World

Our Natural State

The Good Soldier

Eternal Pity

The Journey

Song about a small child

The Gael's Complaint

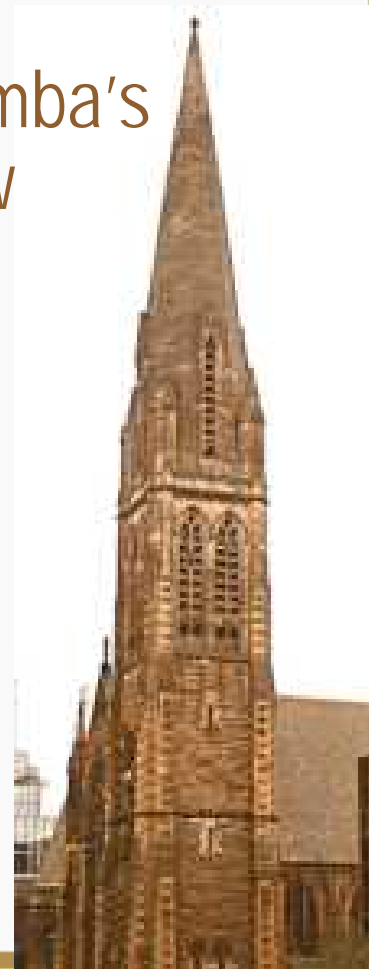
Advice to the Young

Song to Old Age

A Christian's Death

Well of Living Waters

St Columba's
Glasgow



THE
SONGS AND **H**YMNSS
OF THE
SCOTTISH HIGHLANDS,

WITH TRANSLATIONS AND MUSIC,

AND AN INTRODUCTION.

BY L. MACBEATH.

HIGHLAND
REGIONAL
LIBRARY

EDINBURGH: MACLACHLAN & STEWART,
BOOKSELLERS TO THE UNIVERSITY.

INVERNESS: JOHN NOBLE.

GLASGOW: PORTEOUS BROTHERS, AND W. LOVE, ARGYLE STREET.

OBAN: D. CAMERON.

1888.

Child in the manger

Mary MacDonald
(1789-1872)



Bunessan

Emergence of Baptists in Scotland

1750: Sir William Sinclair

1765: Scotch Baptist Movement

1808: Haldane Movement

1827: Baptist Home Mission

1869: Baptist Union of Scotland

In Baptist churches in Scotland, as in the Reformed tradition, the organ was regarded as the *Devil's kist o' whistles*.

It wasn't until 1864 that an instrument, usually a harmonium, was first used (in Dublin St Baptist Church, Edinburgh).

In 1786 the Scotch Baptists published *A Selection of Psalms Hymns and Spiritual Songs*.

In 1818 the 'other' Baptists published *A Selection of Hymns adapted for Divine Worship*.

PSALMS, HYMNS,



IN THREE BOOKS.

SELECTED FOR USE IN THE
Scotch Baptist Churches.

A NEW IMPRESSION,
WITH
ENLARGED SUPPLEMENT.

GLASGOW:—SOLD BY ANDREW LIDDELL & CO.,
102, ARGYLE STREET;
AND JOHN NIVEN, JUNR., TRONGATE;
EDINBURGH:—WM. M'DOWALL, NORTH BRIDGE;
DUNDEE:—JOHN ADAM.

1842.

SELECTION

OF
H Y M N S

ADAPTED FOR

Divine Worship.

Oh that men would praise the Lord for his goodness, and for his
wonderful works to the children of men!
Praise Jehovah, O Jerusalem: Praise thy God, O Zion.
God is King of all the earth; Sing ye praises with understanding.

THE THIRD EDITION.

EDINBURGH:

PRINTED FOR WAUGH AND INNES;
W. OGLE, CHALMERS AND COLLINS, GLASGOW;
A. BROWN & CO. ABERDEEN;
OGLE, DUNCAN & CO. AND J. NISBET, LONDON.

1823.

In Scotland, *A Collection of Christian Hymns and Songs in Three Books* was first published in 1786 with 275 hymns; by 1841 it had grown to 449 hymns.

Towards the end of the 19th century, Baptists in Scotland started using *The Baptist Hymnal*, published in England in 1879.

