

Of the Father's Love Begotten 108



1 Of the Fa-ther's love be - got - ten, ere the worlds be - gan
 2 By his Word was all cre - at - ed; he com-mand-ed; it
 3 O, that birth for - ev - er bless - ed when the Vir - gin, full
 4 This is he whom seers in old time chant-ed of with one
 5 O ye heights of heaven, a - dore him. An - gel hosts, his prais -
 6 Christ, to thee with God the Fa - ther, and, O Ho - ly Ghost,



to be, he is Al - pha and O - me - ga; he the
 was done: heaven and earth and depths of o - cean, u - ni -
 of grace, by the Ho - ly Ghost con - ceiv - ing, bore the
 ac - cord, whom the voic - es of the proph - ets prom-ised
 es sing. Powers, do - min - ions, bow be - fore him, and ex -
 to thee, hymn and chant and high thanks-giv - ing and un -



source, the end - ing he, of the things that are, that
 verse of three in one, all that sees the moon's soft
 Sav - ior of our race, and the babe, the world's Re -
 in their faith - ful word. Now he shines, the long - ex -
 tol our God and King. Let no tongue on earth be
 wea - ried prais - es be. Hon - or, glo - ry, and do -



have been, and that fu - ture years shall see,
 shin - ing, all that breathes be - neath the sun,
 deem - er, first re - vealed his sa - cred face,
 pect - ed. Let cre - a - tion praise its Lord,
 si - lent; ev - ery voice in con - cert ring,
 min - ion, and e - ter - nal vic - to - ry,

(after stanza 6)



ev - er - more and ev - er - more! A - men.

Seldom has the wonder of the Incarnation been expressed so beautifully as in this text, created in the era when the Apostles' and Nicene Creeds were being codified and mindful of similar theological affirmations. It is set here to a plainchant melody from the late Middle Ages.

850 In a Deep, Unbounded Darkness



1 In a deep, un-bound-ed dark - ness, long be - fore the first
 2 Though our world is ev - er - chang - ing, you are con-stant, firm,
 3 Joy trans-forms our lips to boast - ing on - ly in your match -
 4 God of Ha - gar, God of Sa - rah, God of no - mad A -



light shone, you, O God, be - yond all mer - it worked a
 and sure, faith - ful to your cov-enant prom - ise. Trust - ing
 less grace, send - ing Christ to dwell a - mong us, Word made
 bra - ham; God of Mir - yam, God of Mo - ses, Fi - ery



won - der faith makes known: in your mer - cy, in your
 you, we live, se - cure: sing - ing prais - es, sing - ing
 flesh in time and space: Friend and Sav - ior, Friend and
 Pil - lar, great I AM: lead us home - ward, lead us



mer - cy, you em-braced us as your own,
 prais - es, long as heart and breath en - dure,
 Sav - ior, in whose life we glimpse your face,
 home - ward, to the love - feast of the Lamb,



ev - er - more and ev - er - more.

Setting this translation of a Chinese hymn to Western plainsong enhances the universal context of the opening stanza. The familiar pattern of creation, covenant, and incarnation in the first three stanzas leads to a far-reaching final stanza that looks both backward and forward.

Sing of God Made Manifest 156

1 Sing of God made man - i-fest in a child ro - bust and blest,
 2 Sing of God made man - i-fest when at Jor - dan John con-fessed,
 3 Sing of God made man - i-fest when Christ came as wed - ding guest
 4 Sing of God made man - i-fest on the cloud-capped moun-tain's crest,

to whose home in Beth - le - hem where a star had guid-ed them,
 "I should be bap-tized by you, but your bid-ding I will do."
 and at Ca - na gave a sign, turn-ing wa - ter in - to wine;
 where the law and proph - ets waned so that Christ a - lone re-mained:

ma - gi came and gifts un-bound, signs mys - te - rious and pro-found:
 Then from heaven a dou - ble sign—dove-like Spir - it, voice di - vine—
 fur - ther still was love re-vealed as he taught, for-gave, and healed,
 glimpse of glo - ry, pledge of grace, given as Je - sus set his face

myrrh and frank-in-cense and gold grave and God and king fore - told.
 hailed the true A - noint - ed One: "This is my be - lov - ed Son."
 bring - ing light and life to all who would lis-ten to God's call.
 towards the wait-ing cross and grave, sign of hope that God would save.

