

讚頌天普

中華基督教會，中華聖公會，美以美會，
華東浸禮會，華北公理會，監理會，
授權編訂印行

Hymns of Universal Praise

Edited by

THE UNION HYMNAL COMMITTEE

Appointed by

The Chung Hwa Sheng Kung Hwei

The Church of Christ in China

The East China Baptist Convention

The Methodist Episcopal Church North

The Methodist Episcopal Church South

The North China Kung Li Hui

基督徒聖會。

這次集會，
支委員會。

一九三三年
議定本書將來應

一九三四

上海廣學會出版

民國二十五年

SHANGHAI

的文字稿本，THE CHRISTIAN LITERATURE SOCIETY OF CHINA

1936

MUSIC EDITION 線譜本

民國二十五年三月初版 一萬三千本

FIRST EDITION MARCH, 1936 13,000 COPIES

NUMERICAL EDITION 數字譜本

民國二十五年三月初版 二萬三千本

FIRST EDITION MARCH, 1936 23,000 COPIES

WORDS EDITION 文字版本

民國二十五年三月初版 七萬八千本

FIRST EDITION MARCH, 1936 78,000 COPIES

初版共計十一萬四千本

FIRST EDITION TOTAL 114,000 COPIES

美華書館排印

上海愛而近路二七八號

PRINTED BY MEI HUA PRESS, LIMITED

(Successors to the Presbyterian Mission Press)

278 Elgin Road, Shanghai

序 言

這本普天頌讚，是聯合聖歌編輯委員會所編輯：聯合聖歌編輯委員會，是下列六公會委派代表組成的：

中華基督教會
美以美會
華東浸禮會

中華聖公會
華北公理會
監理會

本委員會的歷史

一九三一年四月，中華聖公會新編頌主詩集，已經印成了僅有文字的稿本。同時美以美會也正在進行編訂一本新聖歌集。中華基督教會遂發起合作之事，提議編訂一本聯合新聖歌集，函詢全國多數公會，徵求意見，經上述各公會，相機接受。聯合聖歌編輯委員會於是成立。各委員的姓名列後（以筆數爲序）

文貴珍女士	史襄哉先生	朱文瑞先生	江民志牧師
全紹武先生	沈子高主教	李抱忱先生	李漢鐸博士
范天祥先生	胡周淑安女士	郝路義女士	章文新尊人
梅贊文先生	張 坊尊人	費佩德博士	楊錫珍女士
楊蔭瀏先生	劉廷芳博士	蔣德恩牧師	鮑哲慶博士
戴 蓀先生	簡美升博士	鐵凝堅牧師	

一九三一年九月，編輯委員會第一次集會：議定選擇聖歌音調的辦法，由相關各公會分別選擇。每公會各選聖歌三百首，三百首中，以一百首爲必要之聖歌。合六公會必要之聖歌，去其重複，共得二百五十二首。這二百五十二首，其後都經過通，無問題的採納。其餘的聖歌，各就其本身價值，逐一討論，或選或否，均經公決定奪。

一九三二年七月，第二次集會：計開會十天。下列關於『理想與目的』之敘述，當經採定：『本委員會之目的，爲欲產生一足以表現中國全體基督徒教會讚美與最高尙的熱誠之詩本。希望藉着屬靈的思想，文字之趣致，與音樂之標準，在各教會中，增高中文聖歌之質。故所產生之詩本，務期適於喚起各種基督徒團體禮拜時之虔敬心，務必包含一切時節，與教會生活各方面所需要之詩，所包含之詩，務期使教會以內之男女老幼，不分教育程度，皆能了解，且在可能範圍以內，使教會以外之人，亦易於了解。』

