

# Signs of endings all around us

721



1. Signs of end-ings all a - round us—dark-ness, death, and win - ter days—  
2. Can it be that from our end-ings, new be - gin - nings you cre - ate?  
3. Speak, O God, your Word a - mong us. Bar - ren lives your pres - ence fill.



shroud our lives in fear and sad - ness, numb - ing mouths that long to praise.  
Life from death, and from our rend - ings, realms of whole - ness gen - er - ate?  
Swell our hearts with songs of glad - ness, ter - rors calm fore - bod - ings still.



Come, O<sup>3</sup> Christ, and dwell a - mong us! Hear our cries, come set us free.  
Take our fears, then, Lord, and turn them in - to hopes for life a - new:  
Let your prom - ised realm of jus - tice blos - som now through - out the earth;



Give us hope and faith and glad-ness. Show us what there yet can be.  
 Fad- ing light and dy - ing sea - son sing their Glo - ri - as to you.  
 your do - min - ion bring now near us; we a - wait the sav - ing birth.

Words: Dean W. Nelson (b. 1944) © 1988 Dean W. Nelson  
 Music: *Ton-y-Boitel*, Thomas John Williams (1869-1944)

87.87.D

722

## The desert shall rejoice

The des - ert shall re - joi - ce and blos - som as a rose:

1. It shall
2. For the
3. For the
4. For the

blos - som a - bun - dant - ly and re - joi - ce with praise and sing - ing.  
 ears of the deaf shall hear and the blind, their eyes be o - pened.  
 tongue of the mute shall sing and the lame will dance with glad - ness.  
 ground will be - come a pool and the dry land springs of wa - ter.

5. The desert shall rejoice  
and blossom as a rose:  
as the ransomed return to God  
and come singing back to Zion.

6. The desert shall rejoice  
and blossom as a rose:  
unto Zion we come with joy,  
for our God has come to save us.

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Music: Sterling, Joy F. Patterson (b. 1931) © 1990 Hope Publishing Co., Carol Stream, IL 60188.

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66.88

# Isaiah the prophet has written of old 723



1. I - sa - iah the proph - et has writ - ten of old how  
2. Yet na - tions still prey on the meek of the world. And



God's earth - ly king - dom shall come. In - stead of the thorn tree the  
con - flict turns par - ent from child. Your peo - ple de - spoil all the



fir tree shall grow; the wolf shall lie down with the lamb. The  
sweet - ness of earth; the brier and the thorn grow wild. Lord,



moun - tains and hills shall break forth in - to song, The  
has - ten to bring in your king - dom on earth, when



peo - ples be led forth in peace. For the earth shall be filled with the  
 no one shall hurt or de - stroy. When wis - dom and jus - tice shall  
 knowl - edge of God as the wa - ters cov - er the seas.  
 reign in the land and your peo - ple shall go forth in joy.

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Music: *Samantha*, American folk melody, arr. Alice Parker and Robert Shaw;

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11.8.11.8 D

724

## People, look East

1. Peo - ple, look East. The time is near of the crown - ing of the  
 2. Fur - rows, be glad. Though earth is bare, one more seed is plant - ed  
 3. Birds, though you long have ceased to build, guard the nest that must be  
 4. Stars, keep the watch. When night is dim one more light the bowl shall  
 5. An - gels, an - nounce with shouts of mirth Christ who brings new life to  
 1. year. Make your house fair as you are a - ble, trim the hearth and set the  
 2. there: give up your strength the seed to nour - ish, that in course the flow'r may  
 3. filled. E - ven the hour when wings are fro - zen God for fledg - ing time has  
 4. brim, shin - ing be - yond the frost - y weath - er, bright as sun and moon to -  
 5. earth. Set ev - ery peak and val - ley hum - ming with the word, the Lord is

1. ta - ble. Peo - ple, look East and sing to - day: Love the guest is on the way.  
 2. flour - ish. Peo - ple, look East and sing to - day: Love the rose is on the way.  
 3. cho - sen. Peo - ple, look East and sing to - day: Love the bird is on the way.  
 4. geth - er. Peo - ple, look East and sing to - day: Love the star is on the way.  
 5. com - ing. Peo - ple, look East and sing to - day: Love the Lord is on the way.

Words: Eleanor Farjeon (1881-1965) © 1957 Eleanor Farjeon; Reprinted by permission of Harold Ober Associates, Inc.

Music: *Besançon Carol*, harm. John L. Hooker (b. 1944); harm. © 1997 John L. Hooker

87.98.87

# Shengye qing, shengye jing

## *Holy night, blessed night*

725

Sheng - ye qing, sheng - ye jing,  
 Ho - ly night, bless - ed night,

1. Ming - xing can - lan tian - di ning.  
 2. Tian - shy xian - xian, mu - ren jing,  
 3. Jiu - zhu Ye - su jin jiang - sheng;  
 1. Stars shine bright - ly, earth is still.  
 2. An - gels sing praise, shep - herds fear,  
 3. Christ has come down, dwells with us.

Shui su shan mian wan lai wu sheng, qing-yun liao-rao yong zhe Bo - li - heng  
 jin - qin yu-zheng, man tian he - yun, Ha - li - lu - ya shan - hai yu qi - ming.  
 bo - ai, xi - sheng, gong-yi, he - ping sheng rong he - hua you ru ry chu-sheng.  
*Hills and val-leys, field and wood-lands, all sur-round the small town Beth - le - hem.  
 earth and heav - en ring with prais - es, "Al - le - lu - ia" all cre - a - tion sings.  
 Sac - ri - fice, love, peace, and jus - tice shine up - on us like the morn-ing sun.*

ke - dian ma - cao dan-sheng tian - ing.  
 Chuan - bao jia - in: Jiu - zhu jiang - sheng.  
 En - guang hui - yao, zhao - che qian - kun!  
*In a man - ger Christ the Lord sleeps.  
 Tell the good news: Christ is born now.  
 Grace and glo - ry bless the whole world.*

Words: Weiyu Zhu and Jingren Wu, 1921; © 1985 Chinese New Hymnal, Chinese Christian Council;  
 para. Kathleen Moody; © Kathleen Moody

Music: *Sheng Ye Jing* Qigui Shi, 1982; arr. I-to Loh, 1982; © I-to Loh

78.98 with refrain

## 726 Where is this stupendous stranger?

1. Where is this stu - pen-dous stran-ger? Gen - tle shep-herd now, ad - vise.  
2. O the mag - ni - tude of meek-ness! Worth from worth im - mor - tal sprung;

Lead me to my Mas-ter's man - ger, show me where my Sav - ior lies.  
O the strength of in - fant weak-ness, if e - ter - nal is so young!

O Most Migh - ty! O Most Ho - ly! Far be - yond the ser-aph's thought,  
God all - bount - eous, all - cre - a - tive, whom no ills from good dis - uade,

Ped.

art thou then so weak and low-ly as un-heed-ed pro - phets taught?  
 is in - car-nate, and a na-tive of the ve - ry world he made.

Words: Christopher Smart (1722-1771) alt.

Music: *Mariposa*, Conrad Susa (b. 1935);

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87.87

## 727 As panting deer desire the waterbrooks

1. As pant - ing deer de - sire the wa - ter - brooks  
 2. Both day and night my tears have been my food,  
 3. Why are you heav - y - heart - ed, O my soul?

when wan-dering in a dry and des - ert place, so years my thirst - y soul for  
 while scof - fers taunt me, "Where is your God now?" My soul dis - solves as I re -  
 And why are you so mired in deep dis - cord? Still put your hope and trust in

you, O God, and longs at last to see you face to face.  
 call the throng whose pil-grim hymns I led to Zi-on's brow.  
 God a-lone, whom I will praise, my Sav-ior and my Lord.

Words: Carl P. Daw, Jr. (b. 1944); © 1990 by Hope Publishing Co., Carol Stream, IL 60188.  
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10.10.10

# Mantos y palmas esparciendo

728

*Filled with excitement*

1. Man - tos y pal - mas es - par - cien - do va  
 2. Co - mo en la en - tra - da de Je - ru - sa - lén,  
 1. Filled with ex - cite - ment, all the hap - py throng  
 2. As in that en - trance to Je - ru - sa - lem,

el pue - blo a - le - gre de Je - ru - sa - lén. A - llá a lo le - jos se vis -  
 to - dos can - ta - mos a Je - sús el Rey, al Cris - to vi - vo que nos  
*spread cloaks and branch - es on the cit - y streets. There in the dis - tance they be -*  
*ho - san - nas we will sing to Je - sus Christ, To our Re - deem - er who still*

lum - bra ya en un po - lli - no al Sal - va - dor Je - sús.  
 lla - ma hoy pa - ra se - guir - le con a - mor y fe.  
*gin to see, there on a don - key, comes the Sav - ior, Christ.*  
*calls to - day, asks us to fol - low with our love and faith.*

Estribillo (Refrain)

Mien - tras mil vo - ces re - sue - nan por do - quier; ho -  
 From ev - ery cor - ner a thou - sand voic - es sing

san - na al que vie - ne en el nom - bre de Dios.  
 praise to the One who comes in the name of God.

Con un a - lien - to de gran ex - cla - ma - ción pro -  
 Our ac - cla - ma - tion breaks forth in shouts of praise, our tri -

rum - pen con voz triun - fal: "¡Ho -  
 um - phant - song of joy: "Ho -

san - na!  
 san - na, ¡Ho - san - na al Rey!"  
 ho - san - na to Christ!

“;Ho - san - na!  
Ho - san - na,  
;Ho - san - na al Rey!”  
ho - san - na to Christ!”

Words: Rubèn Ruiz Avila (b. 1945); trans. Gertrude C. Suppe, alt. 1987  
 Music: *Hosanna*, Rubèn Ruiz Avila (b. 1945); arr. Alvin Schutmaat  
 © 1972, 1979, 1989 The United Methodist Publishing House

10.10.10 with refrain

## As in that upper room you left your seat

729

1. As in that up - per room you left your seat and took a towel and  
 2. I bow be - fore you, all my sin con - fessed, to hear a - gain the  
 3. So in re - mem - brance of your life laid down I come to praise you

chose a ser - vant's part, so for to - day, Lord, wash a - gain my  
 words of love you said; and at your ta - ble, as your hon - ored  
 for your grace di - vine; Saved by your cross, and sub - ject to your

feet, who in your mer - cy died to cleanse my heart.  
 guest, I take and eat the true and liv - ing bread.  
 crown, strength - ened for ser - vice by this bread and wine.

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 Music: *Sursum Corda*, Alfred Morton Smith (1879-1971); © Church of the Ascension, Atlantic City, NJ.  
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10.10.10

# 730 As in that upper room you left your seat

1. As in that up - per room you left your seat  
 2. I bow be - fore you, all my sin con - fessed,  
 3. So in re - mem - brance of your life laid down

and took a towel and chose a ser - vant's part, so for to - day, Lord,  
 to hear a - gain the words of love you said; and at your ta - ble,  
 I come to praise you for your grace di - vine; saved by your cross, and

wash a - gain my feet, who in your mer - cy died to cleanse my  
 as your hon - ored guest, I take and eat the true and liv - ing  
 sub - ject to your crown, strength - ened for ser - vice by this bread and

1. 2. | 3.

heart.  
Bread.  
wine.

2. I  
3. So

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 Music: Chappell, Carl Haywood (b. 1949), from *Tunes for Grace*, © 1997 Carl Haywood  
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10.10.10.10

## Three holy days enfold us now

731

1. Three ho - ly days en - fold us now in wash - ing  
 2. The myst' - ry hid from ag - es past is here re -  
 3. Christ lift - ed high up - on the tree, be - fore you

feet and break - ing bread, in cross and font and  
 vealed in word and sign, for Je - sus' sto - ry  
 ev - ery knee shall bend and ev - ery tongue in

life re - newed: in Christ, God's first - born from the dead.  
 is our own: new life through death is God's de - sign.  
 praise pro - claim: "You are the Lord of all. A - men."

Words: Delores Dufner, OSB (b. 1939); © 1995 Sisters of St. Benedict  
 Music: *Grace Church*, Carl Haywood (b. 1949), from *Tunes for Grace*; © 1997 Carl Haywood

LM

## Three holy days enfold us now



1. Three ho - ly days en - fold us now in wash - ing  
 2. The my - st'ry hid from a - ges past is here re -  
 3. Christ lift - ed high up - on the tree, be - fore you



feet and break - ing bread, in cross and font and  
 vealed in word and sign, for Je - sus' sto - ry  
 ev - 'ry knee shall bend and ev - 'ry tongue in



life re - newed: in Christ, God's first - born from the dead.  
 is our own: new life through death is God's de - sign.  
 praise pro - claim: "You are the Lord of all. A - men."

Words: Delores Dufner, OSB (b. 1939) © 1995 Sisters of St. Benedict.

Music: *Lux vera lucis radium*; Mode I; ed. Mason Martens (1933-1991) © 1984 Mason Martens

## Three holy days enfold us now



1. Three ho - ly days en - fold us now in wash - ing feet and break - ing bread, in  
 2. The my - st'ry hid from a - ges past is here re - vealed in word and sign, for  
 3. Christ lift - ed high up - on the tree, be - fore you ev - 'ry knee shall bend and



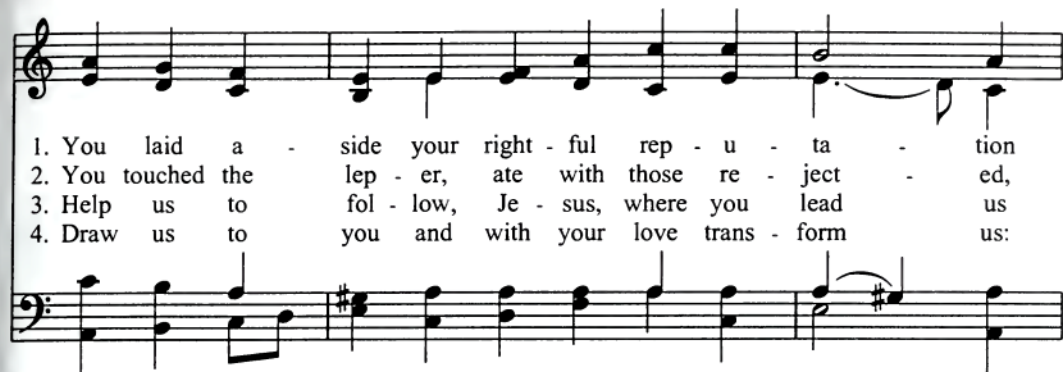
cross and font and life re - newed: in Christ, God's first - born from the dead.  
 Je - sus' sto - ry is our own: new life through death is God's de - sign.  
 ev - 'ry tongue in praise pro - claim: "You are the Lord of all. A - men."



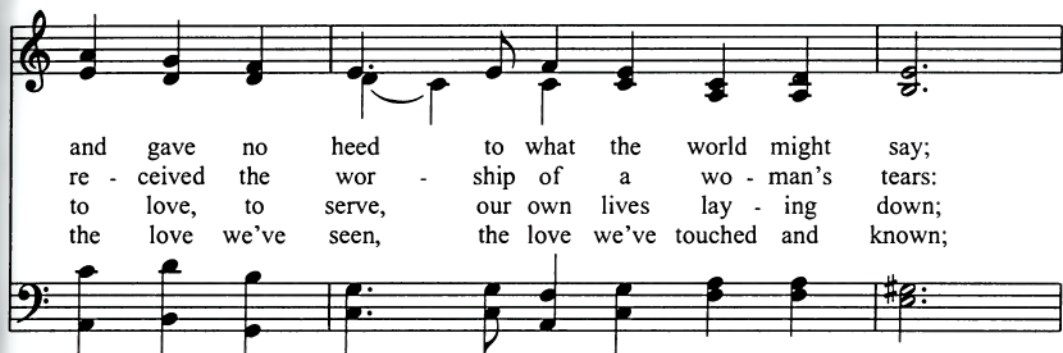
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Music: *Lux vera lucis radium*; Setting Monte Mason (b. 1949); Acc. © 1996 Monte Mason.