"Epiphany" means "manifestation" or "showing forth," and this text cites key disclosures of Jesus as Messiah: the coming of the Magi, his baptism by John the Baptist, the wedding at Cana. All are summed up in the Transfiguration, recalled on the Last Sunday after the Epiphany.

I Love to Tell the Story

1 I love to tell the sto - ry of un - seen things a - bove,
 2 I love to tell the sto - ry; 'tis pleas - ant to re - peat
 3 I love to tell the sto - ry, for those who know it best

of Je - sus and his glo - ry, of Je - sus and his love.
 what seems, each time I tell it, more won - der - ful - ly sweet!
 seem hun - ger - ing and thirst - ing to hear it, like the rest.

I love to tell the sto - ry, be - cause I know 'tis true;
 I love to tell the sto - ry, for some have nev - er heard
 And when, in scenes of glo - ry, I sing the new, new song,

it sat - is - fies my long - ings as noth - ing else could do.
 the mes - sage of sal - va - tion from God's own ho - ly Word.
 'twill be the old, old sto - ry that I have loved so long.

This text is drawn from the second part of a fifty-stanza poem on the life of Christ written in 1866, during the author's recovery from a serious illness. The tune named for her first appeared three years later, and the composer was responsible for the creation of the refrain.

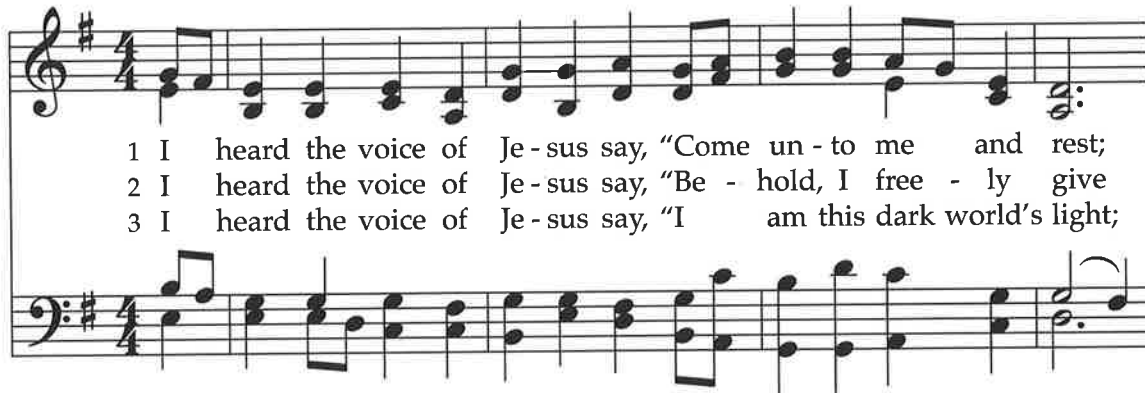
Refrain

The musical score is written for a two-part setting (Soprano and Bass) in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The melody is simple and hymn-like, with a mix of quarter and eighth notes. The lyrics are: "I love to tell the sto - ry; 'twill be my theme in glo - ry to tell the old, old sto - ry of Je - sus and his love." The score consists of two systems, each with a vocal line and a piano accompaniment line. The piano accompaniment is a simple harmonic support, using chords and single notes. The first system ends with a double bar line, and the second system also ends with a double bar line.