Scottish Baptist Hymn Writers

WJ Mathams (minister at Falkirk, 1883-88)

Jesus, friend of little children

Christ of the upward way

Now in the days of youth

R Birch Hoyle (minister at Union Grove, 1907-12)

translated two modern continental hymns:

Thine be the glory

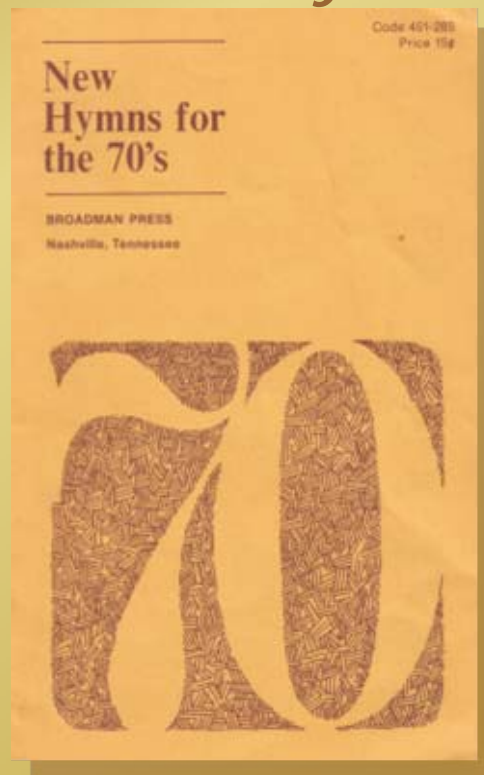
What joy to think

Scottish Baptist Hymn Writers

George Hossack (minister at Airdrie in 1969)

God of our Fathers by Whose Grace

Published by SBC in *New Hymns for the 70s*

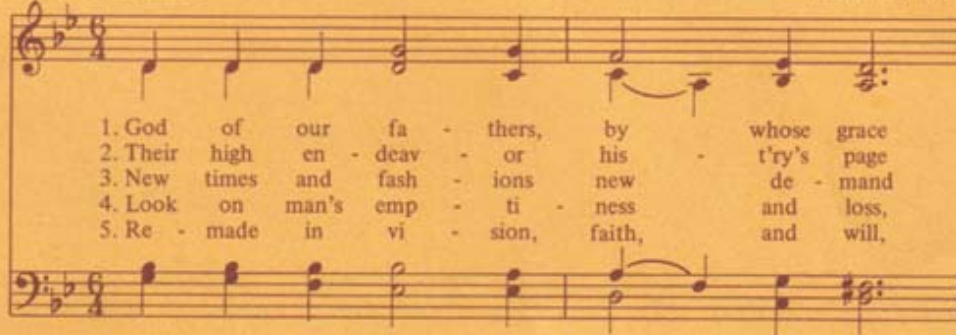


God of Our Fathers, by Whose Grace

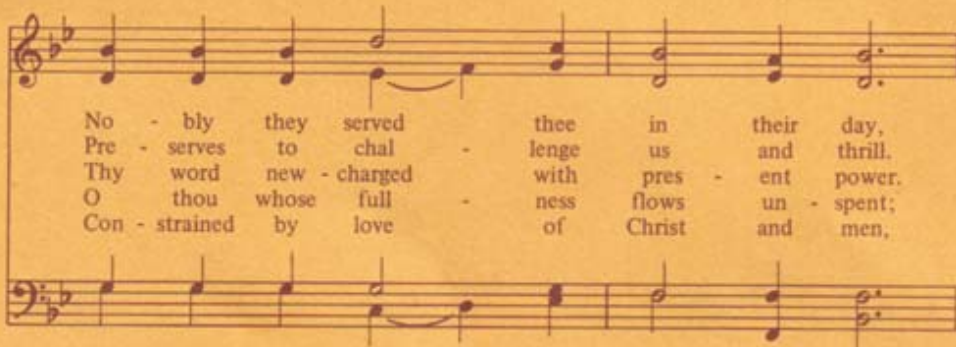
George B. Hossack

CEUD BLIADHNA. 8. 8. 8. 4.

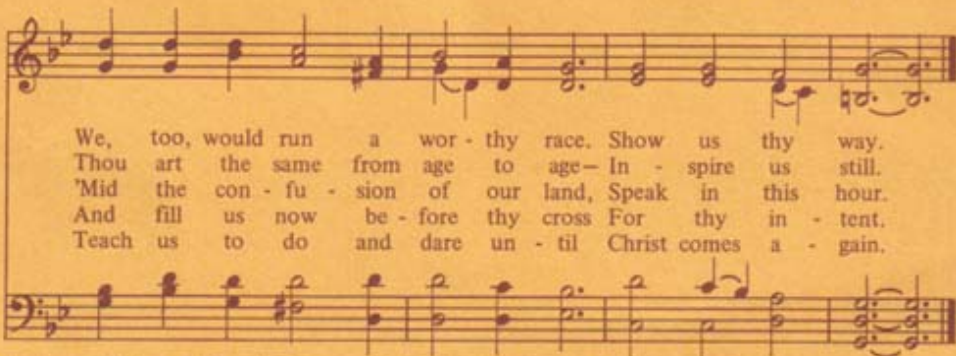
Alistair Stewart



1. God of our fa - thers, by whose grace
 2. Their high en - deav - or his t'ry's page
 3. New times and fash - ions new de - mand
 4. Look on man's emp - ti - ness and loss,
 5. Re - made in vi - sion, faith, and will,