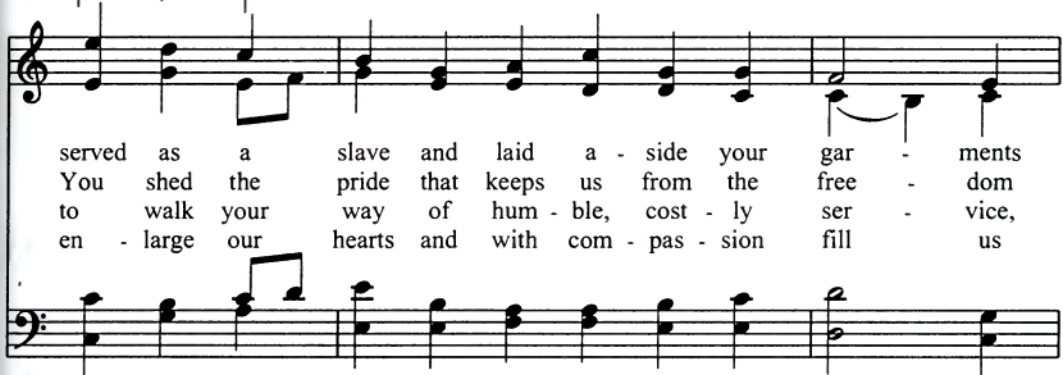
# You laid aside your rightful reputation 734



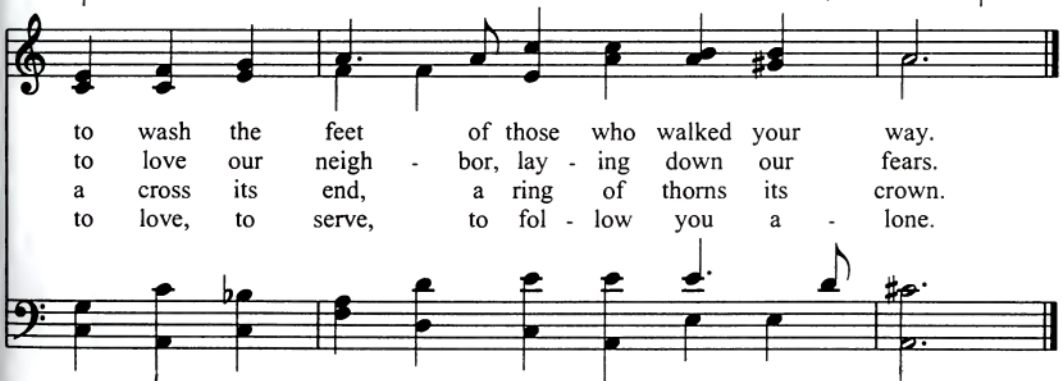
1. You laid a - side your right - ful rep - u - ta - tion  
2. You touched the lep - er, ate with those re - ject - ed,  
3. Help us to fol - low, Je - sus, where you lead us  
4. Draw us to you and with your love trans - form us:



and gave no heed to what the world might say;  
re - ceived the wor - ship of a wo - man's tears;  
to love, to serve, our own lives lay - ing down;  
the love we've seen, the love we've touched and known;



served as a slave and laid a - side your gar - ments  
You shed the pride that keeps us from the free - dom  
to walk your way of hum - ble, cost - ly ser - vice,  
en - large our hearts and with com - pas - sion fill us



to wash the feet of those who walked your way.  
to love our neigh - bor, lay - ing down our fears.  
a cross its end, a ring of thorns its crown.  
to love, to serve, to fol - low you a - lone.

Words: Rosalind Brown (b. 1953)

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Music: *Intercessor*, Charles Hubert Hastings Parry (1848-1918)

## O sacred head, sore wounded

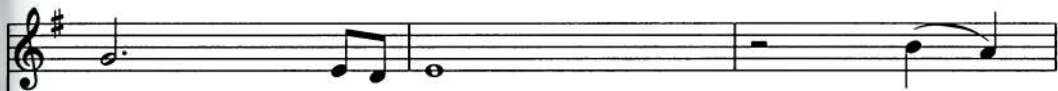
1. O sa - cred head, sore wound - ed, \_\_\_\_\_  
 2. Thy beau - ty, long de - sir - ed, \_\_\_\_\_  
 3. In thy most bit - ter pas - sion \_\_\_\_\_  
 \* 4. What lan - guage shall I bor - row \_\_\_\_\_  
 \* 5. My days are few, O fail not, \_\_\_\_\_

— de - filed and put to scorn;  
 — hath van - ished from our sight;  
 — my heart to share doth cry,  
 — to thank thee, dear - est friend,  
 — with thine im - mor - tal power,

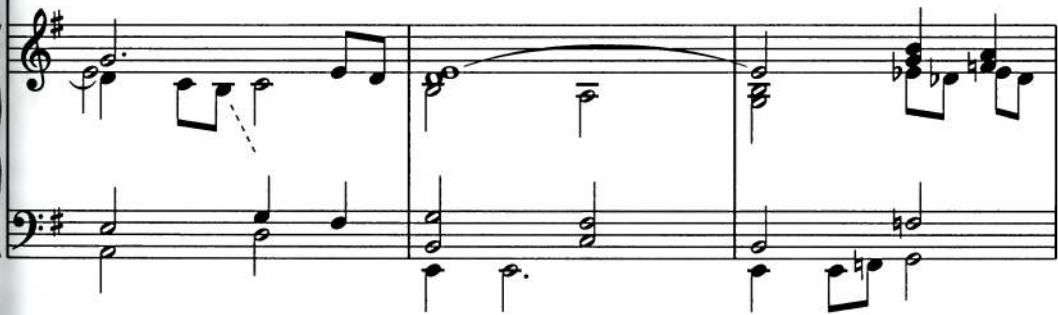
O thy king - ly head, sur -  
 thy power is all ex -  
 with thee for my sal -  
 for this thy dy - ing  
 to hold me that I



round - ed \_\_\_\_\_ with mock - ing  
 pir - ed, \_\_\_\_\_ and quenched the  
 va - tion \_\_\_\_\_ up - on the  
 sor - row, \_\_\_\_\_ thy pit - y  
 quail not \_\_\_\_\_ in death's most



crown of thorn; what  
 light of light. Ah  
 cross to die. Ah,  
 with - out end? Oh,  
 fear - ful hour; that



sor - row mars thy grand - eur? Can  
 me! for whom thou di - est, hide  
 keep my heart thus mov - ed to  
 make me thine for - ev - er! and  
 I may fight be - friend - ed, and



death thy bloom de - flower?  
 not so far thy grace,  
 stand thy cross be - neath,  
 should I faint - ing be,  
 see in my last strife

O coun - ten - ance whose splen - dor  
 show me, O Love most high - est,  
 to mourn thee, well - be - lov - ed,  
 Lord, let me nev - er, nev - er,  
 to me thine arms ex - tend - ed

the hosts of heav'n a dore!  
 the bright - ness of thy face.  
 yet thank thee for thy death.  
 out - live my love for thee.  
 up - on the cross of life.

Words: Paulus Gerhard (1607-1676)

Music: Redding, David Hurd (b. 1950) © 1992 GIA Publications, Inc.

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# When Jesus came to Golgotha

736



1. When Je-sus came to Gol-go-tha they
2. When Je-sus came to live with us we
3. Still Je-sus cries, "For-give them for they



hanged him on a tree, they drove great nails through hands and feet, and  
sim - ply passed him by, we nev - er hurt a hair of him, we  
know not what they do," and still it rains the win - ter rain that



made a Cal - va - ry; they crowned him with a crown of thorns,  
on - ly let him die; for we had grown more ten - der, and we  
drench-es through and through; the crowds go home and leave the streets with-



red were his wounds and deep, for those were crude and cru - el days, and  
would not give him pain, we on - ly just passed down the street and  
out a soul to see, and Je - sus crouch - es 'gainst a wall and

1. 2. hu - man flesh was cheap.  
left him in the rain.

3. cries for Cal - va - ry.

Words: Geoffrey Anketel Studdert-Kennedy (1833-1929)

Music: *Indifference*, Alec Wyton (b. 1921); © 1988 Roger Dean Publishing Company, a division of the Lorenz Corp., Dayton, OH. All rights reserved. Reproduced by permission - License #413702

14.14.14.14

737

## Faithful cross, above all other

*Crux fidelis inter omnes*

1. Faith - ful cross, a - bove all o - ther: one and on - ly  
1. *Crux fi - de - lis in - ter om - nes, ar - bor u - na*  
2. Bend thy boughs, O tree of glo - ry! Thy re - lax - ing  
3. Praise and hon - or to the Fa - ther, praise and hon - or

no - ble tree! None in fol - iage, none in blos - som,  
 no - bi - lis: Nul - la ta - lem sil - va, pro - fert,  
 sin - ews bend; for a - while the an - cient ri - gor  
 to the Son, praise and hon - or to the Spi - rit,

none in fruit thy peer may be: sweet - est wood and  
 fron - de, flo - re, ger - mi - ne: dul - ce li - gnum,  
 that thy birth be - stowed, sus - pend; and the King of  
 ev - er Three and ev - er One: one in might and

sweet - est i - ron, sweet - est weight is hung on thee.  
 dul - ces cla - vos, dul - ce pon - dus sus - ti - net.  
 heav - en - ly beau - ty gent - ly on thine arms ex - tend.  
 one in glo - ry while e - ter - nal a - ges run.

Words: Venantius Honorius Fortunatus (540-600?) tr. ver. *Hymnal 1982* after John Mason Neale (1818-1866)  
 © Church Pension Fund

Music: *Monrovia*, Randall Giles (b. 1950); © 1994 Paraclete Press

87.87.87

## Day of delight and beauty unbounded 738

### Refrain

Day of de - light and beau - ty un - bound - ed, tell the news, the Gos - pel

spread! Day of all won - der, day of all splen - dor, tell Christ ris - en

1. Sing of the sun from dark - ness ap - pear - ing, sing of the  
from the dead! Sing of the stream from Je - sus' side flow - ing; sing of the  
2. Sing now of mourn - ing turned in - to danc - ing, sing now the  
Sing now of fast - ing turned in - to feast - ing, sing the Lord's

seed from bar - ren earth green - ing, sing of cre - a - tion, al - le - lu - ia!  
saints in wa - ter made ho - ly; sing of sal - va - tion, al - le - lu - ia!  
mys - t'ry, hope of our glo - ry, sing with thanks - giv - ing, al - le - lu - ia!  
fav - or last - ing for - ev - er; sing all things liv - ing, al - le - lu - ia!  
*Refrain after each stanza*

Words: Delores Dufner, OSB (b. 1939); © 1996 Sisters of St. Benedict  
Music: *In dir ist Freude*, Giovanni Gastoldi, (1556-1622); harm. John L. Hooker (b. 1944);  
harm. © 1997 John L. Hooker

10.7.10.7 10.10.9D

739

## Camina, pueblo de Dios

*Walk on, O people of God*

*Estribillo, Unisono*  
*(Refrain, Unison)*

Ca - mi - na, pue - blo de Dios, ca - mi - na, pue - blo de Dios, Nue - va  
Walk on, O peo - ple of God; walk on, O peo - ple of God! A new

ley, nue - va a - lian - za, en la nue - va cre - a - ción. Ca -  
 law, *God's new al - li - ance,* all cre - a - tion is re - born. Walk

Fine

mi - na, pue - blo de Dios, ca - mi - na, pue - blo de Dios.  
 on, *O peo - ple of God;* walk on, *O peo - ple of God!*

1. Mi - ra a - llá en el Cal - va - rio en la ro - ca hay u - na cruz;  
 2. Cris - to to - ma en su cuer - po el pe - ca - do, la es - cla - vi - tud.  
 1. *Look on Cal - va - ry's sum - mit;* on the rock there tow - ers a cross;  
 2. *Christ takes in - to his bod - y all our sin, en - slave - ment, and pain;*

muer - te que en - gen - dra la vi - da, es - pe - ran - za nue - va luz.  
 Al des - tru - ir - los, nos tra - e u - na nue - va ple - ni - tud.  
*death that gives birth to new liv - ing, a new peo - ple, a new light.*  
*as he de - stroys them he brings us life's a - bun - dance, life's new joy.*

Cris - to nos ha sal - va - do con su muer - te y re - su - rrec - ción.  
 Po - ne en paz a los pue - blos a las co - sas y al Cre - a - dor.  
*Christ has brought us sal - va - tion with his death and ris - ing a - gain.  
 Christ brings re - con - cil - ia - tion to all things and peo - ple with God.*

*D.C.*

To - das las co - sas re - na - cen en la nue - va cre - a - ción.  
 To - do re - na - ce a la vi - da en la nue - va cre - a - ción.  
*Ev - ery - thing comes to new birth - ing, all cre - a - tion is re - born.  
 Na - ture bursts in - to new flow - ering, all cre - a - tion is re - born.*

3. Cielo y tierra se abrazan,  
 nuestra alma halla el perdón.  
 Vuelven a abrirse los cielos  
 para el mundo pecador.  
 Israel peregrino,  
 vive y canta tu redención.  
 Hay nuevos mundos abiertos  
 en la nueva creación.  
*Estribillo*

3. *Heav'n and earth are embracing,  
 and our souls find pardon at last.  
 Now heaven's gates are reopened  
 to the sinner, to us all.  
 Israel walks a journey;  
 now we live, salvation's our song;  
 Christ's resurrection has freed us.  
 There are new worlds to explore.*  
 Refrain

Words: Cesáreo Gabarain (1936-1991), tr. George Lockwood, © 1989 United Methodist Publishing House  
 Music: *Nueva Creación*, Cesáreo Gabarain (1936-1991); © 1979 Cesáreo Gabarain.  
 Published by OCP Publications, 5536 NE Hassalo, Portland, OR 97213.  
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78.78.D with refrain

740

## Wade in the water

Wade in the wa - ter, wade in the wa - ter, chil - dren,

Fine

Wade in the wa - ter, God's a-gon-na trou-ble the wa - ter.

1. See that host all dressed in white,  
 2. See that band all dressed in red, God's a - gon-na trou - ble the  
 3. Look o - ver yon - der, what do I see?  
 4. If you don't be - lieve I've been re - deemed,

wa - ter.  
 1. The lead - er looks like the Is - ra - elite,  
 2. Looks like the band that Mo - ses led,  
 3. The Ho - ly Ghost a - com - ing on me,  
 4. Just fol - low me down to Jor - dan's stream,

God's a - gon - na trou - ble the wa - ter.

D.C.

Words: Traditional

Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collection of Negro Spirituals*

© 1992 Carl Haywood

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Irr.

1. Filled with the Spir - it's power, with one ac - cord  
 2. Now with the mind of Christ set us on fire,  
 3. Wid - en our love, good Spir - it, to em - brace

the in - fant church con - fessed its ris - en Lord.  
 that u - ni - ty may be our great de - sire.  
 in your strong care all those of ev - ery race.

O Ho - ly Spir - it, in the church to - day  
 Give joy and peace; give faith to hear your call,  
 Like wind and fire with life a - mong us move,

no less your power of fel - low - ship dis - play.  
 and read - i - ness in each to work for all.  
 till we are known as Christ's, and Chris - tians prove.

Words: J.R. Peacey (1896-1971); © 1978 Hope Publishing Co., Carol Stream, IL 60188  
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Music: Ashley, David Ashley White (b. 1944); ©1996 Selah Publishing Co., Inc.

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# Loving Spirit

742

1. Lov - ing Spir - it, lov - ing Spir - it, you have cho - sen me to be;  
2. Like a moth - er you en - fold me, hold my life with - in your own.  
3. Like a fa - ther you pro - tect me. Teach me the dis - cern - ing eye.  
4. Friend and lov - er in your close - ness I am known and held and blest:  
5. Lov - ing Spir - it, lov - ing Spir - it, you have cho - sen me to be;

you have drawn me to your won - der, you have set your sign on me.  
Feed me with your ver - y bod - y, form me of your flesh and bone.  
Hoist me up up - on your shoul - der, let me see the world from high.  
in your prom - ise is my com - fort, in your pres - ence I may rest.  
you have drawn me to your won - der, you have set your sign on me.