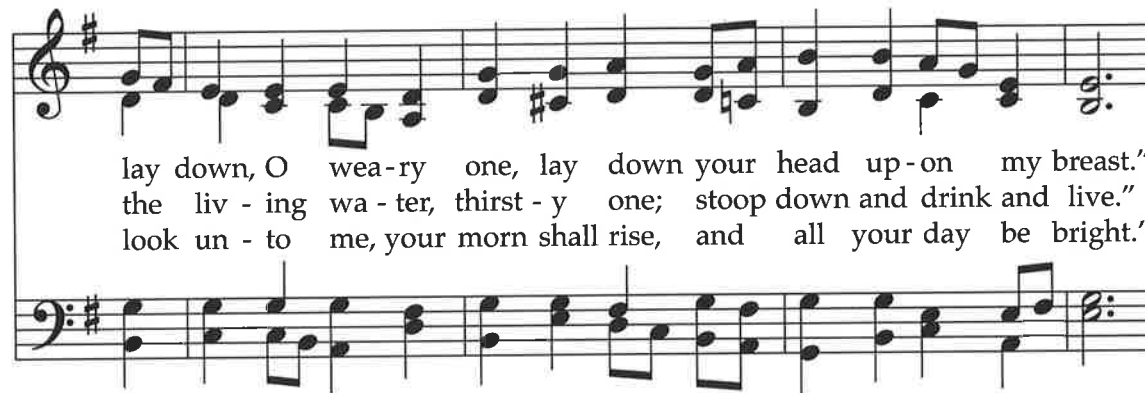
I love to tell the sto - ry; 'twill be my theme in glo - ry

to tell the old, old sto - ry of Je - sus and his love.

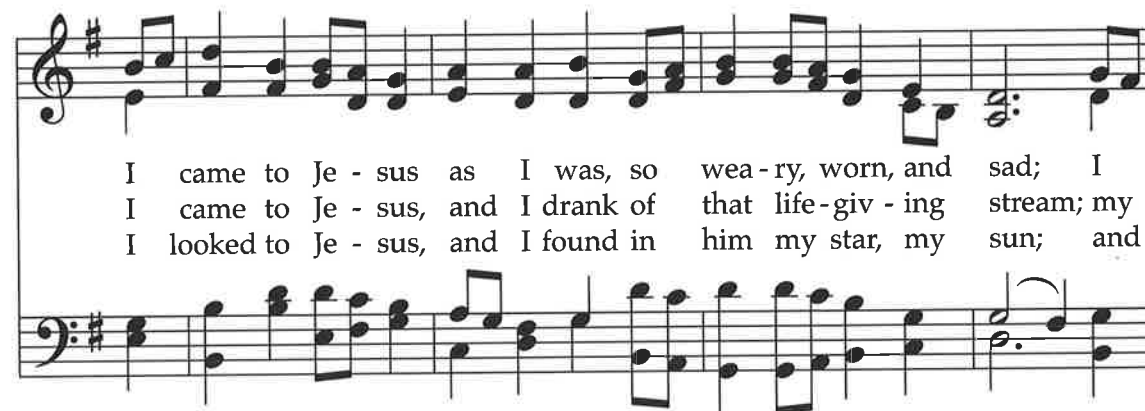
182 I Heard the Voice of Jesus Say



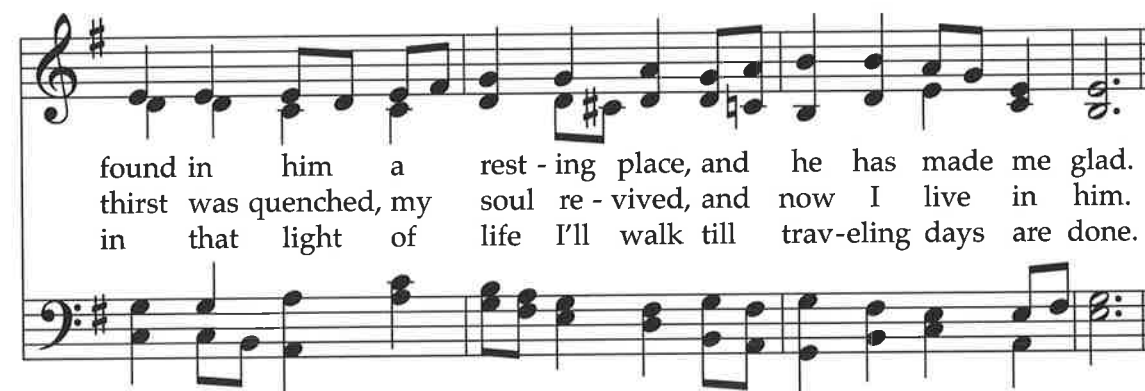
1 I heard the voice of Je - sus say, "Come un - to me and rest;
 2 I heard the voice of Je - sus say, "Be - hold, I free - ly give
 3 I heard the voice of Je - sus say, "I am this dark world's light;



lay down, O wea - ry one, lay down your head up - on my breast."
 the liv - ing wa - ter, thirst - y one; stoop down and drink and live."
 look un - to me, your morn shall rise, and all your day be bright."