No - bly they served thee in their day,
 Pre - serves to chal - lenge us and thrill.
 Thy word new - charged with pres - ent power.
 O thou whose full - ness flows un - spent;
 Con - strained by love of Christ and men,



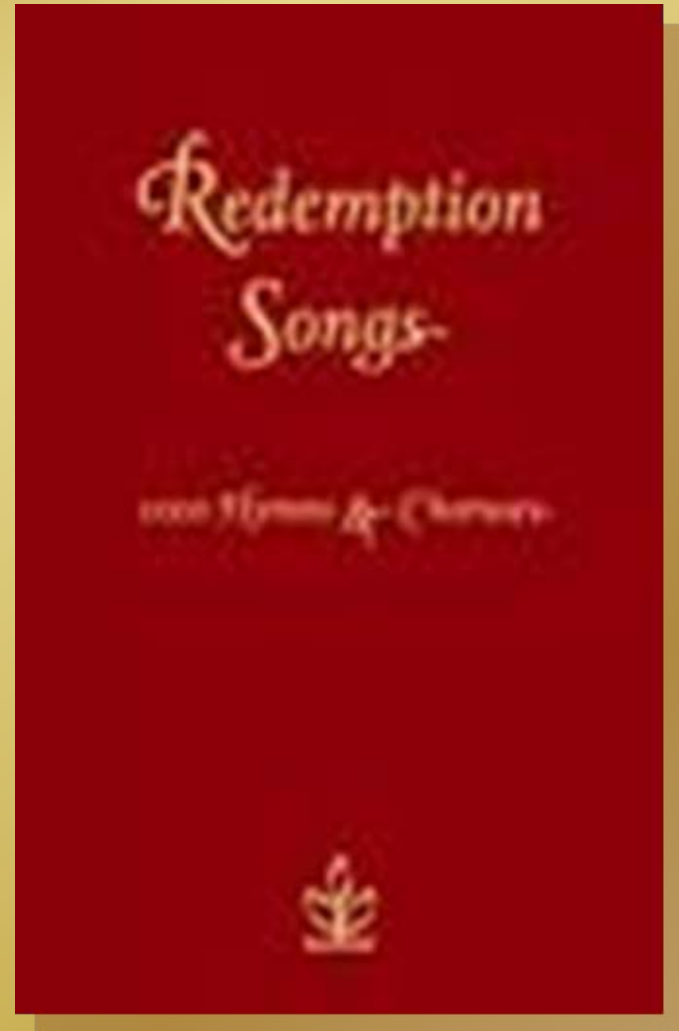
We, too, would run a wor - thy race. Show us thy way.
 Thou art the same from age to age - In - spire us still.
 'Mid the con - fu - sion of our land, Speak in this hour.
 And fill us now be - fore thy cross For thy in - tent.
 Teach us to do and dare un - til Christ comes a - gain.