Words: Shirley Erena Murray (b. 1931); © 1987 The Hymn Society. All rights reserved.

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Music: *Omni die*, melody from *Gross Catolisch Gesangbuch*, 1631; harm. William Smith Rockstro (1823-1895)

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8 7.8 7

# O threefold God of tender unity

743

1. O three-fold God of ten - der u - ni - ty, life's great un-known that  
2. O blaze of ra-diance, source of light that blinds, the fie - ry splen - dor  
3. Most lov - ing Par - ent, Child of joys and pains cre - a - tive Spi - rit,  
4. In ev - 'ry mak - ing, each cre - a - tive dream and in the flow of  
5. O three-fold God of ten - der u - ni - ty, life's great un-known that

binds and sets us free: felt in our lov - ing, great - er than our thought,  
of pro - phe - tic minds, you live in mys - tery, yet with - in us dwell;  
life - force that sus - tains, in bone and flesh, we touch your gen - tle hand,  
life's great heal - ing stream, when love is born or peo - ple re - con - ciled,  
binds and sets us free: felt in our lov - ing, great - er than our thought,

you are the mys - tery found, the mys - tery sought.  
life springs from you as from a liv - ing well.  
your face we see in wa - ter, air, and land.  
we share your life, O Par - ent, Spi - rit, Child.  
you are the mys - tery found, the mys - tery sought.

Words: W.L. Wallace (b.1933); © 1988 by W.L. Wallace

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Music: Flentge, Carl Flentge Schalk (b. 1929); © 1979 GIA Publications, Inc.

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10.10.10.10

744

## O Trinity of blessed light

1. O Trin - i - ty of bless - ed light, O U - ni - ty of roy - al might, the  
2. To thee our morn - ing song of praise, to thee our eve - ning prayer we raise; O  
3. To God the Fa - ther, heav'n - ly Light, to Christ re - vealed in earth - ly night, to

fier - y sun now goes its way; shed thou with - in our hearts thy ray.  
 grant us with thy saints on high to praise thee through e - ter - ni - ty.  
 God the Ho - ly Ghost we raise our e - qual and un - ceas - ing praise.

Words: Latin, 6th cent.; tr. John Mason Neale (1818-1866), St. 3 Charles Coffin (1676-1749);  
 tr. John Chandler (1806-1876) alt.  
 Music: *St. Martin*, James Woodman (b. 1957); © 1997 Church Pension Fund.

LM

# God, beyond all human praises 745

*Descant*

You \_\_\_\_\_ are the Ho - ly One.

1. God, be - yond all hu - man prais - es, wings of cher - u -
2. God of har - mo - ny and beau - ty, God of floods by
3. God of his - tory's plan un - fold - ing, jus - tice as its
4. Hu - man sin your plan has twist - ed, hu - man wills de -

You \_\_\_\_\_ are the  
 bim your throne, hid by light's en - gulf - ing splen - dor,  
 tem - pest blown, God of Na - ture's jea - lous or - der,  
 goal and crown; God of free - dom, God of mys - t'ry,  
 fy your own; all the world re - verts to cha - os.

Ho - ly One, the Ho - ly One. You are the Ho - ly One.  
 rule in heav'n as God a - lone. You are the Ho - ly One.  
 rule on earth as God a - lone. You are the Ho - ly One.  
 rule through time as God a - lone. You are the Ho - ly One.  
 Rule and judge as God a - lone. You are the Ho - ly One.

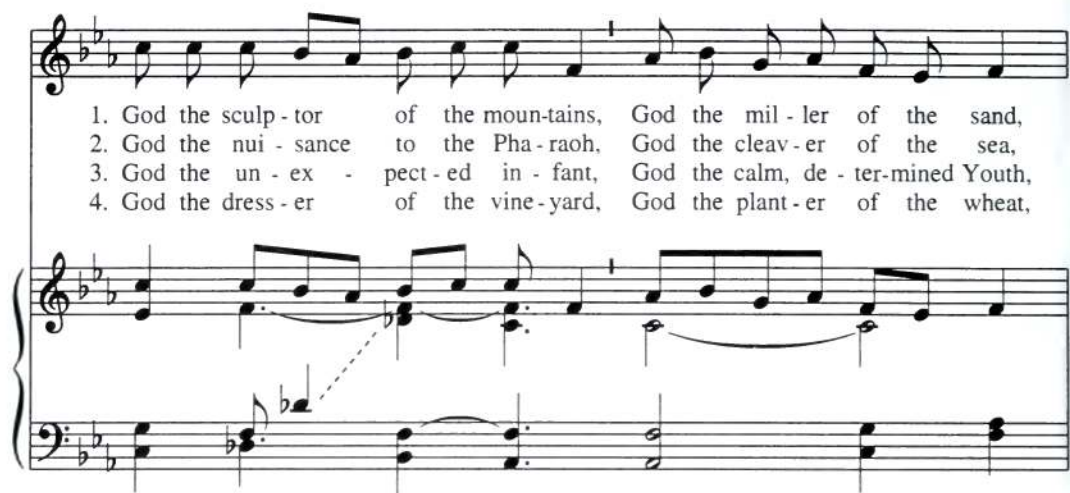
5. You, by Jesus' Cross and Passion, made in hope creation one.  
 Now we live by your forgiveness.  
 Rule in love as Love alone.  
 You are the Holy One.
6. Keep us ever in your presence; in your Love our love has grown.  
 Wash us, feed us, turn us, heal us,  
 rule our hearts through Love alone.  
 You are the Holy One.
- \* 7. God of all our new beginnings, seal with grace what we have done.  
 Bless our Bishop, bless *her* people.  
 Rule your church through Love alone.  
 You are the Holy One.
8. Lead us onward to your kingdom on the way your Love makes known.  
 God, our joy, our peace, our glory,  
 Holy Love you rule alone.  
 You are the Holy One.

1. God the sculp-tor of the moun-tains, God the mil-ler of the sand,
2. God the nui-sance to the Pha-raoh, God the cleav-er of the sea,
3. God the un-ex-pect-ed in-fant, God the calm, de-ter-mined youth,
4. God the dress-er of the vine-yard, God the plant-er of the wheat,

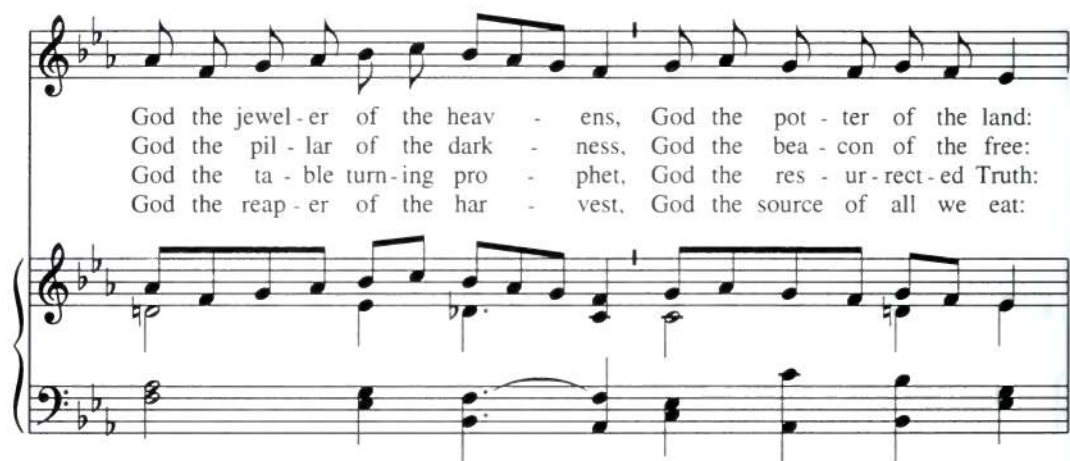
God the jewel-er of the heav-ens, God the pot-ter of the land:  
 God the pil-lar of the dark-ness, God the bea-con of the free:  
 God the ta-ble turn-ing pro-phet, God the res-ur-rect-ed Truth:  
 God the reap-er of the har-vest, God the source of all we eat:

you are womb of all cre - a - tion, we are form - less; shape us now.  
 you are gate of all de - liv' - rance, we are sight - less; lead us now.  
 you are pres-ent ev - ery mo - ment, we are search-ing; meet us now.  
 you are host at ev - ery ta - ble, we are hun - gry; feed us now.

## God the sculptor of the mountains



1. God the scul - tor of the moun - tains, God the mil - ler of the sand,  
 2. God the nui - sance to the Pha - raoh, God the cleav - er of the sea,  
 3. God the un - ex - pect - ed in - fant, God the calm, de - ter - mined Youth,  
 4. God the dress - er of the vine - yard, God the plant - er of the wheat,



God the jewel - er of the heav - ens, God the pot - ter of the land:  
 God the pil - lar of the dark - ness, God the bea - con of the free:  
 God the ta - ble turn - ing pro - phet, God the res - ur - rect - ed Truth:  
 God the reap - er of the har - vest, God the source of all we eat:



you are womb of all cre - a - tion, we are form - less; shape us now.  
 you are gate of all de - liv' - rance, we are sight - less; lead us now.  
 you are pres - ent ev - ery mo - ment, we are search - ing; meet us now.  
 you are host at ev - ery ta - ble, we are hun - gry; feed us now.

Words: John Thornburg (b. 1954); © 1994 John Thornburg

Music: *Urbs beata*, Sarum Plainsong, Mode II, Hymnal 1940 © 1941, 1943, 1961, 1981  
 Church Pension Fund



1. From the dawn - ing of cre - a - tion, God was pres - ent in the Word.  
 2. Light ap - peared in deep - est dark - ness. Night was end - ed, morn - ing dawned.  
 3. Hu - man eyes have seen God's glo - ry; hu - man hands have touched God's own.



And the Word was God e - ter - nal, source of all that came to be.  
 And that light is ev - er burn - ing, bright - ness nev - er o - ver - come.  
 In our like - ness here a - mong us, dwells the Word of God made flesh.



Je - sus is that Word e - ter - nal. Je - sus is the Word of life.  
 Je - sus is that Light e - ter - nal. Je - sus is the Word of life.  
 Je - sus is that Word in - car - nate. Je - sus is the Word of life.



Words: Delores Dufner, OSB (b. 1939); © 1988 Sisters of St. Benedict

Music: *Timeless Love*, Norman Warren (b. 1934); © 1973 Hope Publishing Co., Carol Stream, IL 60188.

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## The tree of life my soul hath seen

1. The tree of life my soul hath seen,      La - den with fruit, and  
 2. His beau - ty doth all things ex - cel:      By faith I know, but  
 3. For hap - pi - ness I long have sought,      And pleas - ure dear - ly  
 4. I'm wear - y with my for - mer toil,      Here I will sit and  
 5. This fruit doth make my soul to thrive,      It keeps my dy - ing

al - ways green:      The trees of na - ture fruit - less be Com - pared with  
 ne'er can tell the glo - ry which I now can see In Je - sus  
 I have bought:      I missed of all: but now I see 'Tis found in  
 rest a while:      Un - der the shad - ow I will be Of Je - sus  
 faith a - live:      Which makes my soul in haste to be With Je - sus

Christ the ap - ple tree.

Words: Anonymous, from a collection of Joshua Smith, New Hampshire, 1784

Music: *Apple Tree*, Daniel Pinkham (b. 1923)

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# So the day dawn for me

750

1. So the day dawn for me, so the day break,  
2. Be the day shine for me, be the day bright,

Christ watch - ing o - ver me, Christ as I wake.  
Christ my com - pan - ion be, Christ be my light. *to vs. 3*

3. Be the day dark to me, be the day drear,  
4. Be the day swift to me, be the day long,

Christ shall my com - fort be, Christ be my cheer.  
Christ my con - tent - ment be, Christ be my song. *to vs. 5*

5. So the day close for me, so the night fall,

Christ watch - ing o - ver me, Christ be my all.

Words: Timothy Dudley-Smith (b. 1926); © 1993 Hope Publishing Co., Carol Stream, IL 60188

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Music: *Wildridge and St. Charles, Queensborough Terrace*, David Ashley White (b.1944);

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64.64

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751

## Ev'ry time I feel the spirit

*Harmony*

Ev' - ry time I feel the spir - it, mov - ing

in my heart, I will pray. Ev - ry time I feel the

spir - it, mov - ing in my heart, I will pray.

**Fine**

*unison*

1. Up on the moun - tain my Lord spoke, out of his  
2. Jor - dan ri - ver chil - ly and cold, chills the

(7)

mouth came fire and smoke. All a - round me looked so  
 bod - y but not the soul. There ain't but one train runs this

*D.C.*

fine, asked my Lord if all was mine.  
 track, runs to heav - en and runs right back.

Words: Traditional  
 Music: Negro Spiritual

Irr.

## There's a sweet, sweet Spirit in this place 752

1. There's a sweet, sweet Spir - it in this place, \_\_\_\_\_ and I  
 (2. There are) bless - ings you can - not re - ceive \_\_\_\_\_ till you  
 (3. If you) say he saved you from your sin, \_\_\_\_\_ now you're

know that it's the Spir - it of the Lord. \_\_\_\_\_ There are  
 know him in his full - ness, and be - lieve. \_\_\_\_\_ You're the  
 weak, you're bound, and can - not en - ter in, \_\_\_\_\_ you can

sweet ex - pres - sions on each face, \_\_\_\_\_ and I  
 one to pro - fit when you say, \_\_\_\_\_ "I am  
 make it right if you will yield; \_\_\_\_\_ you'll en -

know they feel the pres - ence of the Lord, \_\_\_\_\_  
 going to walk with Je - sus all the way," \_\_\_\_\_  
 joy the Ho - ly Spir - it that we feel. \_\_\_\_\_

Sweet Ho - ly Spir - it, Sweet Heav - en - ly Dove,

Stay right here with us, fill-ing us with your love.

And for these bless-ings we lift our hearts in

praise; with - out a doubt we'll know that we have

1. 2. 3.

been re - vived when we shall leave this place. 2. There are  
3. If you place.

Words: Doris Akers (1922-1995)  
Music: Doris Akers (1922-1995)  
© 1962, renewed 1990 MANNA MUSIC, INC.

64.64

## 753 When from bondage we are summoned

1. When from bond - age we are sum-moned out of dark-ness in - to light,  
2. When our God names us a peo - ple, Je - sus leads us by the hand  
3. Through all stag - es of the jour - ney Christ is with us, night and day,  
4. We must not lose sight of Je - sus, who ac - cept - ed pain and loss,  
5. See the prize our God has prom-ised: end - less life with Christ our Lord.

1. we must go in hope and pat - ience, walk by faith and not by sight.  
2. through a lone - ly, bar - ren des - ert to a great and glo - rious land.  
3. with com - pas - sion for our weak - ness ev - 'ry step a - long the way.  
4. who, for joy of love un - meas - ured, dared em - brace the shame - ful cross.  
5. Now we fix our eyes on Je - sus, walk by faith in Je - sus' word.

Refrain

Let us throw off all that hin-ders; let us run the race to win!

Let us hast-en to our home-land and, re-joic-ing, en-ter in. \_\_\_\_\_

Words: Delores Dufner, OSB (b. 1939); © 1984, 1988, and 1996 Sisters of St. Benedict  
Music: *Grid*, Thomas Pavlechko (b. 1962); © 1995 Thomas Pavlechko

87.87 D

## When from bondage we are summoned 754

1. When from bon-dage  
2. When our God names  
3. Through all stag-es  
4. We must not lose  
5. See the prize our

we are sum - moned out of dark - ness in - to light, we must  
 us a peo - ple Je - sus leads us by the hand through a  
 of the jour - ney Christ is with us, night and day, with com -  
 sight of Je - sus, who ac - cept - ed pain and loss, who, for  
 God has prom - ised: end - less life with Christ our Lord. Now we

go in hope and pa - tience walk by faith and not by sight.  
 lone - ly, bar - ren de - sert to a great and glo - rious land. Let us  
 pas - sion for our weak - ness ev' - ry step a - long the way.  
 joy of love un - meas - ured, dared em - brace the shame - ful cross.  
 fix our eyes on Je - sus, walk by faith in Je - sus' word.

throw off all that hin - ders; let us run the race to win! Let us

1. - 4. | 5.

has-ten to our home-land and, re - joic - ing, en-ter in. in.