下列『廣涵的原則』亦經決定：

『本委員會之選擇本詩集諸詩，將根據『廣涵的原則』。凡合作六團體所選爲必要之詩，若不出三百首，應盡納之。如此辦法，以求最後所出詩集之能真適於各公會之應用。

『再者，本委員會在從各公會之次要與可要諸詩表選擇聖詩時，應相互諒解各公會之需要，並明瞭此番合作之結果，有集思廣益之長。

『最後所產生之詩集，將廣涵各公會之諸特殊方面，與夫各時代，各教會，以及各地方之基督徒聖詩。』

這次集會，選定了許多聖歌及音調：並將繼續的工作，委託了文字，音樂，及禮拜樂章支委員會。

一九三三年六月，第三次集會：對於舊選的聖歌與音調，重經一番攷慮，加以增損；同時議定本書將來應有的各種版本，與其應取之格式。

一九三四年四月，第四次集會：議定徵求中國舊有音調及創作音調；并議定將業經修譯的文字稿本，印刷成書，分發各公會，由各公會指定小組批評會，進行試唱與批評；另指定音

樂支委員會各委員，會同修譯人員二人，合組成音樂批評委員會，致慮各處所寄來之批評。同年九月，音樂批評委員會集會十天，將全稿本五百餘首聖歌，通體試唱，致慮外方寄來的批評，並隨時提出批評。

一九三五年三月，第五次集會，議定全書目錄及各詩的排列順序。

劉廷芳博士，一九三二年後編輯委員會主席，兼文字支委員會主席，他與編輯委員會總幹事楊蔭劉先生，負了大部份修譯之責。范天祥先生擔任了本書的音樂主編。費佩德博士，編輯委員會一九三一年主席，一九三二年後副主席，出版委員會執行總幹事；有了楊蔭劉先生的襄助，他負責本書內容的排列，分配，校閱，以及出版前的廣告事宜。

編輯工作，將近完畢之時，相關各公會，另行委派代表，組成出版委員會。此出版委員會將永久存在，注意本書將來的事宜。各委員的姓名列後：

柏樂五尊人	高伯蘭博士
章文新尊人	陳宗良先生
費佩德博士	鮑哲慶博士
戴 蓀先生	楊蔭劉先生

一九三四年十一月，出版委員會集會，與廣學會商定條件，將本書交由廣學會發行。

繙譯及創作聖歌的來源

全書聖歌計五百十二首，連兼備兩譯本的聖歌在內，計五百十四首；其中有四百五十二首，為譯述聖歌；有六十二首為中文創作聖歌。

對於每首繙譯的聖歌，編輯委員會曾參攷舊有譯述聖歌三十餘本，依若干原則，比較譯文之適宜與否，決定去取及修譯的手續。全書聖歌中，有一百三十四首，是差不多全部未經增損，或增損不及原文四分之一的舊有譯本；有八十一首，是增損在四分之一以上，二分之一以下的舊有譯本；有二百三十九首，是新的譯本，或增損過四分之三的舊有譯本。

在音樂本上，本集循照西洋聖歌本向例，註明撰辭者與作曲者之姓名與年代。繙譯之歌，譯歌者之姓名與年代，也一一註明。翻譯之歌，經此次修改者，修改之譯文，若不及原文四分之一，則保留原譯者姓名；修改至四分之一以上，四分之三以下者，修改者與原著者一同署名；修改至四分之三以上者，單署修改者之姓名，而不署原譯者之姓名。這是因為要分別各人的責任，並備將來從事聖歌工作者之參攷。

創作聖歌中，有二首是古代的作品：一首是大秦景教三威蒙度讚，是燉煌石室中發掘出來的版本；一首是明代天主教司鐸吳漁山先生的作品，見於吳先生的墨井集；此外比較都是近代之作。一九二九年，聖公會徵求創作聖歌，當時投稿之聖歌，有二千餘首之多。初經聖公會讚美詩委員會選定五十餘首，編入頌主詩集中。本委員會從此五十餘首中，選取二十一首；又從趙紫宸博士所編的民衆聖歌集中選取九首；團契聖歌集中選出一首；更從其他聖歌集中，選出八首。其餘各首，都是近年來的創作，或未經出版，或散見於近編之各雜誌，及各禮拜儀式的。