I came to Je - sus as I was, so wea - ry, worn, and sad; I
 I came to Je - sus, and I drank of that life - giv - ing stream; my
 I looked to Je - sus, and I found in him my star, my sun; and




found in him a rest - ing place, and he has made me glad.
 thirst was quenched, my soul re - vived, and now I live in him.
 in that light of life I'll walk till trav - eling days are done.

Each stanza here pairs an invitation from Jesus with a response from the narrator. These three invitations recall how Jesus welcomed those who were heavy laden (Matthew 11:28), offered living water (John 4:10-14), and identified himself as the light of the world (John 8:12, 9:5).


476 Crashing Waters at Creation

Capo 1: (Em) (F#dim7) (Em)
Fm Gdim7 Fm



1 Crash - ing wa - ters at cre - a - tion, or - dered
2 Part - ing wa - ter stood and trem - bled as the
3 Cleans - ing wa - ter once at Jor - dan closed a -
4 Liv - ing wa - ter, nev - er end - ing, quench the

(D#dim7) (Em)
Edim7 Fm



by the Spir - it's breath, first to wit - ness
cap - tives passed on through, wash - ing off the
round the One fore - told, o - pened to re -
thirst and flood the soul. Well - spring, Source of

(F#dim7) (Em) (Am) (B) (Em)
Gdim7 Fm Bbm C Fm



day's be - gin - ning from the bright - ness of night's death.
chains of bond - age: chan - nel to a life made new.
veal the glo - ry ev - er new and ev - er old.
life e - ter - nal, drench our dry - ness; make us whole.

Like the Thanksgiving Over the Water in the rite of Baptism, this text by a United Church of Canada minister recalls significant events in salvation history involving water. The final stanza is a prayer to Christ, the Living Water (John 4:10, 14), to quench our spiritual thirst.

Ho, All Who Thirst

Come Now to the Water

479

Capo 3: (D) (A) (G) (Em7) (A)
 Refrain F All C B^b Gm7 C

Ho, all who thirst, come now to the wa - ter, and

(D) (Bm) (G) (Em) (G) (A)
 F Dm B^b Gm B^b C

all whose souls are parched and wea - ry, come and drink!

(D) (A) (G) (Em7) (A)
 F C B^b Gm7 C

Ho, all who thirst, come now to the wa - ter, and

(D) (Bm) (G) (D) (A) (Dsus) (D)
 F Dm B^b F C Fsus F *Fine*

from your heart will flow a nev - er - fail - ing spring!

(Bm) (A) (G) (Bm) (A)
 Dm C B^b Dm C

Leader or All

1 Why for - sake the Lord, the fount of liv - ing wa - ter,
 2 For the Lamb will be our shep - herd and will guide us
 3 All who come may take this gift of liv - ing wa - ter.

(Bm) (C) (Bm) (A) (A7)
 Dm E^b Dm C C7

to Refrain

choos - ing bro - ken cups that can - not be filled?
 to the well - springs of the wa - ter of life.
 They will thirst no more, for they shall be filled.

This song brings together many biblical references that help to enlarge an appreciation of the water of baptism. The refrain is based on Isaiah 55:1, stanza one adapts Jeremiah 2:13, stanza two draws on Revelation 7:17, and the third stanza condenses the imagery of John 4:10-14.

My Shepherd Will Supply My Need 803

(Psalm 23)

1 My shep-herd will sup- ply my need; Je - ho - vah is his name.
 2 When I walk through the shades of death your pres-ence is my stay;
 3 The sure pro - vi - sions of my God at - tend me all my days;

In pas - tures fresh he makes me feed, be - side the liv - ing stream.
 one word of your sup - port - ing breath drives all my fears a - way.
 O may your house be my a - bode, and all my work be praise.