Words: Delores Dufner, OSB (b. 1939); © 1894, 1988, 1996 Sisters of St. Benedict.  
 Music: Haywood's Home, Carl Haywood (b. 1949), from *Tunes for Grace*; © 1997 Carl Haywood.  
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## The steadfast love of the Lord never ceases 755

The stead-fast love of the Lord nev-er ceas-es:

God's mer - cies nev - er come to an end;

they are new ev - ery morn - ing; your

*Last time to* ♩

faith - ful - ness O Lord is great.

You are all that I have: and there - fore I will wait for you.

You, O Lord, are good to those who wait for you: to all those who seek you.



It is good to wait in pa-tience for the sal-va-tion of the Lord. God's



mer-cies nev-er come to an end. The



**CODA**



great. ————— Your faith-ful-ness O Lord is great. —————



Words: © 1989 *A New Zealand Prayer Book* – He Karakia Mihihare O Aotearoa.  
Music: Carl Haywood (b. 1949), from *Tunes for Grace* © 1997 Carl Haywood.

## Lead me, guide me, along the way

Lead me, guide me, a - long the way,

For if you lead me, I can - not stray.

Lord, let me walk each day with Thee.

Lead me, Oh Lord, lead me.

Fine

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The piano part includes several triplet figures in both the right and left hands. The lyrics are: "Lead me, guide me, a - long the way, For if you lead me, I can - not stray. Lord, let me walk each day with Thee. Lead me, Oh Lord, lead me." The piece concludes with a "Fine" marking.

1. I am weak and I need thy strength and power to  
 2. Help me tread in the paths of right - eous - ness, be my  
 3. I am lost if you take your hand from me, I am

help me o - ver my weak - est hour; Help me  
 aid when sa - tan and sin op - press; I am  
 blind with - out thy light to see; Lord, just

through the dark - ness thy face to see,  
 put - ting all my trust in thee.  
 al - ways let me thy ser - vant be.

Lead me, Oh Lord, lead me. \_\_\_\_\_  
 Lead me, Oh Lord, lead me. \_\_\_\_\_  
 Lead me, Oh Lord, lead me. \_\_\_\_\_


D.C.

Words: Doris M. Akers (1922-1995)  
 Music: Doris M. Akers (1922-1995); arr. Richard Smallwood  
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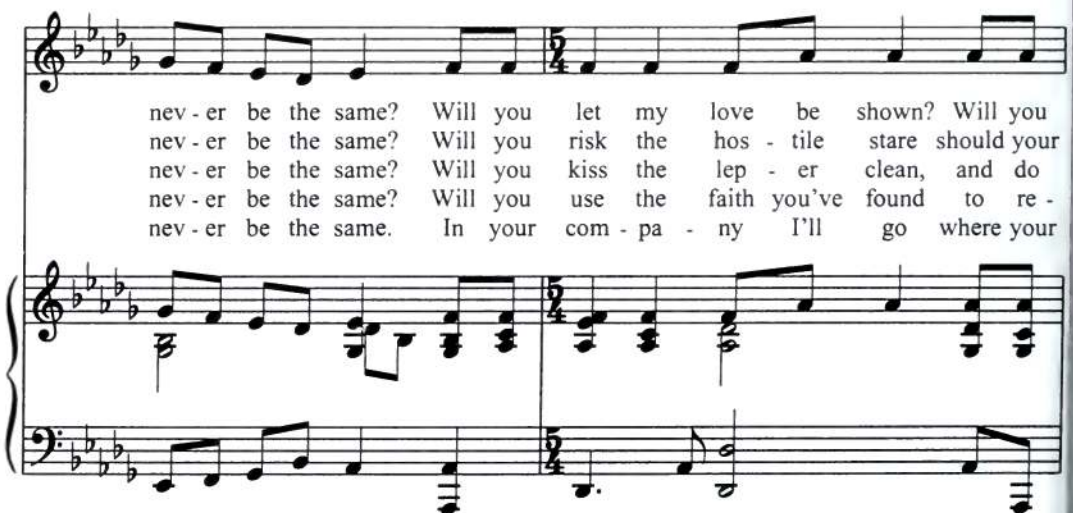
## Will you come and follow me



1. Will you come and fol - low me if  
 2. Will you leave your self be - hind if  
 3. Will you let the blind - ed see if  
 4. Will you love the "You" you hide if  
 5. Christ, your sum - mons ech - oes true when



I but call your name? Will you go where you don't know and  
 I but call your name? Will you care for cruel and kind and  
 I but call your name? Will you set the pris - 'ner free and  
 I but call your name? Will you quell the fear in - side and  
 you but call my name. Let me turn and fol - low you and



nev - er be the same? Will you let my love be shown? Will you  
 nev - er be the same? Will you risk the hos - tile stare should your  
 nev - er be the same? Will you kiss the lep - er clean, and do  
 nev - er be the same? Will you use the faith you've found to re -  
 nev - er be the same. In your com - pa - ny I'll go where your

let my Name be known? Will you let my life be grown in  
 life at - tract or scare? Will you let me an - swer prayer in  
 such as this un - seen? And ad - mit to what I mean in  
 shape the world a - round through my sight and touch and sound in  
 love and foot - steps show, thus I'll move and live and grow in

1. 2. 3. 4. | 5. (Final ending)

you and you in me?  
 you and you in me?  
 you and you in me?  
 you and you in me?

5. you and you in me.

Words: from the Iona Community; © 1989 GIA Publications  
 Music: *Mary Alexandra*, John L. Hooker (b. 1944); © 1996 John L. Hooker  
*You must contact GIA Publications, Inc. to reproduce these words.* 13.13.7.7.13

# Tú has venido a la orilla 758

*You have come down to the lakeshore*

1. Tú \_\_\_\_\_ has ve - ni - do a la o - ri - lla, \_\_\_\_\_ no has bus -  
 2. Tú \_\_\_\_\_ sa - bes bien lo que ten - go: \_\_\_\_\_ en mi  
 1. You \_\_\_\_\_ have come down to the lake - shore \_\_\_\_\_ seek - ing  
 2. You \_\_\_\_\_ know full well my pos - ses - sions. \_\_\_\_\_ Nei - ther

ca - do \_\_\_\_\_ ni a sa - bios, ni a ri - cos, \_\_\_\_\_ tan só - lo  
 bar - ca \_\_\_\_\_ no hay o - ro ni es - pa - das; \_\_\_\_\_ tan só - lo  
 nei - ther \_\_\_\_\_ the wise nor the weal - thy, \_\_\_\_\_ But on - ly  
 trea - sure \_\_\_\_\_ nor weap - ons for con - quest, \_\_\_\_\_ Just these my

*Estribillo  
(Refrain)*

quie - res \_\_\_\_\_ que yo te si - ga. \_\_\_\_\_ Je -  
 re - des \_\_\_\_\_ y mi tra - ba - jo. \_\_\_\_\_  
 ask - ing \_\_\_\_\_ for me to fol - low. \_\_\_\_\_ O  
 fish nets \_\_\_\_\_ and will for work - ing. \_\_\_\_\_

sús, \_\_\_\_\_ me has mi - ra - do a los o - jos; \_\_\_\_\_ son - ri -  
 Je - sus, \_\_\_\_\_ you have looked in - to my eyes; \_\_\_\_\_ kind - ly

en - do \_\_\_\_\_ has di - cho mi nom - bre; \_\_\_\_\_ en la a -  
 smil - ing, \_\_\_\_\_ you've called out my name. \_\_\_\_\_ On the

re - na he de - ja - do mi bar - ca; jun - to a  
 sand I have a - ban - doned my small boat; now with

ti bus - ca - ré o - tro mar.  
 you, I will seek oth - er seas.

3. Tú necesitas mis manos,  
 mi cansancio que a otros descansa,  
 amor que quiera seguir amando.  
*Estrillo*

3. You need my hands, my exhaustion,  
 working love for the rest of the weary  
 A love that's willing to go on loving.  
*Refrain*

4. Tú, Pescador de otros mares,  
 ansia eterna de almas que esperan.  
 Amigo bueno, que así me llamas.  
*Estrillo*

4. You who have fished other waters;  
 you, the longing of souls that  
 are yearning:  
 As loving Friend, you have come to call me.  
*Refrain*

Words: Cesáreo Gabarain, (1936-1991), alt., trans. Madeleine F. Marshall, alt.  
 Music: *Pescador*, Cesáreo Gabarain, (1936-1991), alt., harm. Skinner Chávez-Melo  
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Irr.

## With awe approach the mysteries

759

1. With awe ap - proach the mys - ter - ies and  
 2. With wis - dom teach, with cou - rage preach; like  
 3. Reach out to those dis - eased, a - lone, to  
 4. Fill tire - less - ly your call's de - mands, then

wres - tle with the Word like Ja - cob, bruised yet  
 Deb - orah, lead your flock in - side the cul - ture's  
 those con - fused, op - posed; and like a mo - ther,  
 rest, like Christ, a - part, re - freshed by God's re -

strange - ly blest. Ser - vant - hood is pain.  
 dan - ger zone. Ser - vant - hood is faith.  
 heal, for - give. Ser - vant - hood is grace.  
 new - ing strength. Ser - vant - hood is love.

Words: Jane Manton Marshall (b. 1924)

Music: *Helensong*, Jane Manton Marshall (b. 1924)

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86.85

## 760 O wheat whose crushing was for bread

1. O wheat, whose crush - ing was for bread, O  
 2. O fruit whose crush - ing was for wine, O  
 3. O life whose crush - ing was for love, O

bread whose break - ing is for life, O life, your seem - ing end is  
 wine whose flow - ing is for blood, O blood, your pour - ing out is  
 love whose spend - ing was to death, O death, your mourn - ing is our

seed, a seed for wheat, our bread and life.  
 life, our life in you, O fruit - ful vine.  
 joy, full joy and birth to last - ing life.

Words: Delores Dufner, OSB (b. 1939); © 1990 Sisters of St. Benedict  
 Music: *New Life*, Shirley W. McRae (b. 1933); © 1996 Shirley W. McRae

LM

# All who hunger gather gladly 761

1. All who hun - ger gath - er glad - ly; ho - ly man - na
2. All who hun - ger, nev - er stran - gers, seek - er, be a
3. All who hun - ger, sing to - geth - er, Je - sus Christ is

is our bread. Come from wil - der - ness and wan - d'ring.  
 wel - come guest. Come from rest - less - ness and roam - ing.  
 liv - ing bread. Come from lone - li - ness and long - ing.

Here in truth we will be fed. You that yearn for  
 Here, in joy we keep the feast. We that once were  
 Here, in peace, we have been fed. Blest are those who

days of full - ness, all a - round us is our food.  
 lost and scat - tered in com - mun - ion's love have stood.  
 from this ta - ble live their days in grat - i - tude.

Taste and see the grace e - ter - nal.  
 Taste and see the grace e - ter - nal.  
 Taste and see the grace e - ter - nal.

Taste and see that God is good.  
 Taste and see that God is good.  
 Taste and see that God is good.

Words: Sylvia G. Dunstan (1955-1993) © 1991, GIA Publications, Inc.

Music: *Holy Manna*, from *The Southern Harmony*, 1835

You must contact GIA Publications, Inc. to reproduce these words.

Harmony (the melody is in the tenor)

1. All who hun - ger gath - er glad - ly; ho - ly man - na  
2. All who hun - ger, nev - er stran - gers, seek - er, be a  
3. All who hun - ger, sing to - geth - er, Je - sus Christ is

is our bread. Come from wil - der - ness and wan - d'ring.  
wel - come guest. Come from rest - less - ness and roam - ing.  
liv - ing bread. Come from lone - li - ness and long - ing.

Here in truth we will be fed. You that yearn for  
Here, in joy we keep the feast. We that once were  
Here, in peace, we have been fed. Blest are those who

days of full - ness, all a - round us is our food.  
lost and scat - tered in com - mun - ion's love have stood.  
from this ta - ble live their days in grat - i - tude.

Taste and see the grace e - ter - nal. Taste and see that God is good.  
Taste and see the grace e - ter - nal. Taste and see that God is good.  
Taste and see the grace e - ter - nal. Taste and see that God is good.

Words: Sylvia G. Dunstan (1955-1993) © 1991, GIA Publications, Inc.

Music: *Holy Manna*, from *Columbian Harmony*, 1825

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*Descant after stanzas 3 & 4*

I am the bread of life, I am the bread of life.

*Antiphon*

I am the bread of life, I am the bread of life.

1. Who - ev - er comes to me shall nev - er hun - ger,
2. This is the liv - ing Bread which comes from heav - en,
3. None come to me un - less the Fa - ther draw them,
4. All they who eat my flesh and drink my blood

who ev - er trusts in me shall ne - ver thirst:  
 the bread which all may eat and ne - ver die:  
 and I will raise them up at the last day:  
 a - bide in me, and I a - bide in them:

Words: Jack Warren Burnam (b. 1946), based on John 6

Music: *Kusik* Jack Warren Burnam (b. 1946)

© 1978 Jack Warren Burnam


lrr.

763

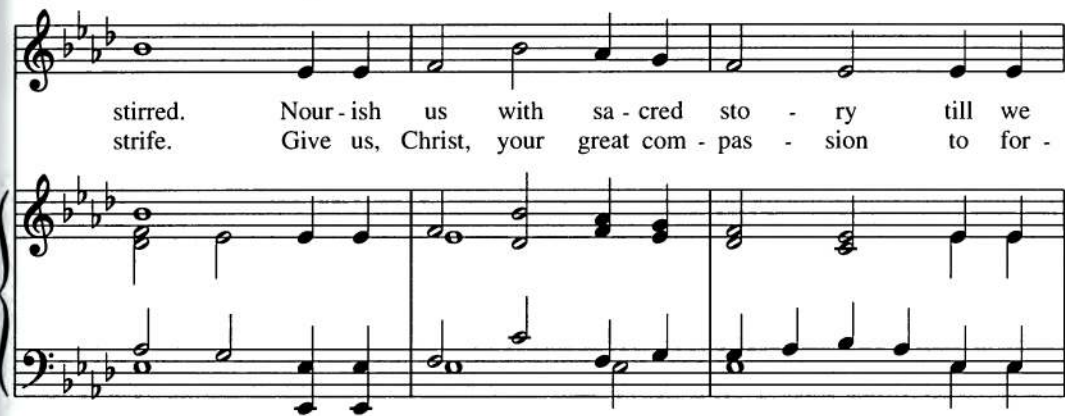
## As we gather at your table

1. As we gath - er at your  
 2. Turn our wor - ship in - to

Ta - ble, as we lis - ten to your Word, help us  
 wit - ness in the sac - ra - ment of life; send us




know, O God, your pres - ence; let our hearts and minds be  
forth to love and serve you, bring - ing peace where there is



stirred. Nour - ish us with sa - cred sto - ry till we  
strife. Give us, Christ, your great com - pas - sion to for -



claim it as our own; teach us through this ho - ly  
give as you for - gave; may we still be - hold your



ban - quet how to make Love's vic - t'ry known.  
im - age in the world you died to save. *to verse 3*

*Optional Descant*

3. Gra - cious Spi - rit, help us

3. Gra - cious Spi - rit, help us

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The vocal lines begin with a rest for two measures, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sum - mon oth - er guests to share that Feast where tri -

sum - mon oth - er guests to share that Feast where tri -

The second system continues the vocal and piano parts. The vocal staves have the lyrics "sum - mon oth - er guests to share that Feast where tri -". The piano accompaniment continues with similar harmonic patterns, featuring chords and melodic lines in both hands.

um - phant Love will wel - come those who had been last and

um - phant Love will wel - come those who had been last and

The third system concludes the vocal and piano parts. The vocal staves have the lyrics "um - phant Love will wel - come those who had been last and". The piano accompaniment continues with chords and melodic lines in both hands, ending the system.

least. There no more will en - vy blind us nor will

least. There no more will en - vy blind us nor will

(Ped.)

pride our peace des - troy, as we join with saints and

pride our peace des - troy, as we join with saints and

an - gels to re - peat the sound - ing joy.

an - gels to re - peat the sound - ing joy.

