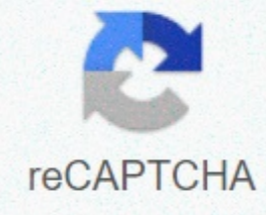




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Guide me o thou great jehovah lyrics indelible grace

Lyrics: William Williams, Jeremy Casella Music: Jeremy Casella 1. Guide me, O You great Jehovah, Pilgrim through this barren land. I am weak, but you are powerful; Hold me with your powerful hand. Bread of heaven, feed me now and more and more; Bread of heaven, feed me now and more and more. 2. Open the crystal fountain now, from where the healing waters flow; Let the fire and cloudy pillar lead me throughout my journey. Strong liberator, still be my strength and shield. Strong liberator, still be my strength and shield. 3. When I walk the brink of Jordan, bid my anxious fears subside; Death of death, and destruction of hell, Take me to safety on Canaan's side. Songs of praise, I will ever give you; You sing of praise, I'll never give you. Ending Land me safe by Canaan Offer my anxious fears, offer my anxious fears Land me safely by Canaan Offer my anxious fears, offer my anxious fears, 1791) wrote the original Welsh text Arglwydd, arwain trwy'r anialwch–Lord, Lead Me Through the Wilderness. It was published in his Alleluia (1745) and in his Caniadau (1762) under the title: A Prayer for the Force of Crossing the Desert of the World. Translated into about seventy-five languages, Williams' lyrics have become universally popular in Christianity (and with the melody CWM RHONDDA, a favourite in Welsh rugby matches). The English translation by Peter Williams (llansadurnin, Carmarthanshire, Wales, 1722; m. Llanyfeilog, Wales, 1796), who began Guide me, O thou great Jehovah, was published in his Hymns on Various Subjects (1771). That first stanza is still in use, but the remaining stanzas come from the translation by William Williams, who prepared for The Collection of Songs sung in the Chapels of the Countess of Huntingdon (1771). Pilgrimage is a metaphor widely used in Williams' lyrics. Guide me, O My Great Redeemer draws on images of the history of exodus in the Old Testament: bread of heaven (E.g. 16), crystal fountain (E.g. 17), fire and cloudy pillar (Exodus 13:21-22). But the New Testament, the Christocentric focus of the text is equally clear in the repeated final line of each room: Jesus is the bread of heaven (or bread of life, (John 6), the rock that is our strength and shield (1 Corinthian 10:4), and the winner of death ... and the destruction of hell (Ap 1:18). So the transition from the original Jehovah of the first line to the Redeemer makes eminent sense. William Williams and Peter Williams were contemporaries with similar background. William Williams is usually considered greatest Welsh writer of 18th century inns. He had begun to prepare for a medical profession, but the course of his life was altered when he was influenced by the ministry of Howell Harris, an evangelist associated with George Whitefield. Williams began studying for the ministry and in 1740 was ordained deacon in the Church of England. After he was refused ordination as a priest because of his evangelical beliefs, he joined calvinist Methodists in 1744. He became a travelling evangelist and for the next forty-five years served as a prominent figure in the revival movement in Wales. Williams' evangelistic preaching was greatly aided by his intes, which were sung with great enthusiasm in meetings of rebirth and society. Known as the sweet singer of Wales, he wrote about eight hundred lyrics of english and more than a hundred in English. They were published in Alleluia (1744), Osanna I Fab Dafydd (1754), Hosanna I Fab Dafydd (1754), Hosanna to david's son (1759), Y Moro Wyr (1762) and Gloria in Excelsis (1771). Peter Williams was converted to Christianity by george Whitefield 's preaching and was ordained into the Church of England in 1744. His evangelical beliefs soon made him suspicious, however, and he left the state church to join Calvinist Methodists in 1746. He served as a travelling preacher for many years and was a leading figure in the Welsh revival of the 18th century. After being expelled by Methodists in 1791 on charges of heresies, minister in his chapel during the last years of his life. He published the first Welsh Biblical commentary (1767–1770) and a biblical concordance (1773); he was also one of the annotators of John Canne 's Welsh Bible (1790). Williams also published a Welsh hymn, Rhai Hymnau ac Odlau Ysbrydol (1759), as well as Hymns on various subjects (1771). Liturgical use: as a hymn of pilgrimage and prayer for divine providence; for various services and occasions on the Christian journey, including the Old/New Year