全書共有五百四十八闕音調：其中四百七十四闕，來自歐美；二闕來自日本，七十二闕是國化的音調。國化音調中，來源比較古一點的，有五闕。這五闕是：第四百十四首古琴調陽

關三疊，相傳唐代詩家王維的作品；第十三首第一調古琴調極樂吟，相傳唐代詩家白樂天的作品；第三百五十首調滿江紅，第五十六首調如夢令，都是詞調；第三十首調是仄起吟詩的調子。此五闕之外，有七闕是自古流傳的調子，來源不詳；有二闕是民間流行的歌調，比較也是舊有的產品。餘者都是新作品。新作品中，有二十三闕，是在華西教士摹擬中國音樂體式之作，有三十四闕是華人作品。

本書包含這麼許多國化的調子：在有些以爲中國在宗教及聖樂上，發展的程度，遠不及歐美諸國的人看來，或許要覺得驚奇。但是却也有些人，深深地愛好中國的文化，不惜放棄基督教會二千年來累積的豐富；在他們看來，包含這麼些國化音樂，或者還以爲未足。在這兩個極端之間，本書的選擇國化音調，是特別的精審。讀者可以看出，全世界聖教會，所有歌詞與音樂兩方面的古有產品，是何等充分的被應用；曾費了何等的努力，收攬這兩方面最好的代表作品；同時在國化產品上，取一種向前的觀點，希望這一次的收集，可以爲中國聖歌音樂未來極大的進步，作一先聲。

聖歌譯述的原則

本委員會在選定譯本或進行修譯時，曾竭力注意下列七項原則：

- 一 辭義的接近原文，
- 二 文致的自然與美觀，
- 三 用字的淺顯簡易，
- 四 句逗分割，合於音樂的頓挫，
- 五 實字虛字，合於音樂的強弱，
- 六 協韻，
- 七 平仄諧和。

上述七項原則中，平仄諧和，乃是中文詩詞的舊有條件。句逗分割，乃是樂府詩歌，宋元詞曲的基本格律。古來填曲者，必須能注意句逗；非但須注意大逗，並且也須注意一二二，二二三等的小逗。依句逗點板，從板眼產生音樂的遲速頓挫。不是如此，唱的時候，便發生勉強的困難，使唱者體會不出原文的意義來。本書所以特別注意句逗，便是因爲這個理由。

強弱是西方音樂形成節奏的要素。中國音樂，原來不備律動式的強弱節奏；可是，我們既然應用西方的樂曲，照它們原來的唱法歌唱，我們便不得不使譯文有達出強弱節奏的可能。因此，本書各聖歌，在音樂強聲之處，不用虛字。

本書各聖歌的協韻，除了若干首聖歌，其韻腳直接受到音調樂語的支配以外，一般的聖歌，凡韻腳不受樂語之支配的，大都用中文詩詞最通行的固有協法：逢雙句協韻，或逐句協韻，近乎西文的交組韻；不取兩句爲一單位，兩句後換韻，如西方所謂對偶韻的協法。每逢八字以上的長句，大都逐句協韻。原文爲陰韻時，句末二字同時協韻。非不得已時，平仄不通押。

關於所用韻本，本委員會不取因襲的試律韻，而取比較在區分上合於科學，從周德清中原音韻沿革下來的曲韻。

在七項原則之下，有時難於兼顧，則權宜輕重，決定取捨的方針。輕重的次序，即以上述的次序爲準；遇後列的某因素，與前列的某因素衝突之時，則多少犧牲後列的因素，遵從前列的因素，以爲調和。