Words: Carl P. Daw, Jr. (b. 1944); © 1989 Hope Publishing Co., Carol Stream, IL 60188.  
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 Music: Raquel, Skinner Chávez-Melo (1944-1992); © 1989 Skinner Chávez-Melo  
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Taste and see. Taste and see the good - ness

of the Lord. O taste and see. Taste and

see the good - ness of the Lord, of the Lord. Fine

1. I will bless the Lord at all times.  
 2. Glo - ri - fy the Lord with me.  
 3. Wor - ship the Lord all you peo-ple.

His praise shall al - ways be on my  
 To - geth - er let us all praise his  
 You'll want for noth - ing if you

lips; \_\_\_\_\_ my soul shall  
 name. \_\_\_\_\_ I called the  
 ask. \_\_\_\_\_ Taste and

glo - ry in the Lord; \_\_\_\_\_ for  
 Lord and he an - swered me; \_\_\_\_\_ from  
 see that God is good; \_\_\_\_\_ in

he has been so good to me. \_\_\_\_\_  
 all my trou - bles he set me free. \_\_\_\_\_  
 him we need put all our trust. \_\_\_\_\_

*D.C.*

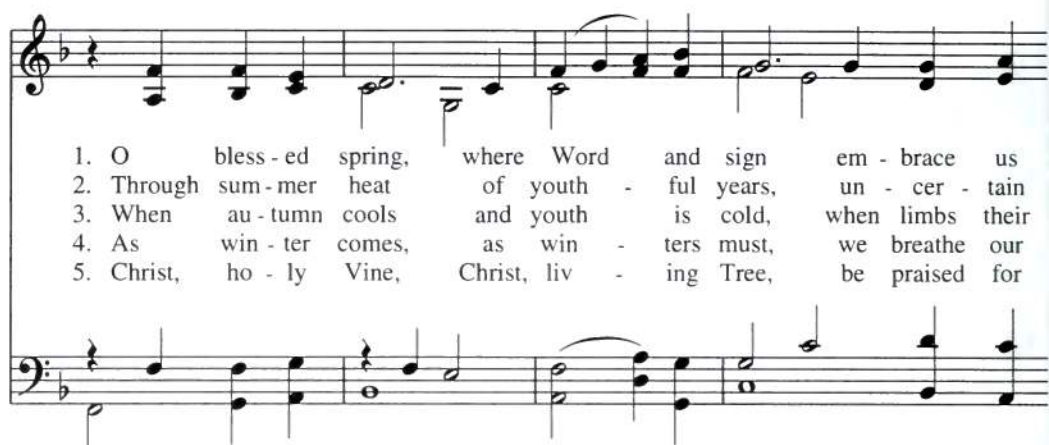
Words: James E. Moore, Jr., para. of Psalm 34

Music: James E. Moore, Jr.

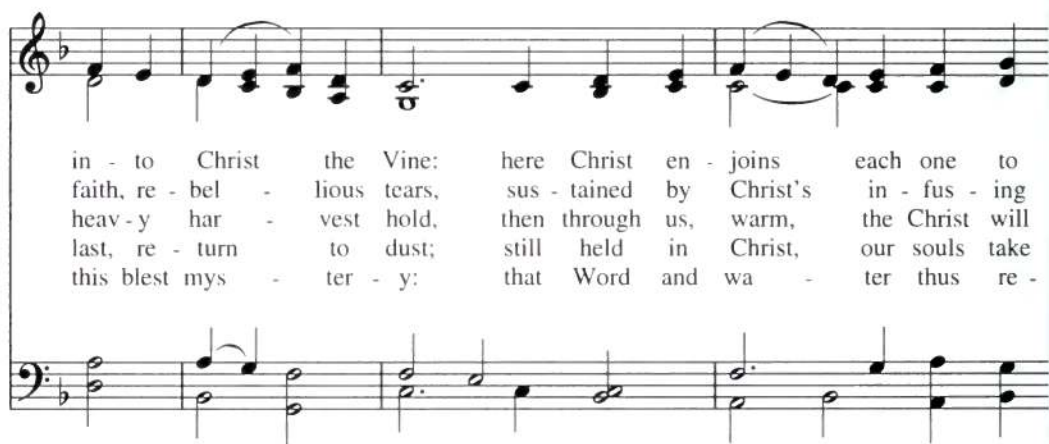
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Irr.



1. O bless - ed spring, where Word and sign em - brace us  
 2. Through sum - mer heat of youth - ful years, un - cer - tain  
 3. When au - tumn cools and youth is cold, when limbs their  
 4. As win - ter comes, as win - ters must, we breathe our  
 5. Christ, ho - ly Vine, Christ, liv - ing Tree, be praised for



in - to Christ the Vine: here Christ en - joins each one to  
 faith, re - bel - lious tears, sus - tained by Christ's in - fus - ing  
 heav - y har - vest hold, then through us, warm, the Christ will  
 last, re - turn to dust; still held in Christ, our souls take  
 this blest mys - ter - y: that Word and wa - ter thus re -



be a branch of this life - giv - ing Tree.  
 rain, the boughs will shout for joy \_\_\_\_\_ a - gain.  
 move with gifts of beau - ty, wis - dom, love.  
 wing and trust the prom - ise of \_\_\_\_\_ the spring.  
 vive and join us to your Tree \_\_\_\_\_ of Life.

# You're called by name, forever loved 766

1. You're called by name, for - ev - er loved, a -  
 2. Marked as Christ's own, signed by the cross where  
 3. Raised to new life, a life of grace, set  
 4. Sealed by the Spi - rit, Lord of life, sus -

dopt - ed as a child of God. Now one with us, the  
 Je - sus for our sins once died. With Je - sus bur - ied  
 free from sin, in Christ to grow; his res - ur - rec - tion  
 tained and strength - ened by his might. Joined to the church to

fam - i - ly of those who know and love the Lord.  
 in his death, called to con - fess Christ cru - ci - fied.  
 to pro - claim, his love in all of life to know.  
 share, with us, the in - her - i - tance of saints in light.

Refrain

S  
A

Lord, in your hands we place your own. Lord,

In your hands we place your own. Lord,

T  
B

Lord, in your hands we place your own. Lord,

in their lives make your love known.

Words: Rosalind Brown (b. 1953);

Music: Sara H., Kevin R. Hackett (b. 1956)

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767

## Baptized in water

1. Bap-tized in wa-ter, sealed by the Spi-rit, cleansed by the  
 2. Bap-tized in wa-ter, sealed by the Spi-rit, dead in the  
 3. Bap-tized in wa-ter, sealed by the Spi-rit, marked with the

blood of Christ our King: heirs of sal - va - tion,  
 tomb with Christ our King: one with his ris - ing,  
 sign of Christ our King: born of one Fa - ther,

trust - ing his prom - ise, faith - ful - ly now God's praise we sing.  
 freed and for - giv - en, thank - ful - ly now God's praise we sing.  
 we are his child - ren, joy - ful - ly now God's praise we sing.

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Music: Eugene W. Hancock (1929-1994); © 1992 Eugene W. Hancock  
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55.85.58

## I believe in God almighty

768

1. I be - lieve in God al - might - y, Au - thor of all things that  
 2. I be - lieve that Je - sus suf - fered, scourged and scorned and cru - ci -  
 3. I be - lieve in God's own Spir - it, bond - ing all the saints with -

be, Mak - er of the earth and heav - ens, Keep - er of the sky and  
 fied; tak - en from the cross, was bur - ied- True Life there had tru - ly  
 in one church, cath - o - lic and ho - ly, where for - give - ness frees from

sea. I be - lieve in God's Son, Je - sus, now for  
 died. I be - lieve that on the third day Christ was  
 sin; in the bod - y's res - ur - rec - tion, for the

us both Lord and Christ, of the Spir - it and of  
 raised up from the grave, then as - cend - ed to God's  
 break - ing of death's chain gives the life that's ev - er -

Mar - y born to bring a - bun - dant life.  
 right hand. He will come to judge and save.  
 last - ing. This the faith that I have claimed.

Words: Sylvia G. Dunstan (1955-1993); © 1991 GIA Publications, Inc.  
 Music: *Domhnach Trionoide*, Gaelic melody; © 1991 GIA Publications, Inc.  
 harm. Richard Proulx (b. 1937) © 1975 GIA Publications, Inc.  
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# I believe in God almighty

769



1. I be - lieve in God al - might - y, Au - thor of all  
2. I be - lieve that Je - sus suf - fered, scourged and scorned and  
3. I be - lieve in God's own Spir - it, bond - ing all the



things that be, Mak - er of the earth and heav - ens,  
cru - ci - fied; tak - en from the cross, was bur - ied -  
saints with - in one church, cath - o - lic and ho - ly,



Keep - er of the sky and sea. I be - lieve in  
True Life there had tru - ly died. I be - lieve that  
where for - give - ness frees from sin; in the bod - y's



God's Son, Je - sus, now for us both Lord and Christ of the Spir - it  
on the third day Christ was raised up from the grave, then as - cend - ed  
res - ur - rec - tion, for the break - ing of death's chain gives the life that's





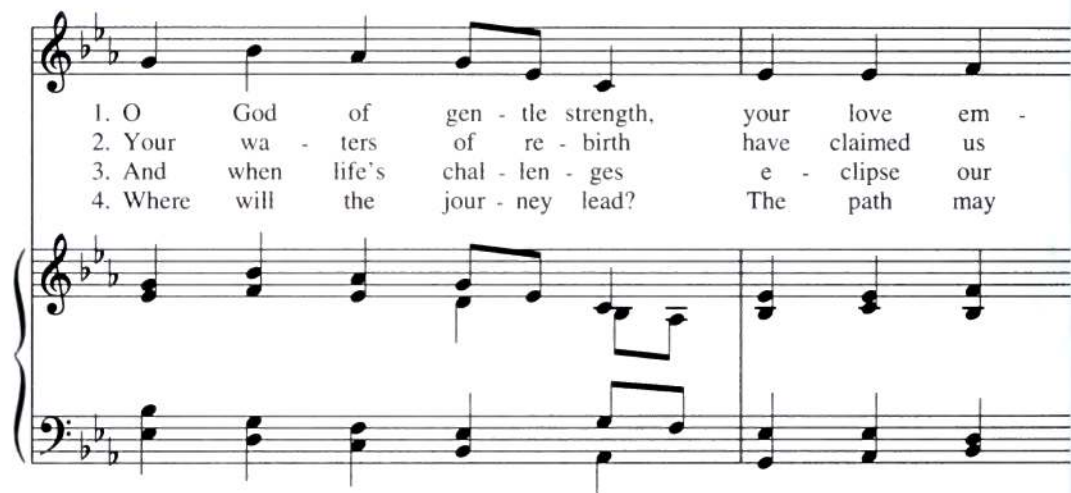
and of Mar - y born to bring a - bun - dant life.  
to God's right hand. He will come to judge and save.  
ev - er - last - ing. This the faith that I have claimed.

Words: Sylvia G. Dunstan (1955-1993); © 1991 GIA Publications, Inc.  
Music: *Arfon* (Major), Welsh hymn melody, harm. Carlton R. Young, alt.  
arr. © 1964 Abingdon Press  
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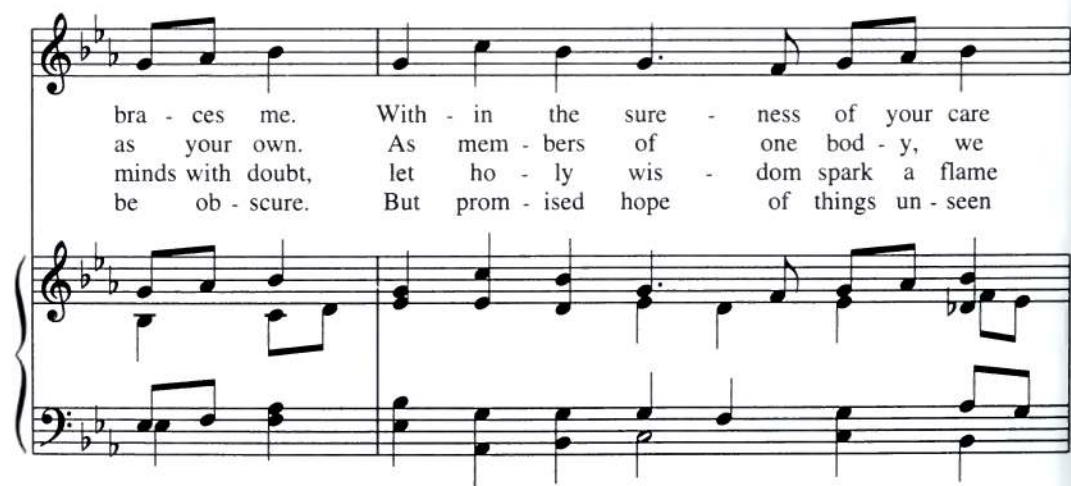
87.87.D

770

## O God of gentle strength



1. O God of gen - tle strength, your love em -  
2. Your wa - ters of re - birth have claimed us  
3. And when life's chal - len - ges e - clipse our  
4. Where will the jour - ney lead? The path may



bra - ces me. With - in the sure - ness of your care  
as your own. As mem - bers of one bod - y, we  
minds with doubt, let ho - ly wis - dom spark a flame  
be ob - scure. But prom - ised hope of things un - seen

1. 2. 3.

4.

my heart rests will - ing - ly.  
 shall nev - er be a - lone.  
 to drive the dark - ness out.  
 will keep our foot - ing sure.

1. 2. 3.

4.

Words: Patricia B. Clark (b. 1938); © Patricia B. Clark.

Music: *Shoshana*, Jane Manton Marshall (b. 1924); © 1994 by Hope Publishing Co., Carol Stream, IL 60188.

SM

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# O God of gentle strength

771

1. O God of gen - tle strength, your  
 2. Your wa - ters of re - birth have  
 3. And when life's chal - leng - es e -  
 4. Where will the jour - ney lead? The

love em - bra - ces me. With - in the sure - ness  
 claimed us as your own. As mem - bers of one  
 clipse our minds with doubt, let ho - ly wis - dom  
 path may be ob - scure. But prom - ised hope of

forth when God - filled hearts re - joice, to wak - en  
 dured through those God called to be a cho - sen  
 on: a sup - per's part - ing hymn, a psalm in -  
 live, for death has lost its sting, and with the

awe and grat - i - tude and give mute faith a  
 peo - ple bear - ing light for all the world to  
 toned on dy - ing lips when sun and hope grew  
 gift of life re - newed the heart will ev - er

1. 2. 3. | 4.  
 voice.  
 see.  
 dim. sing.

Words: Carl P. Daw Jr. (b. 1944); © 1996 Hope Publishing Co., Carol Stream, IL 60188.

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Music: *Alexandra*, John Karl Hirten © 1995 San Francisco Chapter, American Guild of Organists

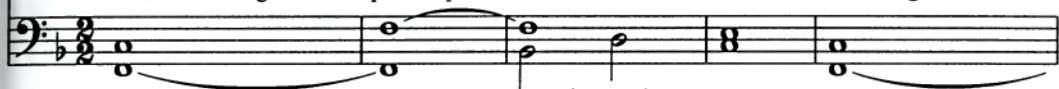
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# Peace among earth's peoples

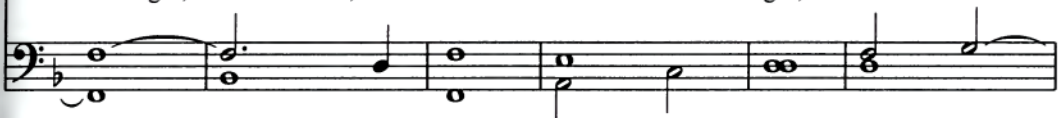
789



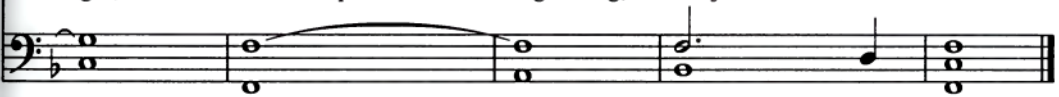
1. Peace a - mong earth's peo - ples — is like a star beam - ing just a -
2. Wars are caused by want - ing — what is not ours. Why must we keep
3. Cov - et - ous - ly plot - ting, — we do not pray, ask - ing our Pro -
4. From our war - ring sens - es — we seek re - lease; then all earth - ly
5. Peace a - mong earth's peo - ples — is like that star lead - ing to a



bove us, — so near, so far. Though out of grasp, we long to  
flaunt - ing — our law - less powers? We act in lust rath - er than  
vid - er — to light our way. Is it not greed rath - er than  
con - flicts — might al - so cease. Can we not share one com - mon  
man - ger, — so near, so far. Some saw the light; some were in



clasp it: peace a - mong earth's peo - ples, — so near, so far.  
trust that God who an - swers want - ing — will an - swer ours.  
need that tempts us in - to plot - ting — when we should pray?  
prayer with all of this earth's peo - ples — to know world peace?  
fright, but all for peace were long - ing, — just as we are.