He brings my wan - dering spir - it back when I for - sake his ways,
 Your hand, in sight of all my foes, does still my ta - ble spread;
 There would I find a set - tled rest, while oth - ers go and come;

and leads me, for his mer - cy's sake, in paths of truth and grace.
 my cup with bless - ings o - ver - flows; your oil a - noints my head.
 no more a strang - er, or a guest, but like a child at home.

The effectiveness of this beloved paraphrase of Psalm 23 owes much to the flowing shape note melody that serves as a "living stream" to carry the text, which in turn has been given a remarkable clarity and lightness through the poet's masterful use of single-syllable words.

TEXT: Isaac Watts, 1719, alt.

MUSIC: U.S.A. folk melody; Lewis's *Beauties of Harmony*, 1828; harm. Dale Grotenhuis, 1986
 Music Harm. © 1990 Dale Grotenhuis

RESIGNATION

CMD

(alternate harmonization, 74)

497 Bread of Life from Heaven

Refrain C G Am Am7 F G7 C

Bread of life from heav-en, your blood and bod - y giv - en, we

F G7 C Am F G7 C Last time

eat this bread and drink this cup un - til you come a - gain.

G G7 C F

1 Break now the bread of Christ's sac - ri - fice; giv - ing thanks,
 2 Seek not the food that will pass a - way; set your hearts
 3 Love as the One who, in love for you, gave him - self
 4 Dwell in the One who now dwells in you; make your home
 5 Drink of this cup and de - clare his death; eat this bread

G C Bdim7 E7

hun - gry ones, gath - er round. Eat, all of you, and be
 on the food that en - dures. Come, learn the true and the
 for the life of the world. Come to the One who is
 in the life - giv - ing Word. Know on - ly Christ, ho - ly
 and be - lieve Eas - ter morn; trust his re - turn and, with

Am Am7 D D7 Gsus G7 to Refrain

sat - is - fied; in Christ's pres - ence the loaves will a - bound.
 liv - ing way, that the full - ness of life may be yours.
 food for you, that your hun - ger and thirst be no more.
 One of God, and be - lieve in the truth you have heard.
 ev - ery breath, praise the One in whom you are re - born.

This Lord's Supper hymn began with the music of the refrain, an Argentine melody for the *Sanctus*. Then the refrain text was written to fit that music, followed by stanzas based on themes from John 6. Finally, a melody for the stanzas was composed in the style of the refrain.

522

I Am the Bread of Life

Leader or All A F#m A C#m

1 "I am the bread of life. You who
 2 "The bread that I will give is my
 3 "Un - less you eat of the
 4 "I am the res - ur - rec - tion;
 5 Yes, Lord, I be - lieve that

D Esus E

come to me shall not hun - ger, and who be -
 flesh for the life of the world, and if you
 flesh of the Son of Man and
 I am the life. If you be -
 you are the Christ, the

A C#m D E/D A C#m

lieve in me shall not thirst. No one can come to
 eat of this bread, you shall live for -
 drink of his blood, and drink of his
 lieve in me, e - ven though you
 Son of God, who has

F#m F#m/E Bm7 E

me un - less the Fa - ther beck - ons."
 ev - er; you shall live for - ev - er."
 blood, you shall not have life with - in you."
 die, you shall live for - ev - er."
 come in - to the world.

Refrain All A E A D E

"And I will raise you up, and I will raise you up,

As the quotation marks suggest, the first four stanzas and refrain are quoted from Jesus (John 6:35, 44, 51, 53; 11:25), while the fifth stanza draws on the words of Martha (John 11:27), voicing our response also. Being mindful of these differences allows more prayerful singing.

and I will raise you up on the last day."

You Satisfy the Hungry Heart 523

Refrain D Bm G F#m D/F# Em A D

You sat-is-fy the hun-gry heart with gift of fin-est wheat;

Bm F#m Em A D *Fine*

come give to us, O sav-ing Lord, the bread of life to eat.