協韻時所取的調和，便是通押。曲韻原分『東同』、『江陽』、『庚亨』，（以上穿鼻韻）『真文』、『歡桓』、『天田』、『干寒』（以上抵顎鼻韻）『侵尋』、『監咸』、『纖廉』，（以上閉口鼻韻）『支時』、『微微』、『歸回』、『皆來』、『居魚』、『蘇模』、『鳩由』、『蕭豪』、『歌羅』、『家麻』、『車蛇』等二十一部。此二十一部中，『侵尋』、『監咸』、『纖廉』三部，爲閉口鼻韻，即英文中M母的韻。據國音學家觀察的結果，閉口鼻韻，在中國應用的地域不廣，閉口鼻音的字，在全國中大部份的地方，都已讀作抵顎鼻音，即N音，故M母，在國音中並無地位。因此本委員會，更依據現代的國音，將『侵尋』歸入『真文』；『監咸』歸入『干寒』；『纖廉』歸入『天田』。此外在不得已時，也在抵顎的『真文』韻與穿鼻的『庚亨』韻間通假；這是古代曲家所常用的通押方法，最近黎錦熙白滌洲兩先生，依國音韻母編佩文新韻，也特別註明這二韻的通押。

聖歌之外，另編禮拜樂章，列入本書的末尾。這種材料，希望能適合相關各公會禮拜及隨時的應用。餐前餐後謝文，也附列於禮拜樂章之中。在過去的時候，頌歌及詩篇，除了中華聖公會以外，別的教會難得應用。本委員會根據『廣涵的原則』，決定在禮拜樂章中，供給此種音樂，使其他公會，在需要時，也能應用。

因爲路程遠隔，書簡之來往甚難，也因爲中國不在版權協會中間，所以，我們並沒有向主有本書中若干聖歌與音調版權的人，請求允准，然後轉印。但是，我們却很願意向西方教會許多聖歌及音調的作者，表示感激之忱；他們的詩詞，他們的音樂，爲我們這本普天頌讚，增加豐富不少。

在許多標目之後，有通用聖歌的表。表中各聖歌，雖列於本書之他處，不在該標目中，却也可以於該標目中通用。在『特殊聖歌』一類中，另列許多本國社會共守的節期，在每節期下，註明該節期所適用的聖歌。有時在聖歌之末，也註明適宜的通用音調。

凡創作聖歌及國化音調，均在其首句或名稱前，註一『°』符號，作爲區別。各索引中，所用種種區別的符號，則另於各該索引前說明之。

『阿們』用在表示禱告，讚美，或向上帝話語的聖歌之後，則直接印出之；在此外各聖歌之後，雖亦印『阿們』，然在『阿們』二字之外，加以括號，表示並非必唱。

本書得到相關各教會慷慨的資助，由廣學會擔任發行。

但願本書能幫助中國全體的基督徒；並願榮耀歸於三位一體的上帝。阿們。

六公會聯合聖歌委員會

PREFACE

This Hymnal has been compiled by a Union Hymnal Committee composed of representatives of the following six Churches :

The Chung Hwa Sheng Kung Hwei
The Church of Christ in China
The East China Baptist Convention
The Methodist Episcopal Church North
The Methodist Episcopal Church South
The North China Kung Li Hui

HISTORY OF THE COMMITTEE

In April, 1931, the Chung Hwa Sheng Kung Hwei had plans well advanced for the publication of a new hymnal, a tentative word edition entitled *A Collection of Songs of Praise* having in fact already been published. The Methodist Episcopal Church North was also in process of preparing a hymnal for use in their Church throughout China. On the initiative of the Church of Christ in China invitations were extended to many of the Church bodies of China to cooperate in the production of a new Union Hymnal, and the Churches named above accepted this invitation, the Chung Hwa Sheng Kung Hwei contributing to the new project the work already done on their own hymnal, and the North China Kung Li Hui withdrawing the publication of the old and widely used *Blodget and Goodrich Hymnal*. A Union Committee was at once formed, which has now been working together steadily for more than four years. The following persons have served on the Committee, some throughout the whole time and others for only a limited period:

Rev. T. C. Bau
Rev. Chang Fang
Mr. V. D. Thomas Chu
Mr. S. P. Chüan

Mr. J. W. Dyson
Rev. Robert F. Fitch
Miss Louise Strong Hammond
Rev. Edward James

Rev. Francis P. Jones	Rev. W. R. O. Taylor
Rev. Kiang Ming-chih	Miss Nina W. Troy
Rev. Handel Lee	Rev. Tsiang Teh-ên
Rev. Timothy Tingfang Lew	Mr. Bliss Wiant
Mr. Li Pao-ch'en	Mrs. S. M. Woo
Mr. Samuel J. Mills	Mr. Ernest Y. L. Yang
Rt. Rev. Shen Tzŭ-kao	Miss Grace Yang
Mr. Peter S. T. Shih	

The first meeting of the Committee was held in September, 1931, when the method of selecting hymns and tunes was agreed on, and the actual work of compilation was begun. Each of the cooperating Churches was asked to prepare a list of 300 hymns, of which the first one hundred were to be considered its "essential" list. When these six lists of one hundred each were collated, the resulting 252 hymns were voted into the hymnal without question. Other hymns were considered on their merits and added by vote of the Committee.

The second meeting of the Committee, in July, 1932, lasted for ten days. The following statement of "Ideals and Purpose" was then adopted,—“that the aim of the Committee is to compile a book which will express praise and the loftiest aspirations of the whole Christian Church in China. By its high standard of spiritual thought, literary style and music, it is hoped to enrich the quality of hymnology in all the Churches. It is therefore our aim to produce a book containing hymns suitable for use on all occasions and aspects of the Church's life; in language which shall be understood by all within the Church, old and young, educated and unlettered, and as far as possible by those without as well as within the Church.”

The following decision regarding “the Principle of Comprehensiveness” was also recorded,—“that this Committee will select hymns for the present book on the Principle of Comprehensiveness. That is, that all the hymns chosen as ‘essential’ by all the six cooperating groups, shall be included in the book, provided the total number does not exceed 300. By doing this it is hoped that the final book will be really adequate for the use of each denomination.

“Further, this Committee, in choosing hymns from the ‘important’ and ‘desirable’ lists of each denomination, shall do so with mutual appreciation of the needs of each group, and of the contribution which each has to bring to the enrichment of the book.

“The final book will thus comprehend the characteristic features of each Church group, as well as Christian hymns of different ages, Churches and lands.”

At this second meeting many hymns and tunes were selected, and the continuation of the work entrusted to Literary, Music, and Appendix Sub-Committees.

At the third meeting, June, 1933, the entire list of hymns and tunes was further considered and revised, and the question of format of editions was taken up. At the fourth meeting, April, 1934, it was apparent that without special stimulation there would not be enough original Chinese tunes for the original Chinese hymns. A request for Chinese tunes was accordingly issued. At the same time provision was made for a tentative printing of the words of all the hymns, and groups in different places were asked to submit their criticisms. In September the Music Sub-Committee with two members of the Literary Sub-Committee, met for ten days in Peiping and sang the whole hymnal through, considering the various criticisms that had been submitted. The last meeting of the Committee was in March, 1935, when the table of contents and order of hymns were agreed upon, and the task of publication turned over to the Publication Committee.

Dr. T. T. Lew, who became chairman of the Union Hymnal Committee after Dr. Robert F. Fitch went to America in 1932, has also been chairman of the Literary Sub-Committee, and with Mr. Ernest Y. L. Yang has been chiefly responsible for the new translations of English hymns and for the revision of older versions. Mr. Bliss Wiant has been the musical editor. Dr. Fitch, with the help of Mr. Ernest Yang, has been responsible for seeing the book through the press. The Publication Committee which will be perpetuated in order to care for the interests of the Hymnal

in the future, consists of the following representatives appointed by their respective Churches:

Rev. Earle H. Ballou
 Rev. T. C. Bau
 Mr. J. W. Dyson
 Rev. Robert F. Fitch
 Rev. F. P. Jones
 Rev. A. R. Kepler
 Mr. Archie T. L. Tsen
 Mr. Ernest Y. L. Yang

SOURCES OF HYMNS AND TUNES

The whole book contains 512 hymns (actually 514, as two versions each are given under Nos. 78 and 422,) of which 452 are translations and 62 are Chinese original hymns. For translated hymns the Literary Sub-Committee has compared 31 Chinese hymnals and made decision according to certain principles as given below. Of these existing translations, 134 are printed just as they occur in existing hymnals, or with modifications of less than one fourth of the hymn; 81 are taken with modifications amounting to from one fourth to one half of the hymn; 239 are new translations.

In case of translated hymns the names of the translators and the dates of translations are given; those hymns that have been modified less than one fourth of the original translation are published only with the names of the original translators; those that have been modified from one fourth to three fourths of the original translation are published with the names of the revisers and the original translators; those that have been modified to the extent of three fourths of the original translation, will appear with the names of the revisers only.

Among Chinese original hymns, two are from ancient sources, one an ancient Nestorian hymn recently discovered in a cave in Kansu, and the other a religious poem written by Wu Yü-shan, a scholar and Catholic

Bishop of the Ming dynasty. The other original hymns are comparatively new. Twenty one hymns were chosen from the tentative hymnal of the Chung Hwa Sheng Kung Hwei, which, as the result of a widely published call, had secured about two thousand Chinese hymns, and had made a selection of fifty from these; nine were taken from *Hymns for the People*; one from *Christian Fellowship Hymns*; eight from other existing hymnals; and the remaining nineteen are all recently written hymns which either have appeared in religious periodicals and liturgies or have not previously been published.

Of the 548 tunes, 474 are taken from different western sources, two are of Japanese origin, and 72 are original compositions in China. Of these latter, fourteen are of comparatively ancient origin. They are: No. 414, *Yang Kwan Shan Ti*, adapted from a lute tune ascribed to Wang Wei, a poet of the T'ang dynasty; No. 13¹, *Chi Lê Yin*, a lute tune ascribed to Pe Lê-t'ien, another poet of the T'ang dynasty; No. 350, *All Red the River*, and No. 56, *Ju Mêng Ling*, tunes from the Sung dynasty which were used in singing poems; No. 30, *Yün Tan*, a tune used in chanting Chinese poems; seven traditional tunes, the origin of which is obscure, and two folksongs. The rest are new compositions; of these 23 are by foreign missionaries, who, having lived in China for a considerable length of time, have learned to think in characteristically Chinese musical idioms; and 34 are by Chinese.

The inclusion of so many Chinese original hymns and tunes may astonish those who think of China as much less mature than western countries as far as Christianity and sacred music are concerned. It will not satisfy those who have so much love for Chinese culture that they would be willing to give up the poetic and musical wealth accumulated throughout the nineteen centuries of the Christian Church, and who have suggested that we use only Chinese hymns and tunes. Between these two extremes, the selection of material of Chinese origin has been conservative. It will be seen that full use has been made of the poetic and musical productions of the Holy Church throughout the world; that effort has been made to secure the best representation of western materials; and that at the same time there is a forward look in the use of

Chinese productions, with the hope that this may be the beginning of a great advance in Chinese hymnology.

PRINCIPLES FOR TRANSLATION AND FOR REVISION OF EXISTING VERSIONS

In the revision of already translated hymns, and in making new translations, the following seven guiding principles have been observed:

- (1) To express as closely as possible the ideas of the original.
- (2) To secure naturalness and beauty in the Chinese poetical form.
- (3) To use simple diction.
- (4) To secure proper phrasing.
- (5) To avoid weak words on the accented beat of the music.
- (6) To use adequate rhyme.
- (7) To have good tone-contrast in the Chinese characters whenever possible.