Words: Margery Stomne Selden

Music: *Peace* Margery Stomne Selden © Margery Stomne Selden

10.10.9.10


# Put peace into each other's hands

790



1. Put peace in - to each oth - er's hands and like a trea - sure
2. Put peace in - to each oth - er's hands with lov - ing ex - pec -
3. Put peace in - to each oth - er's hands, like bread we break for
4. As at com - mu - nion, shape your hands in - to a wait - ing
5. Put Christ in - to each oth - er's hands, he is love's deep - est





hold it. Pro - tect it like a can - dle flame, with  
ta - tion; be gen - tle in your words and ways, in  
shar - ing; look peo - ple warm - ly in the eye; our  
cra - dle; the gift of Christ re - ceive, re - vere, u -  
meas - ure; in love make peace, give peace a chance and

1. 2. 3. 4. | 5.



ten - der - ness en - fold it. \_\_\_\_\_  
touch with God's cre - a - tion. \_\_\_\_\_  
life is meant for car - ing. \_\_\_\_\_  
ni - ted round the ta - ble. \_\_\_\_\_  
share it like a \_\_\_\_\_ treas - ure. \_\_\_\_\_

Words: Fred Kaan (b. 1929); © 1989 Hope Publishing Co., Carol Stream, IL 60188.

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Music: *Peta*, John L. Hooker (b. 1944); © 1989 John L. Hooker

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87.87

791

Peace before us





1. Peace be - fore us, peace be - hind us,  
 2. Love be - fore us, love be - hind us,  
 3. Light be - fore us, light be - hind us,  
 4. Christ be - fore us, Christ be - hind us,



peace un - der our feet. \_\_\_\_\_ Peace with - in us,  
 love un - der our feet. \_\_\_\_\_ Love with - in us,  
 light un - der our feet. \_\_\_\_\_ Light with - in us,  
 Christ un - der our feet. \_\_\_\_\_ Christ with - in us,



1. 2. 3. 4. 5.



peace o - ver us, let all a - round us be peace. \_\_\_\_\_  
 love o - ver us, let all a - round us be love. \_\_\_\_\_  
 light o - ver us, let all a - round us be light. \_\_\_\_\_  
 Christ o - ver us, let all a - round us be Christ. \_\_\_\_\_



6.

6. peace. \_\_\_\_\_ Let all a - round us be peace. \_\_\_\_\_

6. Let all a - round us be peace. \_\_\_\_\_

- 5. Alleluia, alleluia, alleluia.  
Alleluia, alleluia, alleluia.
- 6. Peace before us, peace behind us,  
peace under our feet.  
Peace within us, peace over us,  
let all around us be peace. *(three times)*

Words: David Haas (b. 1957), based on a Navaho prayer © 1987 GIA Publications, Inc.  
 Music: David Haas (b. 1957) © 1987, GIA Publications, Inc.

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1. Ho - ly God, you raise up proph-ets; praise and hon - or do we sing,  
2. Mo - ral con-science of his na - tion, re - con-cil - ing black and white,  
3. Teach - er of Christ - like non - vio - lence to the out-cast, poor and meek;  
4. Preach - er of Christ's love for neigh-bor, he won No-bel's prize for peace;



for your faith - ful, hum - ble ser - vant, Doc - tor Mar - tin Luth - er King.  
dreamed he of a just so - cie - ty, we must car - ry on his fight.  
great - er weap - on 'gainst op - pres - sion is to turn the o - ther cheek.  
peo - ples, beat your swords to plough-shares, wars 'twixt na-tions all shall cease.



### Refrain



Bless - ed Mar - tin, pas - tor, proph-et, you the moun-tain - top did see;



Bless - ed Mar - tin, ho - ly mar - tyr: pray that we may all be free.



5. Champion of oppressed humanity  
suff'ring throughout all the world;  
he offered pride and dignity  
let Christ's banner be unfurled!

### Refrain

6. So, when felled by sniper's bullet,  
under heavens overcast,  
he could cry, "Thank God Almighty,  
I am free, I'm free at last!"

### Refrain

# Here, O Lord, your servants gather

*Sekai no tomo to te o tsunagi*



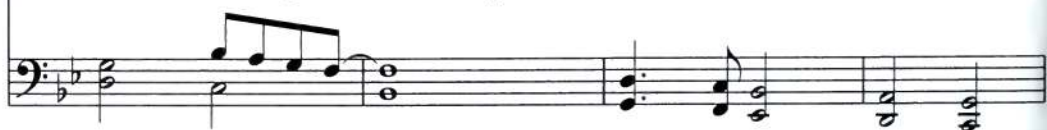
1. Here, O Lord, your ser - vants gath - er, hand we link with hand;  
*1. Se - ka - i no to - mo to te o tsu - na - gi,*  
 2. Man - y are the tongues we speak, scat - tered are the lands,  
 3. Na - ture's se - crets o - pen wide, chang - es nev - er cease.  
 4. Grant, O God, an age re - newed, filled with death - less love;



look - ing toward our Sav - ior's cross, joined in love we stand.  
*Jyu - ji - ka no mo - to ni ta - tsu wa - re - ra,*  
 yet our hearts are one in God, one in love's de - mands.  
 Where, oh where, can wea - ry souls find the source of peace?  
 help us as we work and pray, send us from a - bove



As we seek the realm of God, we u - nite to pray:  
*Ka - mi no mi - ku - ni o me a te to shi,*  
 E'en in dark - ness hope ap - pears, call - ing age and youth:  
 Un - to all those sore dis - tressed, torn by end - less strife:  
 truth and cour - age, faith and power, need - ed in our strife:



Je - sus, Sav - ior, guide our steps, for you are the Way.  
*Shu Ye - su no mi - chi o su - su - mi yu - kan.*  
 Je - sus, teach - er, dwell with us, for you are the Truth.  
 Je - sus, heal - er, bring your balm, for you are the Life.  
 Je - sus, Mas - ter, be our Way, be our Truth, our Life.

Words: Tokuo Yamaguchi (b. 20th c.); trans. Everett M. Stowe (b. 20th c.); © 1958 The United Methodist Publishing House; phonetic transcription from the Japanese by I-to Loh (b. 1936); © 1989 The United Methodist Publishing House

Music: Isao Koizumi (b. 1907); © 1958 by Isao Koizumi, Used by permission of JASRAC, License No. 971288-701. *You must contact JASRAC to reproduce this music.*

75.75D

## Muchos resplandores

### *Many are the light beams*

794

1. Mu - chos res-plan-do - res, só - lo u - na luz; es la  
 2. Mu - chas son las ra - mas, un ár - bol hay, y su  
*1. Man - y are the light - beams from the one light. Our one*  
*2. Man - y are the bran - ches of the one tree. Our one*

luz de Cris - to. Mu - chos res-plan-do - res,  
 tron - co es Cris - to. Mu - chos son los tron - cos,  
*light is Je - sus. Man - y are the light - beams*  
*tree is Je - sus. Man - y are the bran - ches*

só - lo u - na luz que nos ha - ce u - no. \_\_\_\_\_  
 un tron - co hay y en el so - mos u - no. \_\_\_\_\_  
*from the one light; we are one in Christ. \_\_\_\_\_*  
*of the one tree; we are one in Christ. \_\_\_\_\_*

3. Muchos son los dones, uno el amor:  
 el amor de Cristo.  
 Muchos son los dones, uno el amor  
 que nos hace uno.

3. *Many are the gifts giv'n, love is all one.  
 Love's the gift of Jesus.  
 Many are the gifts giv'n, love is all one;  
 we are one in Christ.*

4. Muchas las tareas, uno el sentir,  
 el sentir de Cristo.  
 Muchas las tareas, uno el sentir  
 que nos hace uno.

4. *Many ways to serve God, the spirit is one;  
 servant spirit of Jesus.  
 Many ways to serve God, the spirit is one;  
 we are one in Christ.*

5. Muchos son los miembros, un cuerpo hay,  
 ese cuerpo es Cristo.  
 Muchos son los miembros, un cuerpo hay  
 y en El somos uno.

5. *Many are the members, the body is one;  
 members all of Jesus.  
 Many are the members, the body is one;  
 we are one in Christ.*

Words: Anders Frostenson (b. 1905) © AF-Foundation Hymns and Song, Verbum Stockholm  
 tr. Pablo D. Sosa (b. 1933); tr. © Pablo D. Sosa

Music: *Tjänsterna*, Olle Widstrand, harm. © Olle Widstrand harm. Skinner Chávez Melo (1944-1992)  
 © harm. Skinner Chavez-Melo

lrr.

795

## Come now, O Prince of Peace

1. Come now, O Prince of Peace, make us one bod - y,  
 2. Come now, O God of love, make us one bod - y,  
 3. Come now and set us free, O God, our Sav - ior,  
 4. Come, Hope of U - ni - ty, make us one bod - y,

come, O Lord Je - sus, rec - on - cile your peo - ple.  
 come, O Lord Je - sus, rec - on - cile your peo - ple.  
 come, O Lord Je - sus, rec - on - cile all na - tions.  
 come, O Lord Je - sus, rec - on - cile all na - tions.

Words: Geonyong Lee; © 1991 Geonyong Lee, admin. GIA Publications, Inc.  
 para. Marion Pope, alt.

Music: *O-so-so*, Geonyong Lee; © 1991 Geonyong Lee, admin. GIA Publications, Inc.  
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65.65

# Unidos Together

796

U - ni - dos, u - ni - dos, en tu nom - bre u -  
 To - geth - er, to - geth - er, in your name, we

ni - dos. U - ni - dos, u - ni - dos, en tu nom - bre u -  
 gath - er. To - geth - er, to - geth - er, in your name, we

ni - dos. Pues en es - te mun - do paz ya - mor ten -  
 gath - er. Then we'll have in this world peace and love a -

dre - mos, Pues en es - te mun - do paz ya - mor ten -  
 round us. Then we'll have in this world peace and love a -

dre - mos. U - ni - dos, siem - pre u - ni - dos, to -  
*round us. To - geth - er we're u - nit - ed; we*

mán - do - nos las ma - nos i - re - mos por el  
*hold hands as we strug - gle; we walk in - to the*

mun - do can - tan - do al a - mor.  
*world sing - ing God's song of love.*

La glo - ria de Je - sus, al fin res - plan - de - ce -  
*The glo - ry of Je - sus will ev - er shine in splen -*

rá dor. Y el mun - do lle - na - rá de a - mor y de  
*The whole world will be joy - ful with love and*

1. paz. \_\_\_\_\_ paz, \_\_\_\_\_ de a - mor y de  
*peace. \_\_\_\_\_ peace \_\_\_\_\_ with love and*

2.

paz, \_\_\_\_\_ de a - mor y de paz. \_\_\_\_\_  
 peace, \_\_\_\_\_ with love and peace. \_\_\_\_\_

Words: Benjamin Villanueva, 1982; © 1983 Benjamin Villanueva;  
 tr. George Lockwood, 1983; © 1983 George Lockwood

Music: Unidos, Benjamin Villanueva, 1982; ©1983 Benjamin Villanueva; arr. Esther Frances, 1983, alt.

Irr.

# It's me, it's me, it's me, O Lord

797

It's me, it's me, O Lord, Stand - in' in the need of prayer; —  
 It's me,

— It's me, It's me, O Lord, Stand - in' in the need of prayer. — **Fine**  
 It's me,

1. Not my broth - er, not my sis - ter, but it's me, O Lord,
2. Not the preach - er, not the dea - con, but it's me, O Lord,
3. Not my fa - ther, not my moth - er, but its me, O Lord,
4. Not the stran - ger, not my neigh - bor, but it's me, O Lord,

stand - in' in the need of prayer, not my broth - er, not my sis - ter, but it's  
 stand - in' in the need of prayer, not the preach - er, not the dea - con, but it's  
 stand - in' in the need of prayer, not my fa - ther, not my moth - er, but its  
 stand - in' in the need of prayer, not the stran - ger, not my neigh - bor, but it's

me, O Lord, stand - in' in the need of prayer.  
 me, O Lord, stand - in' in the need of prayer.  
 me, O Lord, stand - in' in the need of prayer.  
 me, O Lord, stand - in' in the need of prayer.

D.C.

Words: Traditional

Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collection of Negro Spirituals*

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1r.

798

## Lord Jesus, think on me

1. Lord Je - sus, think on me, and purge a - way my sin; from  
 2. Lord Je - sus, think on me, with care and woe op - pressed; let  
 3. Lord Je - sus, think on me, nor let me go a - stray; through  
 4. Lord Je - sus, think on me, that, when the flood is past, I

earth - born pas - sions set me free, and make me pure with - in.  
 me thy lov - ing ser - vant be, and taste thy prom - ised rest.  
 dark - ness and per - plex - i - ty point thou the heav' - nly way.  
 may the eter - nal bright - ness see, and share thy joy at last.

Words: Synesius of Cyrene (375?414?); tr. Allen William Chatfield (1808-1896), alt.  
 Music: *Barnfield*, Joseph Barnby, (1838-1896); harm. Owen Burdick (b. 1954); harm.  
 © 1981 Owen Burdick

SM

## Abide with me: fast falls the eventide 799

1. A - bide with me: fast falls the e - ven - tide;
2. I need thy pre - sence ev - 'ry pass - ing hour;
3. I fear no foe, with thee at hand to bless;
4. Hold thou thy cross be - fore my clos - ing eyes;

the dark - ness deep - ens; Lord, with me a - bide:  
 what but thy grace can foil the tempt - er's power?  
 ills have no weight, and tears no bit - ter - ness.  
 shine through the gloom, and point me to the skies;

when oth - er help - ers fail and com - forts flee,  
 Who, like thy - self, my guide and stay can be?  
 Where is death's sting? Where, grave, thy vic - to - ry?  
 heaven's morn - ing breaks, and earth's vain sha - dows flee;

help of the help - less, O a - bide with me.  
 Through cloud and sun - shine, Lord, a - bide with me.  
 I tri - umph still, if thou a - bide with me.  
 in life, in death, O Lord, a - bide with me.

Words: Henry F. Lyte, (1793-1847)

Music: *Dorland Mountain*, Randall Giles (b. 1950);

© 1997 Randall Giles

10.10.10.10

800

## Precious Lord, take my hand

1. Pre - cious Lord, take my hand, lead me on, let me  
 2. When my way grows drear, pre - cious Lord, lin - ger  
 3. When the dark - ness ap - pears and the night draws

stand, I am tired, I am weak, I am worn; \_\_\_\_\_  
 near, when my life is al - most gone; \_\_\_\_\_  
 near, and the day is past and gone; \_\_\_\_\_

— through the storm, through the night, lead me on to the  
 — hear my cry, hear my call, hold my hand, lest I  
 — at the riv - er I stand, guide my feet, hold my

light, take my hand, pre-cious Lord, lead me on. \_\_\_\_\_  
 fall, take my hand, pre-cious Lord, lead me on. \_\_\_\_\_  
 hand, take my hand, pre-cious Lord, lead me on. \_\_\_\_\_

Words: Thomas A. Dorsey (1899-1993)

MUSIC: Thomas A. Dorsey; arr. Horace Clarence Boyer (b. 1935)

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111.