Bm G F#m G A7 Bm

1 As when the shep-herd calls his sheep, they know and heed his voice,

- 2 With joy - ful lips we sing to you our praise and grat - i - tude
 3 Is not the cup we bless and share the blood of Christ out-poured?
 4 The mys-tery of your pres-ence, Lord, no mor - tal tongue can tell:
 5 You give your-self to us, O Lord; then self - less let us be,

Em A Em Em7 A *to Refrain*

so when you call your fam-ily, Lord, we fol-low and re-joice.
 that you should count us wor-thy, Lord, to share this heaven-ly food.
 Do not one cup, one loaf, de-clare our one-ness in the Lord?
 whom all the world can-not con-tain comes in our hearts to dwell.
 to serve each oth-er in your name in truth and char-i-ty.

Guitar chords do not correspond with keyboard harmony.

Submitted together, this text and tune were chosen from about two hundred entries to be the official hymn for the 41st International Eucharistic Congress held at Philadelphia in 1976. At the center of its many biblical images, the third stanza draws on 1 Corinthians 10:16-17.

Here, O Our Lord, We See You 517

1 Here, O our Lord, we see you face to face.
 2 Here would we feed up - on the bread of God,
 3 This is the hour of ban - quet and of song;
 4 Too soon we rise; the sym - bols dis - ap - pear.
 5 Feast af - ter feast thus comes and pass - es by,

Here would we touch and han - dle things un - seen,
 here drink with you the roy - al cup of heaven;
 this is the heaven - ly ta - ble for us spread.
 The feast, though not the love, is past and gone;
 yet, pass - ing, points to that glad feast a - bove,

here grasp with firm - er hand e - ter - nal grace,
 here would we lay a - side each earth - ly load,
 Here let us feast and, feast - ing, still pro - long
 the bread and wine re - move, but you are here,
 giv - ing sweet fore - taste of the fes - tal joy,

and all our wea - ri - ness up - on you lean.
 and taste a - fresh the calm of sin for - given.
 the fel - low - ship of liv - ing wine and bread.
 near - er than ev - er, still our shield and sun.
 the Lamb's great brid - al feast of bliss and love.

These stanzas are selected from a ten-stanza hymn written in 1855 to serve as a monthly post-communion reflection for the members of St. Andrew's Free Church, Greenock, Scotland. They are set to a tune named for both a coastal town and a large bay in northwest England.

784 By the Waters of Babylon

(Psalm 137)

By the wa - ters, the wa - ters of Bab - y - lon,
we sat down and wept, and wept for Zi - on.
We re-mem-ber, we re-mem-ber, we re-mem-ber Zi - on.

**May be sung as a canon.*

This canonic setting of a paraphrase of Psalm 137:1 gains much of its power from simple but profound patterns, especially the first two lines that descend like vocal tears. By contrast the phrases of the final line move upward, affirming that memory rebuilds what has fallen.

TEXT: Psalm 137:1
MUSIC: Jewish melody

BY THE WATERS OF BABYLON
Irregular

785 In Deepest Night

Capo 1: (D) (Em7) (D)
E \flat Fm7 E \flat

1 In deep - est night, in dark - est days, when harps are hung,
2 When friend was lost, when love de - ceived, dear Je - sus wept,
3 When through the wa - ters winds our path, a - round us pain,
(Em7) (Bm) (D) (G)
Fm7 Cm E \flat A \flat

no songs we raise, when si - lence must suf - fice as praise,
God was be - reaved; so with us in our grief God grieves,
a - round us death, deep calls to deep, a sav - ing breath,
(D) (Dmaj7)(E) (Em7) (G) (A7)(Dsus) (D)
E \flat E \flat maj7 F Fm7 A \flat B \flat 7 E \flat sus E \flat

yet sound - ing in us qui - et - ly there is the song of God.
and round a - bout us mourn - ful - ly there are the tears of God.
and found be - side us faith - ful - ly there is the love of God.

If we are honest about the range of human experience, not everything we sing in church can be loud or joyful. The author describes this hymn as "a song of quiet hope in the middle of intense sorrow." It speaks eloquently of God's presence with us through our most difficult times.