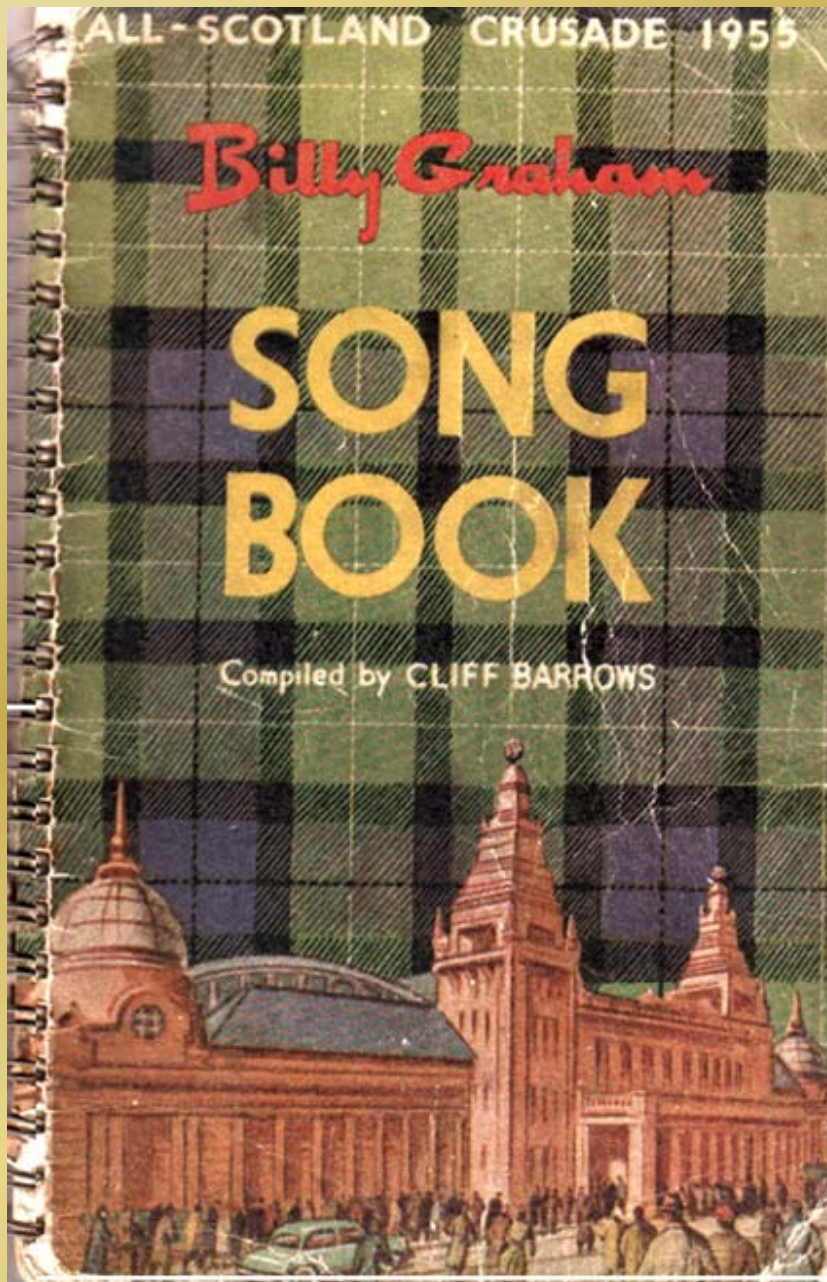
Words copyright George B. Hossack. Music copyright Baptist Union of Scotland. Used by permission.

Factors Determining Hymnody

- ✚ **The Protestant Reformation in Scotland**
 - the Presbyterian influence
- ✚ **Highlands, English and European Influence**
 - the impact of developments in the Highlands, England and in Europe
- ✚ **The Influence of Evangelical Endeavours**
 - the visits of Moody & Sankey
and the Billy Graham Scotland Crusade
- ✚ **The Prevailing Culture in Scotland**
 - social and cultural factors

Moody & Sankey Missions





**Billy Graham
Crusade
Glasgow 1955**

1970s survey of Scottish Baptist Churches

Baptist Hymnal + Sankey/Redemption

Baptist Hymnal

Sankey/Redemption

Church Hymnary

Factors Determining Hymnody

- ✚ The Protestant Reformation in Scotland**
 - the Presbyterian influence
- ✚ The Proximity to England and Europe**
 - the impact of developments in England and in Europe
- ✚ The Influence of Evangelical Endeavours**
 - the visits of Moody & Sankey and the Billy Graham Scotland Crusade
- ✚ The Prevailing Culture in Scotland**
 - social and cultural factors

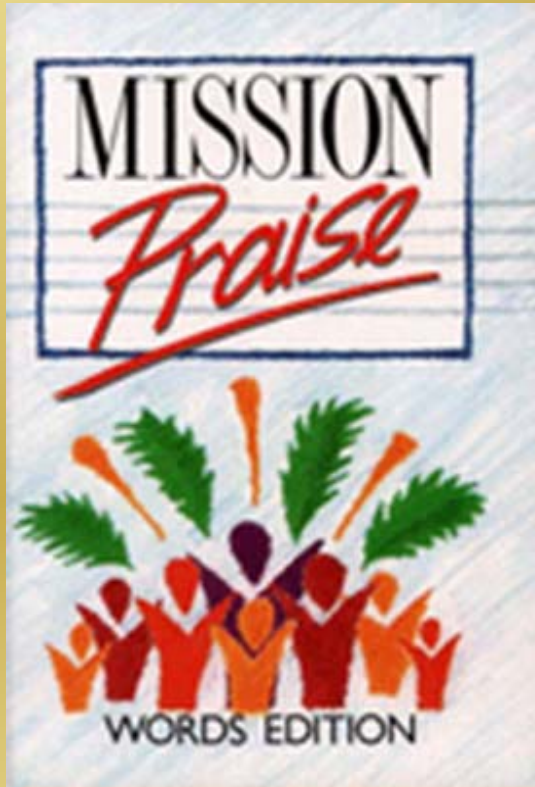
16th, 17th, 18th, 19th Centuries

The culture of psalms and songs
in the language of the people
(e.g. the Gude and Godlie Ballatis)
encouraged singing at home