# God be with you till we meet again 801

*Unison*

*Harmony*

1. God be with you till we meet a - gain; by wise coun - sels
2. God be with you till we meet a - gain; 'neath bright wings pro -
3. God be with you till we meet a - gain; when life's pe - rils
4. God be with you till we meet a - gain; keep love's ban - ner

guide, up - hold you, with the sheep se - cure - ly fold you:  
 tect - ing hide you, dail - y man - na still pro - vide you:  
 thick con - found you, put strong arms un - fail - ing round you:  
 float - ing o'er you, smite death's threat - 'ning wave be - fore you:

Unison

God be with you till we meet a - gain.  
 God be with you till we meet a - gain.  
 God be with you till we meet a - gain.  
 God be with you till we meet a - gain.

Words: Jeremiah Eames Rankin (1828-1904), alt. John L. Hooker (b. 1944)

Music: *Randolph*, Ralph Vaughan Williams (1872-1958), alt.:

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98.89

802

## Cuando el pobre nada tiene

*When the poor one who has nothing*

1. Cuan-do el po - bre na - da tie - ne y aùn re - par - te, \_\_\_\_\_  
 2. Cuan - do al - guien su - fre y lo - gra su con - sue - lo, \_\_\_\_\_  
 1. *When a poor one who has noth - ing shares with strang - ers,* \_\_\_\_\_  
 2. *When at last all those who suf - fer find their com - fort,* \_\_\_\_\_

— cuan - do al - guien pa - sa sed ya - gua nos  
 — cuan - do es - pe - ra y no se can - sa de es - pe -  
 — *When the thirst - y wa - ter give un - to us*  
 — *When they hope though e - ven hope seems hope - less -*

da,  
 rar,  
 all,  
 ness,  
 cuan-do el dé - bil a su her - ma - no for - ta -  
 cuan-do a - ma - mos, aun-que el o - dio nos ro -  
*When the crip - pled in their weak - ness strength-en*  
*When we love though hate at times seems all a -*

*Estribillo (Refrain)*

le - ce, \_\_\_\_\_ } va Dios mis - mo en nues - tro  
 de - e, \_\_\_\_\_ }  
 oth - ers. \_\_\_\_\_ } Then we know that God still  
 round - us. \_\_\_\_\_ }

mis - mo ca - mi - nar. Va Dios  
 goes that road with us. Then we

mis - mo en nues - tro mis - mo ca - mi - nar. \_\_\_\_\_  
 know that God still goes that road with us. \_\_\_\_\_

3. Cuando crece la alegría y nos inunda,  
 cuando dicen nuestros labios la verdad,  
 cuando do a mamos el sentirde los sencillos, *Estribillo*

4. Cuando abunda el bien y llena los hogares,  
 cuando alguien donde hay guerra pone paz,  
 cuando "hermano" le llamamos al extraño, *Estribillo*

3. *When our joy fills up our cup to overflowing,  
 When our lips can speak no words other than true,  
 When we know that love for simple things is better. Refrain*

4. *When our homes are filled with goodness in abundance.  
 When we learn how to make peace instead of war.  
 When each stranger that we meet is called a neighbor. Refrain*

Words: J. A. Olivar and Miguel Manzano

Music: *El Camino*, © 1971 J. A. Olivar and Miguel Manzano and San Pablo Internacional - SSP.

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arr. Alvin Schutmaat

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12.11.12.11.11

## These three are the treasures

1. These three are the treasures to strive for and prize: be  
 2. If mer-cy's a-ban-doned by those who'd be brave. e-  
 3. Be gen-tle and you can af-ford to be bold, be  
 4. Through gen-tle-ness those who at-tack win the fight, and

gen-tle, live sim-ply and have the hum-il-it-y to shy from the  
 con-o-my squan-dered by those who'd be gen-er-ous, hu-mil-i-ty  
 fru-gal and so have e-nough to be lib-er-al, be hum-ble and  
 those who de-fend have their safe-ty in gen-tle-ness; this gen-tle-ness

strugg-le to put ones-self first, these are the pearls.  
 slight-ed by those who would lead, this is sure death.  
 thus be a lead-er of all, this is the way.  
 rests in the chil-dren of God, this is their sign.

Words: Colin Hodgetts

Music: *Song of Lau Tsu*, Colin Hodgetts © 1983 Stainer and Bell Ltd., All Rights Reserved. Used by permission of Hope Publishing Company, Carol Stream, IL 60188.

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11.13.11.4

Steal a-way, steal a-way, steal a-way to Je - sus!

Steal a-way, steal a-way home, I ain't got long to stay here!

- |                |                  |                       |                   |     |
|----------------|------------------|-----------------------|-------------------|-----|
| 1. My Lord     | he calls me,     | he calls me by        | the thun - der.   | The |
| 2. Green trees | are bend - ing,  | poor sin - ner stands | a - trem - bling, | the |
| 3. Tomb stones | are burst - ing, | poor sin - ner stands | a - trem - bling, | the |
| 4. My Lord     | he calls me,     | he calls me by        | the light - ning. | The |

trum-pet sounds with - in a my soul. I ain't got long to stay here.

Words: Traditional

Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collections of Negro Spirituals*.

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Irr.

## I want Jesus to walk with me

1. I want Je - sus \_\_\_\_\_ to walk with me (walk with me); I want  
 2. In my tri - als, \_\_\_\_\_ Lord, walk with me (walk with me); in my  
 3. In my sor - rows, \_\_\_\_\_ Lord, walk with me (walk with me); in my

Je - sus \_\_\_\_\_ to walk with me (walk with me); all a  
 tri - als, \_\_\_\_\_ Lord, walk with me (walk with me); when the  
 sor - rows, \_\_\_\_\_ Lord, walk with me (walk with me); when my

long my \_\_\_\_\_ pil - grim jour - ney, \_\_\_\_\_ Lord, I want  
 shades of \_\_\_\_\_ life are fall - ing, \_\_\_\_\_ Lord, I want  
 heart with - in is ach - ing, \_\_\_\_\_ Lord, I want

Je - sus \_\_\_\_\_ to walk with me (walk with me).  
 Je - sus \_\_\_\_\_ to walk with me (walk with me).  
 Je - sus \_\_\_\_\_ to walk with me (walk with me).

Words: Traditional

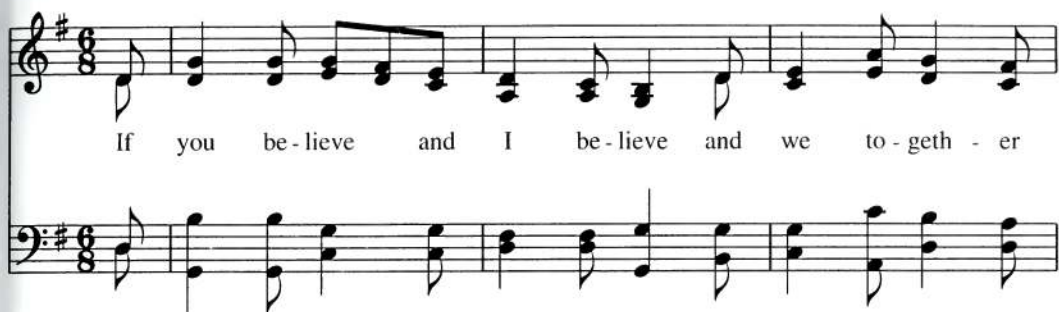
Music: Negro Spiritual; arr. Carl Haywood (b. 1949), from *The Haywood Collection of Negro Spirituals*.

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# If you believe and I believe

806



If you be - lieve and I be - lieve and we to - geth - er



pray, the Ho - ly Spir - it must come down and set God's peo - ple



free, and set God's peo - ple free, and set God's peo - ple



free; the Ho - ly Spir - it must come down and set God's peo - ple free.

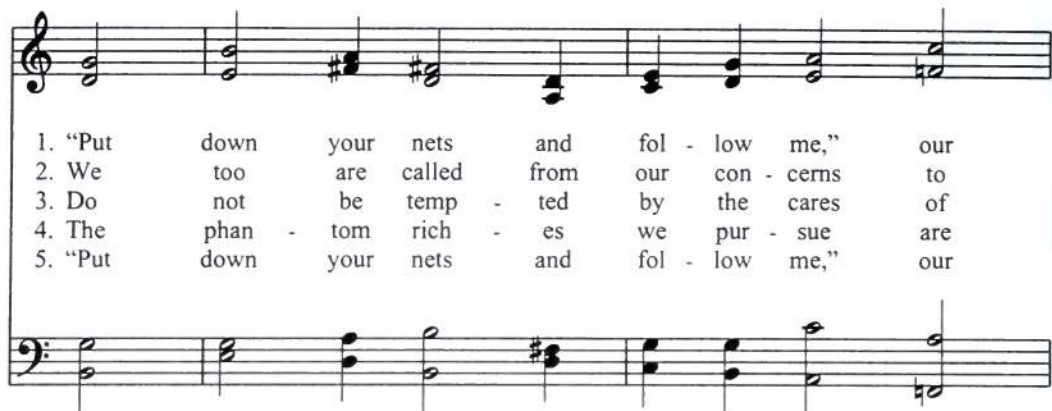
Words: Traditional, Zimbabwe; adap. from English source as taught by Tarasai, ed. and arr. by John Bell © 1990 Iona Community/Wild Goose Publications, admin. GIA Publications, Inc.

Music: Traditional, Zimbabwe; adap. from English source as taught by Tarasai, ed. and arr. by John Bell © 1990 Iona Community/Wild Goose Publications, admin. GIA Publications, Inc.

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86.86.66.86


## Put down your nets and follow me



1. "Put down your nets and fol - low me," our  
 2. We too are called from our con - cerns to  
 3. Do not be temp - ted by the cares of  
 4. The phan - tom rich - es we pur - sue are  
 5. "Put down your nets and fol - low me," our



1. Lord and Mas - ter said; and so they fol - lowed,  
 2. fol - low our Lord's way. By trust - ing him, the  
 3. long de - lud - ed dreams; temp - ta - tion's path is  
 4. nev - er ours to gain. They fade be - fore our  
 5. Lord and Mas - ter pleads; O may we fol - low



1. will - ing - ly, not know - ing where he led.  
 2. heart soon learns to cast off yes - ter - day.  
 3. wrought with snares and ne - ver as it seems.  
 4. eyes like dew af - ter a morn - ing rain.  
 5. faith - ful - ly, well know - ing where he leads.

# Thuma mina

## Send me, Lord

808

Thuma mina, Thuma mi-na, Thuma mi-na, Thuma mi-na, Thu-ma  
Je-sus, send me Je-sus, send me

The score consists of a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

1. - 3. Send me Lord, 4.

mi-na So-man-dla.  
Je-sus, send me Lord. Send me Lord.

This section contains two musical systems. The first system is for the first three verses, with the vocal line starting on 'mi-na' and the piano accompaniment providing accompaniment. The second system is for the fourth verse, starting on 'Send me Lord'. The piano accompaniment includes a fermata over the final chord.

### Additional verses

3. *Call:* Lead me, Lord. *Response:* Lead me, Jesus.  
4. *Call:* Fill me, Lord. *Response:* Fill me, Jesus.

Words: South African

Music: *Thuma mina*, South African © 1984 Utryck, admin. Walton Music Corporation

Irr.

# We adore you

809

We a-dore you..

The score is in 2/2 time and has a key signature of two flats (Bb, Eb). It features a vocal line and a piano accompaniment. The vocal line starts with a rest and then sings 'We a-dore you..'. The piano accompaniment consists of chords and moving lines in both hands.

— Lord we love you, — and we've come to rev-erence your

This system contains the first three staves of music. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat). The lyrics are: "— Lord we love you, — and we've come to rev-erence your". The middle staff is a bass line, and the bottom two staves are a piano accompaniment. The music is in a 4/4 time signature and consists of 12 measures.

ho - ly name. — You are King of kings, — You are Lord of lords, —

This system contains the next three staves of music. The top staff is a vocal line with the lyrics: "ho - ly name. — You are King of kings, — You are Lord of lords, —". The middle staff is a bass line, and the bottom two staves are a piano accompaniment. The music continues in the same key and time signature, consisting of 12 measures.

— and we've come to wor-ship you with hearts of joy. —

This system contains the final three staves of music. The top staff is a vocal line with the lyrics: "— and we've come to wor-ship you with hearts of joy. —". The middle staff is a bass line, and the bottom two staves are a piano accompaniment. The music concludes in the same key and time signature, consisting of 12 measures.

*softer*

Al - le - lu - ia, — Al - le - lu -

*louder*

ia. Al - le - lu -

ia, — Al - le - lu -

ia. Al - le - lu -

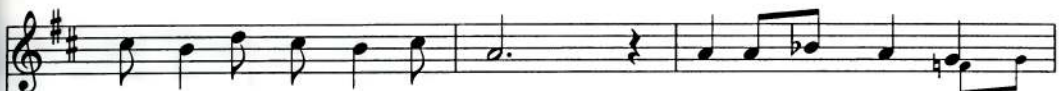
- ia, Al - le - lu - ia.

Words and Music: Ruby Mann Pool (b. 1946)  
 © Ruby Mann Pool

810

## You who dwell in the shelter of the Lord

1. You who dwell in the shel - ter of the Lord, who a -  
 2. Snares of the fowl - er will nev - er cap - ture you, and  
 3. For to the an - gels God's giv - en a com - mand to



bide in his sha - dow for life,  
fam - ine will bring you no fear;  
guard you in all of your ways;

say to the Lord: "My  
un - der God's wings your  
up - on their hands they will



ref - uge, my rock in whom I trust!"  
ref - uge with faith - ful - ness your shield.  
bear you up, lest you dash your foot a - gainst a stone.



*Refrain*



"And I will raise you up on ea - gle's wings,



bear you on the breath of dawn, make you to shine like the

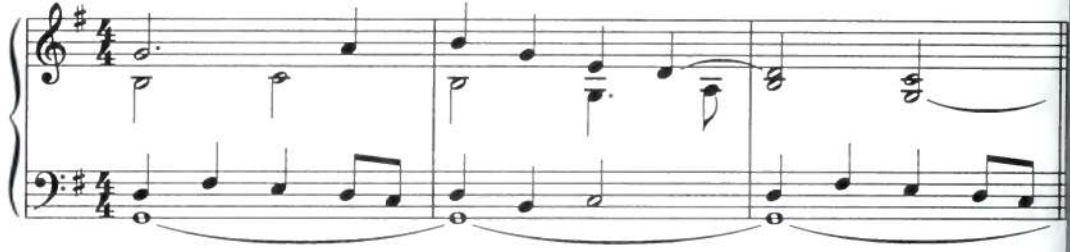




sun, and hold you in the palm of my hand."

Words and Music: Michael Joncas (b. 1951)  
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# 811 You shall cross the barren desert



*Verse 1*

1. You shall cross the bar-ren des-ert, but you

shall not die of thirst. You shall wan-der far in

safe-ty though you do not know the way. You shall

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note 'safe-ty', followed by a quarter rest, then eighth notes 'though you do not', a quarter note 'know', a quarter note 'the way.', a quarter note 'You shall', a quarter rest, and eighth notes 'speak your words'.

speak your words in for-eign lands and all will un-der-stand.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'speak', a quarter note 'your words', a quarter note 'in for-eign', a quarter note 'lands and', a quarter note 'all will un-der-stand.', a quarter note 'un-der-stand.', and a quarter rest. The piano accompaniment provides harmonic support with chords and moving lines.

You shall see the face of God and live. \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'You shall see', a quarter note 'the face of God', a quarter note 'and live.', a quarter note 'live.', a quarter rest, and a quarter note '\_\_\_\_\_'. The piano accompaniment continues with harmonic accompaniment.

*Refrain*  
Be not a - fraid. I go be - fore you al-ways.