Dona nobis pacem

752

*Sim shalom**Rabbu habna salamann tamman*

Capo 3: (D) F (A) C (D) F (A) C

*1

Latin Do - na no - bis pa - cem, pa - cem.
 Hebrew Sim sha-lom, sim sha-lom, sim sha - lom.
 Arabic Rab - bu hab - na sa - la - mann tam - man.

*2

Do - na no - bis pa - cem.

*3

Do - na no - bis pa - cem.

(G) (D) (A) (D)
 B \flat F C F

Do - na no - bis pa - cem.
 Sim sha - lom a - lei - nu.
 Rab - bu hab - na sa - la - mann.

Do - na no - bis pa - cem.

Do - na no - bis pa - cem.

*May be sung as a canon.

HEBREW

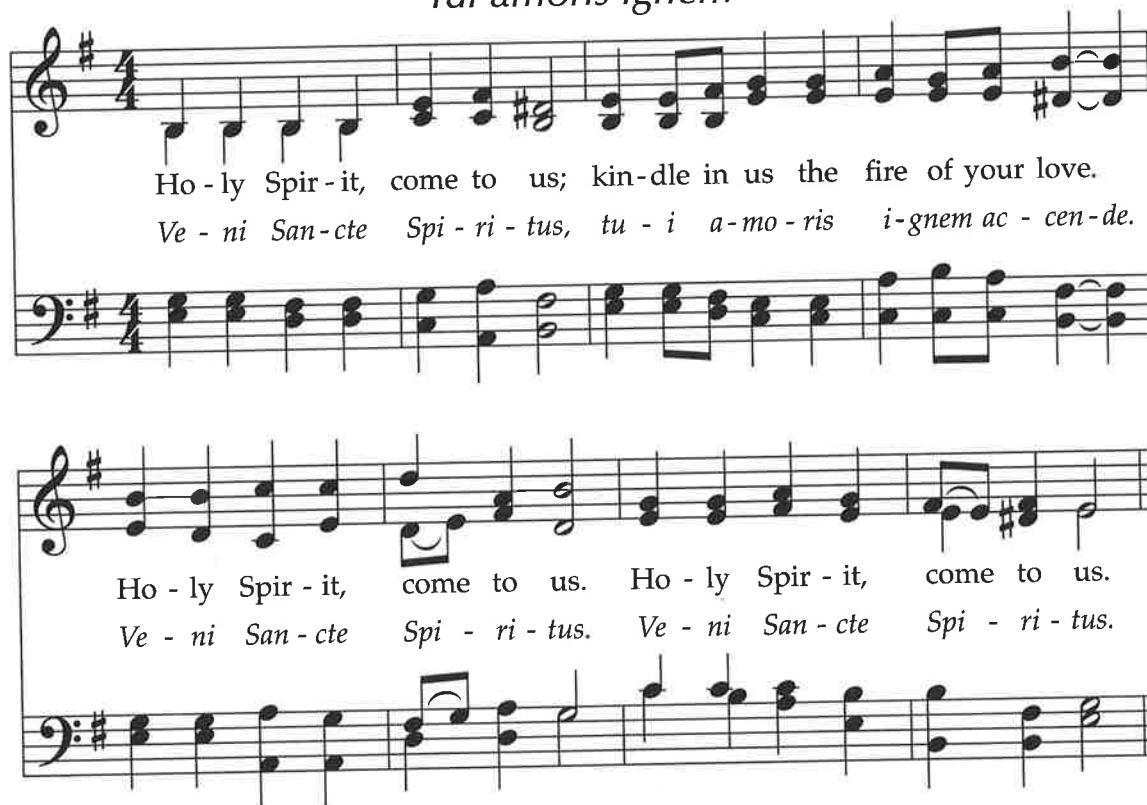
שים שלום עלינו

ARABIC

رَبِّ هَيْبِنَا سَلَامًا تَامًا.
 رَبِّ هَيْبِنَا السَّلَام.

Whether sung in Latin, Hebrew, Arabic, or any other language, there is no common human prayer deeper than the longing for peace: peace among people and peace in our hearts. The style of this familiar musical setting suggests that it dates from the late 18th or early 19th century.