Of these seven principles, the tone-contrast is a universally accepted condition for the writing of Chinese classical poetry, while the proper phrasing is essential for the writing of Chinese songs. Not only in a long phrase of many syllables is the effect of phrasing obvious, but also in very short phrasing, such as in the one, the two, or the three syllable phrase. Since ancient times, Chinese musical poets have observed very strictly the principle of phrasing, in order to secure good "pointing," thus making proper sequence of rhythm in their songs. Unless the phrasing is in correspondence with the rhythm, the words will be obscured and made unintelligible when sung. This is a special requirement of Chinese wording in connection with music.

Accent is an essential element in western poetry and music. Chinese poetry does not have it, for it does not have a definite number of syllables for a poetic foot. Nevertheless, in translating a western hymn it is desirable that the translation be adapted to western music, so as not to use weak words on the accented notes.

Concerning the system of rhyme, for those hymns in which the rhyme has direct relation to the music, the rhyme system of the original has been retained; while for those hymns in which the rhyme has no

direct bearing upon the music, we have followed the Chinese system of rhyming the even lines, or every line of a stanza. The former is somewhat like the western interlacing rhyme. The Chinese rarely use couplet rhyme, that is, to rhyme two lines and then change for another rhyme. The couplet, to the Chinese mind, seems to detract from the impression of stanza unity. When the lines contain more than eight syllables, all the lines in a stanza are rhymed together. Occasionally feminine rhyme is obtained by rhyming the last two characters of the lines.

The rhyme book authorized for use in imperial examinations in preceding dynasties, which is traditional, arbitrary, and not fully scientific, was discarded, and the "Song Rhyme Book", which was evolved from "The Rhymes of the Central District", and which is considered by modern scholars as more scientific, was employed.

The seven principles given above cannot always be harmonized. In case of conflicts, adjustments were made by sacrificing the less important elements. One adjustment frequently made was to use imperfect instead of perfect rhymes. The "Song Rhymes" are divided into twenty one classes which can be represented by the following sounds: *ung, ang, eng, ên, uan, ien, an, im, iem, am, ih, i, ui, ai, ü, u, iu, iao, e, ä, eh*. But *im, iem, and am* are labial sounds that prevail only in limited parts of China, and so we have used them interchangeably with *ên, ien, and an* respectively. We have also used *ên* and *eng* interchangeably, following the practice of many ancient song writers, and the usage approved by the *Pei Wen Hsin Yün*, a rhyme book recently published by the two Chinese phonetic scholars, Li Chin-hsi and Pê Ti-chou.

Music used in worship, apart from the hymns, has been included in *Choral Worship*. A wide selection has been carefully made and prepared by a special Sub-Committee, which is intended adequately to meet the needs of all the cooperating Churches, both at Sunday Services and on special occasions. Graces for meals have also been included. While recognizing that many of the canticles and psalms have so far hardly been used in China except by the Chung Hwa Sheng Kung Hwei, the Committee, acting according to the Principle of Comprehensiveness

PREFACE

quoted above, decided to provide such music in the book, thus making it available for all.

Because of the difficulties of distance and correspondence, and since China is not in the Copyright Union, we have made no attempt to secure permission to print from the owners of the copyrights of the modern hymns and tunes in this collection. But we wish gratefully to acknowledge our indebtedness to all those of the western Church who through their inspired words and notes have helped to enrich this book.

The lists of hymns given in the body of the Hymnal at the end of many of the subject-sections, indicate hymns printed elsewhere which are suitable for use under the subject in which cross-references are indicated. Suggestions are also given in the section "Special Occasions," of hymns suitable for use on several of the special days kept in the civil calendar. Cross-references to alternative tunes, when considered desirable, are given at the foot of each hymn.

All the original hymns and tunes produced in China are indicated in the indexes, the table of contents, and the headings in the body of the book by the sign (°). All other signs are explained at the beginning of the Indexes.

The word "Amen" is printed in the usual way after hymns of prayer and praise in the form of direct address to God; after other hymns, where some consider that its use is not so appropriate, it is put in parentheses.