and easter time (given the Exodus theme). --Hymnal Handbook Psalter, 1998 =====Arglwydd arwain trwy'r anialwch. Williams, W. [Force to pass through the Desert.] This was published in the first edition of the author's Alleluia, Bristol, 1745, in 5 6-line rooms. The first translation of a part of this hymn into English was by Peter Williams, in his Hymns on Various Subjects (vii.), Together with The Novice Instructed: Being an abstract of a letter written to a Friend. By reverend P. Williams, Carmarthen, 1771, printed for the author. W. Williams himself adopted the translation of rooms i., ii., iii. and iv., in English, he added a fourth stanza and printed them as a flyer as follows:—A Favourite Hymn, sung by Lady Huntingdon's Young Collegians. Printed by the desire of many Christian friends. Lord, give him your i. Guidami, O O great Jehovah, Pilgrim through this barren land; I'm weak, but you're powerful, hold me with your pow'rful hand: Sky bread, sky bread, feed me until I don't want anymore. ii. Open the Cristal Fountain now, from where the doth healing flow flows; Let the fire and cloudy pillar lead me throughout my thro* journey: Fort Deliv'rer, Fort Deliv'rer, Be You are still my strength and shield. iii. When I walk the brink of Jordan, bid my anxious fears diminish; Death of dead and destruction of hell, Disembark me safely on Canaan's side: I will never give you. iv. Meditating on my dwelling, meditating on my heav'nly house, fills my soul with holy desires: Come, my Jesus, come quickly; Vanity is all I see: Sir, I can't wait to be with you! This flyer was not dated, but was c. 1772. In the same or the following year, it was included in the Lady H. Collection, 5th edition, Bath, W. Gye, n. 94. Verses i.-iii. had already appeared in The Collection of Hymns, sung in the Countess of Huntingdon in Sussex. Edinburgh: Printed by A. Donaldson, for William Balcombe, Angmoring, Sussex, n. 202. This is not dated; but Mr. Brooke's copy contains the autograph, Elizabt. Featherstonehaugh, 1772, whose writing and ink show him genuine. We can safely go out with it in 1771. It was repeated in Psalms & Inn; by G. Whitefield, 1773; at Conyers, 1774, and others, until it became one of the most widely used English-language innes. There are diversity of text in use whose origin in any case is difficult to determine. The best known are:— 1. Where the 6th line of each room reads Pane del cielo, Forte liberatore and Canzoni di lodi, respectively, the arrangement is by the Lady H. Collection, 1771. This form is given in nineteen hymns out of twenty that adopt the hymn, including Hymns Ancient & Modern & c. 2. Where the 5th line reads Lord of Glory, Strong Liberator, Lord and Savior respectively, the text is from the Cotterill Selection, from 1810 to 1819, where it is changed to the plural throughout. 3. Where the 5th line reads Of Your Goodness, Strong Liberator and Grateful Praise respectively, the changes were made in hall's Mitra, 1836. 4. The original, with the omission of lines 5 and 6 in each room, thus reducing it to 87, given in many American innes, appeared in the Collection of the Book of Prayer, 1826. In addition to these there are altered texts, as follows: 5. Guide us, O Great Redeemer, in Morrell & How, 1854; Book of Scottish EpiscopalAIs, 1858, and others. 6. Guide us, You whose Name is Saviour. By J. Keble, rewritten for the Salisbury Hymn Book, 1857, and repeated in Hymnal del Popolo, 1867, Sarum, 1868, the Hymnary, 1872, & c. 7. Guide us, Jesu, Holy Saviour. In the Parish Hymn Book 1863-75. This williams' alteration of Keble, again altered. 8. Guide us, O You great Liberator. Liberator. the English Hymnal, by J. A. Johnston, 2nd ed., 1856, n. 167. 9. O You Great Jehovah, guide us. This form of the text is in Kennedy, 1863, no. 639. 10. Guide us, O Eternal Savior. In calcutta's Book of The Innes, 1862, n. 102. This no in one form or another has been rendered in many languages, but invariably by English. These translations included the representation of the Reverend.B or Bingham in Latin, Magne tu, Jehova, of the arrangement of 3 rooms, given with English text, in his Hymnology Christiana Latina, 1871. --Excerpts from John Julian, Dictionary of Hymnology (1907) Page 2 < Back to authority page GUIDE ME, O THOU GREAT JEHOVAH (Praise! Our Songs and Hymns 359)PowerPointFile download from Digital Songs and Hymns\$2.99* This song is a powerpoint presentation with notes and lyrics, suitable for screening. * Each song is available in 15 different formats. (See free example) * Does not include audio or a printable score... 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