The culture of the Highlands
(especially that of the Gaels)
enriched hymnody through
both words and music

The culture of the music hall
and the Gospel Song provided “hymns”
that were evangelistic in nature

“Modern” Hymns and Worship Songs

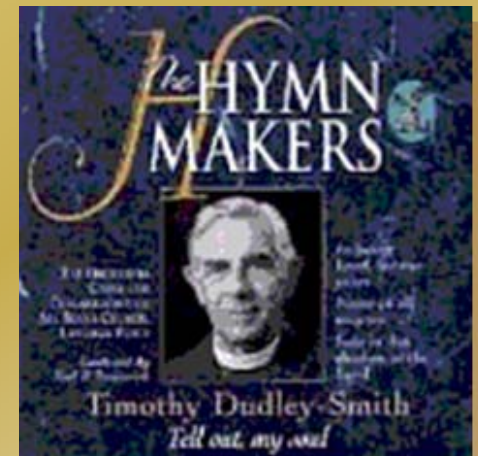


Graeme Kendrick

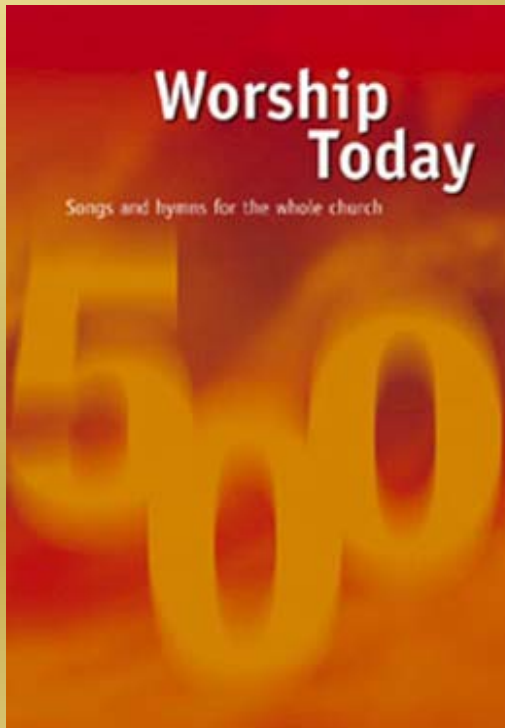


Dr John Bell

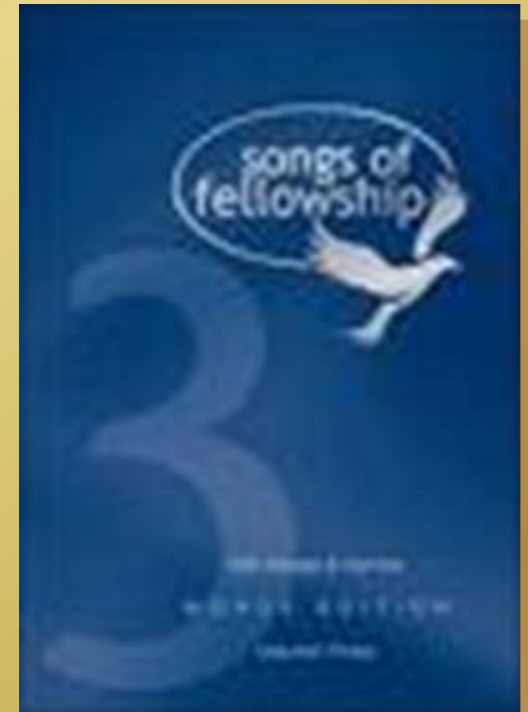
Bishop Timothy Dudley-Smith



“Modern” Hymns and Worship Songs



Keith & Krysten Getty



Stuart Townend

Postscript

Culture and Christian Hymnody

Around the world, Hymnody has been enriched because of the respective cultural influences

The Worship Song Culture

Has McLuhan's "The Medium is the Message" been misunderstood and adopted in a literal way in many evangelical churches?

"The Church has capitulated to culture"

Bishop Naser-Ali