284 Holy Spirit, Come to Us

Tui amoris ignem


Ho - ly Spir - it, come to us; kin - dle in us the fire of your love.
 Ve - ni San - cte Spi - ri - tus, tu - i a - mo - ris i - gnem ac - cen - de.

Ho - ly Spir - it, come to us. Ho - ly Spir - it, come to us.
 Ve - ni San - cte Spi - ri - tus. Ve - ni San - cte Spi - ri - tus.

The original text of this chant from Taizé is a shortened version of a text sung in the Latin mass after the reading of the gospel on Pentecost. The full text can be translated: "Come, Holy Spirit, fill the hearts of your faithful; and ignite the fire of your love within them."

TEXT: Taizé Community, 1998

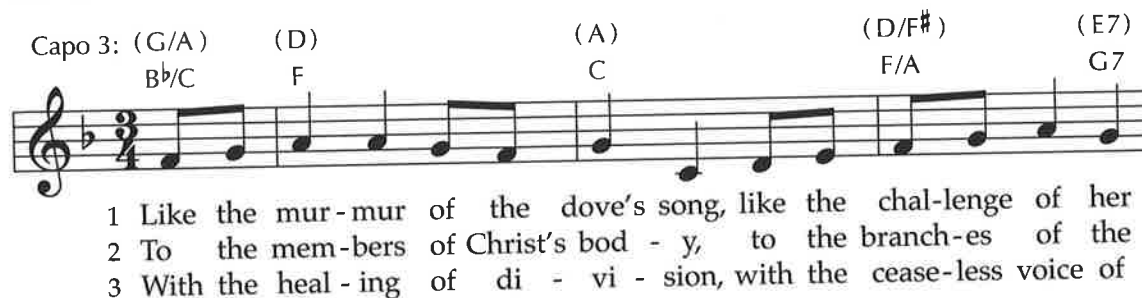
MUSIC: Jacques Berthier, 1998

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TUI AMORIS IGNEM
Irregular

285 Like the Murmur of the Dove's Song

Capo 3: (G/A) (D) (A) (D/F#) (E7)
 B^b/C F C F/A G7



1 Like the mur - mur of the dove's song, like the chal - lenge of her
 2 To the mem - bers of Christ's bod - y, to the branch - es of the
 3 With the heal - ing of di - vi - sion, with the cease - less voice of

Guitar chords do not correspond with keyboard harmony.

This text on the Holy Spirit was written to fit the pre-existing tune. The three stanzas cluster around various themes developed through a series of images and grounded in the refrain: how the Spirit comes, to whom the Spirit comes, and for what purposes the Spirit comes.

TEXT: Carl P. Daw Jr., 1982, alt.

MUSIC: Peter Cutts, 1969

Text © 1982 Hope Publishing Company

Music © 1969 Hope Publishing Company

BRIDEGROOM
8.7.8.7.6

(A) (Em) (B)
C Gm D

flight, like the vig - or of the wind's rush, like the
Vine, to the church in faith as - sem - bled, to our
prayer, with the power to love and wit - ness, with the

(Em) (D) (G) (A/G) (F#m) (Bm) (Em) (A7) (D)
Gm F Bb C/Bb Am Dm Gm C7 F

new flame's ea - ger might:
midst as gift and sign: Come, Ho - ly Spir - it, come.
peace be - yond com - pare:

Breathe on Me, Breath of God 286

1 Breathe on me, Breath of God; fill me with life a - new,
2 Breathe on me, Breath of God, un - til my heart is pure,
3 Breathe on me, Breath of God, till I am whol - ly thine,
4 Breathe on me, Breath of God, so shall I nev - er die,

that I may love what thou dost love, and do what thou wouldst do.
un - til with thee I will one will, to do and to en - dure.
un - til this earth - ly part of me glows with thy fire di - vine.
but live with thee the per - fect life of thine e - ter - ni - ty.

In both Hebrew and Greek, the words for "spirit" can equally well be translated as "breath" or "wind," so it is very appropriate to address the Holy Spirit as the "Breath of God." This tune by an English organist has become the customary one in North American hymnals.