The Hymnal is published by the Christian Literature Society with the aid of generous grants given by the cooperating Churches.

May this book, which has grown out of the experience of divine worship and Christian fellowship of the Church Universal, unite the Church in China in a new and vital way in a common fellowship of love and praise.

THE HYMNAL COMMITTEE

目錄 CONTENTS

	Page
中文序言	Preface in Chinese (3)-(6)
英文序言	Preface in English (7)-(14)
中文歌名索引	Index of Chinese Titles (19)-(23)
中文首句索引	Index of First Lines in Chinese (24)-(28)
英文首句索引	Index of First Lines in English (29)-(34)
著作修譯者索引	Index of Authors, Translators, and Revisers (35)-(37)
音調索引	Index of Tunes (38)-(40)
樂律索引	Metrical Index (41)-(43)
製調者索引	Index of Composers (44)-(45)
與他書共有聖歌索引	Cross-reference Index to Other Hymnals .. (46)-(49)
頌調索引	Index of Chants, of the Music for Holy Communion, etc. (50)

聖歌 HYMNS

I. 崇敬 ADORATION

	Hymn
三一上主	The Holy Trinity 1-6
聖父: 創造保衛之神	God, Creator and Preserver 7-28
聖子: 救主耶穌基督	The Lord Jesus Christ 29-55
聖靈	The Holy Spirit 56-68

II. 教會週年節期 THE CHURCH YEAR

降臨節	Advent 69-78 ¹
聖誕節	Christmas 78 ² -91
主受割禮日	The Circumcision of Christ 92
顯現節	The Epiphany 93-96
獻聖嬰口	The Presentation of Christ in the Temple .. 97
大齋前	Pre-Lenten Season 98 99
大齋節	Lent 100-103
受難節	Passiontide 104-125
復活夜	Easter Even.. .. . 126
復活節	Eastertide 127-137
升天節	Ascensiontide 138-143
聖靈降臨節	Whitsuntide 144-145
三位一體日	Trinity Sunday 146-147
易容顯光日	The Transfiguration of Christ 148

III. 教會 THE CHURCH

聖徒相通	The Communion of Saints and Commemoration Festivals	149-159
公共禮拜	Public Worship	160-171
聖經	The Holy Scriptures	172-179
聖事儀節	Sacraments and Other Rites	180-216
洗禮	Baptism	180-183
堅振禮, 或接 受正式教友禮	Confirmation and Reception into Full Membership ..	184-185
聖經	The Lord's Supper	186-205
封立聖職	Ordination and the Ministry	206-208
婚姻儀節	Marriage	209-212
殯葬儀節	The Burial of the Dead	213-216
天國降臨	The Coming of the Kingdom	217-264
大公教會	The Church Universal	217-221
廣佈福音	Missions: the Spread of the Gospel ..	222-228
爲國祈禱	The Nation	229-235
世界大同	International Peace and World Brotherhood	236-244
社會的熱望與服務	Social Aspiration and Service	245-264
進步	Progress	245-250
服務	Service	251-259
勞工神聖	The Dignity of Labour	260-262
忠心受託	Stewardship	263-264

IV. 聖徒生活 THE CHRISTIAN LIFE

悔罪, 謙虛, 信仰	Penitence, Humility, and Faith	265-278
敬愛感謝	Love and Gratitude	279-286
希望, 和平, 喜樂	Hope, Peace, and Joy	287-293
祈禱, 熱望, 聖潔	Prayer, Aspiration, and Holiness	294-302
聖徒本分	Discipleship and Duty	303-310
完全奉獻	Consecration	311-316
團契	Fellowship	317-319
奮鬥成功	Conflict and Victory	320-331
奮勇忠心	Courage and Loyalty	332-339
信託順服	Trust and Obedience	340-348
旅途導引	Pilgrimage and Guidance	349-365
天家永生	Heaven and the Life Everlasting	366-374