The Refrain section begins with a vocal line and piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line starts with a quarter note 'Be not', a quarter note 'a - fraid.', a quarter note 'I go', a quarter note 'be - fore you', a quarter note 'al-ways.', and a quarter rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Come, fol-low me, and I will give you

rest. *Verse 2*  
2. If you

pass through rag-ing wa-ters in the sea, you shall not

drown, If you walk a-mid the burn-ing flames, you shall not be

harm-ed. If you stand be-fore the pow'r of hell and

death is at your side, know that I am with you through it

*To refrain Verse 3*

all. 3. Bless-ed are your poor, for the

*To refrain*

*rit.*

king-dom shall be theirs. Blest are you that

weep and mourn, for one day you shall laugh. And if

wick-ed men in - sult and hate you all be - cause of me,

bless - ed, bless - ed are you!

*Final Refrain*

Be not a - fraid. I go be - fore you al - ways.

Come fol - low me. and I will give you

rest.

This musical score is for the hymn 'Come follow me'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'Come fol - low me. and I will give you' and includes a 'rest.' section. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Words and Music: Bob Dufford, SJ

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# I, the Lord of sea and sky

812

*Unison*

1. I, the Lord of sea and sky, I have heard my  
 2. I, the Lord of snow and rain, I have borne my  
 3. I, the Lord of wind and flame, I will tend the

This musical score is for the hymn 'I, the Lord of sea and sky'. It is written for unison voices and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes three verses of lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

peo - ple cry. All who dwell in deep - est sin My hand will  
 peo - ple's pain. I have wept for love of them, They turn a -  
 poor and lame. I will set a feast for them, My hand will

save. I who made the stars of night,  
 way. I will break their hearts of stone,  
 save. Fin - est bread I will pro - vide

I will make their dark - ness bright. Who will bear my  
 Give them hearts for love a - lone. I will speak my  
 Till their hearts be sat - is - fied. I will give my

light to them? Whom shall I send? \_\_\_\_\_  
 word to them. Whom shall I send? \_\_\_\_\_  
 life to them. Whom shall I send? \_\_\_\_\_

Refrain

Here I am, Lord. \_\_\_\_\_ Is it I, Lord? \_\_\_\_\_ I have

heard you call-ing in the night. \_\_\_\_\_ I will go, Lord, \_\_\_\_\_

\_\_\_\_\_ if you lead me, \_\_\_\_\_ I will hold your peo - ple in my

heart. \_\_\_\_\_ heart. \_\_\_\_\_

Words: Daniel L. Schutte

Music: Daniel L. Schutte

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Way way way way way way way way way  
 Lord, have mer - cy. Lord have mer -  
 Al - le - lu - ia. Al - le - lu -  
 Ho - ly Spi - rit, come. Ho - ly Spi - rit.  
 Let us bless the Lord. Let us bless the



way way way way.  
 cy. Lord, have mer - cy.  
 ia. Al - le - lu - ia.  
 come. make our hearts your home.  
 Lord. Thanks be to God.

Words and Music: Traditional Ojibway lullaby from *Chippewa Music* by Frances Densmore (1867-1957)  
 Each alternative text is sung independently and repeated numerous times.

Je - sus Christ, Son of God, make your - self known through me.

Words and Music: Kevin R. Hackett (b. 1956)

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*The Congregation monotonies on F throughout*

Cantor	Choir (cantor)	The Congregation monotonies on F throughout
Je - sus	said:	The first commandment is this:
		Hear, O Israel,

The Lord our God is the on - ly Lord. Love the Lord your God with all your heart,

with all your soul, with all your mind, and with all your strength.

*Choir (cantor) All*

The second is this: Love your neighbor as your - self.

There is no other com - mand - ment greater than these."

Setting: *Audi, Israel* Charles Rus (b. 1960)  
©1990 Charles Rus

## Christ is risen from the dead

816

*(three times)*

Christ is ri - sen from the dead, tram - pling down death by death,  
and on those in the tombs be - stow - ing life.

Setting: Znamenny chant; harm. Boris Ledkovsky (1894-1975)  
© St. Vladimir Seminary Press

817

## Christ is risen from the dead

*(three times)*

Christ is ri - sen from the dead, tramp - ling down death by death and on  
 those in the tombs be - stow - ing life, be - stow - ing life!

The musical score is written in G major and 4/4 time. It consists of two systems of staves. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are placed below the treble clef staff.

Setting: Early American, adapt. Richard Fabian (b. 1942)

818

Sh'ma Yisrael  
*Hear, O Israel*

Sh'ma Yis - ra - el, A - do - nai El - o - hei - nu, A - do -  
 nai e - chod. Ba - ruch shem ch' - vod, ch' -  
 vod mal - chu - to I' - o - lam va - ed.

The musical score is written in B-flat major and 3/4 time. It consists of three systems of staves. Each system has a treble clef staff with a key signature of two flats (B-flat and E-flat) and a bass clef staff with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are placed below the treble clef staff.

*Hear, O Israel: The Lord our God, the Lord is One.  
 Praised be his name whose glorious kingdom is forever and ever.*

Setting: Traditional Hebrew

1. Guide my feet Lord, while I run this race.  
 2. Hold my hand Lord, while I run this race.  
 3. Stand by me Lord, while I run this race.

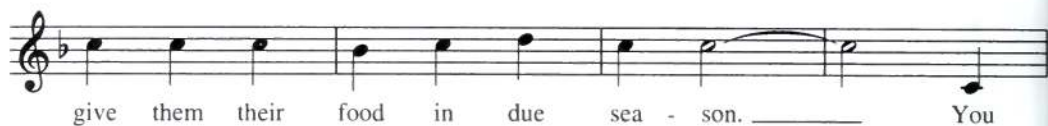
Guide my feet Lord, while I run this race.  
 Hold my hand Lord, while I run this race.  
 Stand by me Lord, while I run this race.

Guide my feet Lord, while I run this race, 'cause I  
 Hold my hand Lord, while I run this race, 'cause I  
 Stand by me Lord, while I run this race, 'cause I

don't want to run this race in vain. \_\_\_\_\_  
 don't want to run this race in vain. \_\_\_\_\_  
 don't want to run this race in vain. \_\_\_\_\_

820

## The eyes of all wait upon you



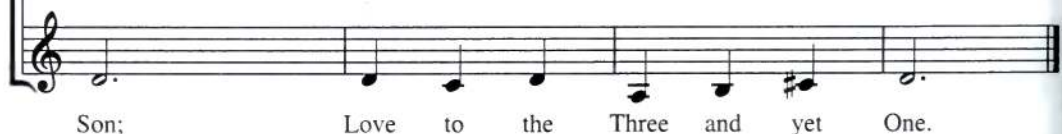
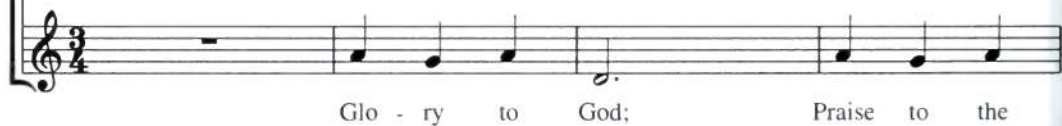
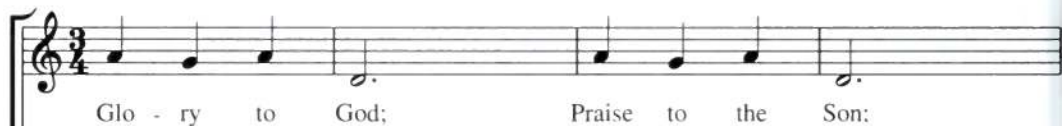
Words: Ps. 145:16-17 (BCP)

Music: *Bayou*, Carol Doran (b. 1936)

© 1996 Carol Doran

821

## Glory to God

Setting: John L. Bell and the Wild Goose Worship Group from *Come All You People*

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Through north and south and east and west May God's im-mor-tal name be

blesSED: Al - le - lu - ia, al - le - lu - ia! Till

ev - 'ry - where be - neath the sun, God's reign be - gins; God's will is

done: Al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia!

Words: from *Songs of Praise*, alt.

Music: *Lasst uns erfreuen*, melody from *Auserlesene Catholische Geistliche Kirchengeseng*, 1623;

Adapt. and harm. Ralph Vaughan Williams (1872-1958) alt.

© Oxford University Press

823

## Benedictus benedicat

Be - ne - dic - tus be - ne di - cat, per Je - sum Chris - tum  
De - o gra - tias, De - o gra - tias, per Je - sum Chris - tum

Dom - i - num no - strum. A - men.

The musical score is written in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system continues the piano accompaniment. The lyrics are placed below the vocal line.

Translation:

1. *May the Blessed One bless,  
through Jesus Christ our Lord. Amen.*
2. *Thanks be to God,  
through Jesus Christ our Lord. Amen.*

Setting: Miles Farrow

824

## God grant them many years!

Spoken: To (name), O Lord, grant long life and peace and protection and many years!

God grant *them* ma - ny years! God grant *them* ma - ny years!

God grant *them* ma - ny years!

The musical score is written in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system continues the piano accompaniment. The lyrics are placed below the vocal line.

Setting: Traditional Russian

# Bless the Lord my soul

825

Bless the Lord my soul and bless God's ho - ly name.

Bless the Lord my soul, Who leads me in - to life.

Words: Psalm 103

Music: Jacques Berthier (1923-1994)

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# Stay with me

826

## Noho pū

Stay with me, re - main here with me, watch and  
No - ho pū, no - ho mai me ia'u, ki - a'i a

pray watch and pray.  
pu - le, kiai a pule.

Words: Matthew 26, tr. Malcolm Naea Chun (b. 1954) © Malcolm Naea Chun

Music: Jacques Berthier (1923-1994)

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827

## O Lord hear my pray'r

O Lord hear my pray'r, O Lord hear my pray'r.

When I call, an - swer me. O Lord hear my pray'r. O

Lord hear my pray'r, Come and lis - ten to me. O

*Fine*

Words: Psalm 102

Music: Jacques Berthier (1923-1994)

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828

## Beati

Melody

Be - a - ti in do - mo Do - mi - ni Be -

Choral Accompaniment

Be - a - ti. Be - a

ti. Be - a - ti. Be -

Keyboard

Translation: Happy are they  
who dwell in the house of God.

Words: Matthew 5  
 Music: Jacques Berthier (1923-1994)  
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# Laudate Dominum

829

Lau - da - te Do - mi - num, Lau - da - te Do - mi - num om - nes

gen - tes, Al - le - lu - ia. Al - le - lu - ia. D.C.

Translation: Praise the Lord, all you peoples.

Words: Psalm 117  
 Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.  
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# Laudate omnes gentes

*E nā lāhuikanaka*

Lau - da - te om - nes gen - tes, lau - da - te Do - mi - num. Lau -  
*E nā lā - hui - ka - na - ka ho - o - na - ni i ka Haku!* *E*

*Fine*

da - te om - nes gen - tes, lau - da - te Do - mi - num! Lau -  
*nā lā - hui - ka - na - ka ho - o - na ni i ka Haku!* *E*

Words: adapt. from the psalms, tr. Malcolm Naea Chun (b. 1954) © Malcolm Naea Chun  
 Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.  
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# Ubi caritas

*Aia nō e loa'a*

*Descant*

U - bi ca - ri - tas et a - mor  
*Ai - a nō e loa'a ke a - lo - ha*

**A**

U - bi ca - ri - tas et a - mor,  
*Ai - a nō e loa'a ke a - lo - ha*

u - bi ca - ri - tas, De - us i - bi est.  
 Ai - a nō e loa'a ke A - kua nō.

**B**

u - bi ca - ri - tas De - us i - bi est.  
 Ai - a nō e loa'a ke A - kua nō.

*Translation: Where true charity and love abide, God is there.*

Words: Latin, 8th c., tr. Malcolm Naea Chun (b. 1954) © Malcolm Naea Chun

Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.

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## Veni Sancte Spiritus

832

Ve - ni San - cte Spi - ri - tus.

*Cantor*

1. Come, Ho - ly Spir - it, from heav - en shine forth  
 with your glo - rious light. Ve - ni San - cte Spi - ri - tus.

2. Come from the four winds, O Spir - it, come breath of God; dis -  
 perse the shad - ows ov - er us, re - new and strength - en your  
 peo - ple. Ve - ni San - cte Spi - ri - tus.

*Translation: Come, Holy Spirit.*

Words: Pentecost Sequence; Taizé Community, 1978

Music: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.

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# The Lord's Prayer

(paraphrase)

*Ostinato* A

Our Fa - ther in hea - ven, hal-low'd be your Name.

*Cantor* A

Your king-dom come, your will be done, in earth as it is in

A

hea - ven. Give us to - day our dai - ly bread. And for -

A

give our sins as we for-give o - thers. Save us from the time of

A

tri - al, and de - li-ver us from e - vil. For yours is the

A

king - dom, the po - wer and the glo - ry are yours for e - ver. A - men.

# Pater Noster

## Our Father

834

*Melody* *Fine*

Pa - ter nos - ter qui es in coe - lis Pa - ter

*Choral Accompaniment* *Fine*

*Cantor* ① ②

Pa - ter nos - ter qui es in coe - lis Pa - ter nos - ter qui es in

③ *ad lib.* - - - - -

coe - lis Pa - ter nos - ter qui es in coe - lis qui es in

④ ⑤

coe - lis, qui es in coe - lis Pa - ter nos - ter qui es in

⑥ ⑦

coe - lis. A - men, a - men, a - men!

Setting: Jacques Berthier (1923-1994)

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## **Service Music**



# Lord, have mercy

835

## Kyrie

Lord, have mer - cy. Christ, have  
mer - cy. Lord, have mer - cy.

This musical score is for a Kyrie setting. It features a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line consists of two phrases: "Lord, have mer - cy. Christ, have" and "mer - cy. Lord, have mer - cy." The piano accompaniment includes a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

Setting: Don Pearson (b. 1959)  
© 1995 Don Pearson

# Lord, have mercy

836

## Kyrie

Lord, have mer - cy. Lord, have mer - cy.

This musical score is for a Kyrie setting. It features a vocal line and piano accompaniment. The key signature is natural (C major), and the time signature is 4/4. The vocal line consists of two phrases: "Lord, have mer - cy. Lord, have mer - cy." The piano accompaniment includes a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

Lord, have mer - cy. Christ, have  
 mer - cy. Christ, have mer - cy. Christ, have  
 mer - cy. Lord, have mer - cy. Lord, have  
 mer - cy. Lord, have mer - cy.

# Kyrie eleison

837

Musical score for 'Kyrie eleison' in 2/2 time, featuring a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a half note 'Ky', a quarter note 'ri', a quarter note 'e', a quarter note 'lei', and a half note 'son'. The piano accompaniment consists of a bass line with a half note 'Ky', a quarter note 'ri', a quarter note 'e', a quarter note 'lei', and a half note 'son'. The second system features a vocal line with a quarter rest, followed by a half note 'Chris', a quarter note 'te', a quarter note 'e', a quarter note 'lei', and a half note 'son'. This is followed by a quarter rest, a half note 'Ky', a quarter note 'ri', a quarter note 'e', a quarter note 'lei', and a half note 'son'. The piano accompaniment continues with a bass line of chords and moving lines.

Ky - ri - e e - lei - son.

Chris - te e - lei - son. Ky - ri - e e - lei - son.

Setting: Kevin R. Hackett (b. 1956), from *Hymn Tunes Mass*; based on *Herzliebster Jesu*, Johan Cruger (1598–1662), alt.  
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# Lord, have mercy

838

## Kyrie

Musical score for 'Lord, have mercy' in 2/2 time, featuring a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a half note 'Lord,', a quarter note 'have', a quarter note 'mer', and a half note 'cy.'. The piano accompaniment consists of a bass line with a half note 'Lord,', a quarter note 'have', a quarter note 'mer', and a half note 'cy.'. The second system features a vocal line with a quarter rest, followed by a half note 'Christ,', a quarter note 'have', a quarter note 'mer', and a half note 'cy.'. This is followed by a quarter rest, a half note 'Lord,', a quarter note 'have', a quarter note 'mer', and a half note 'cy.'. The piano accompaniment continues with a bass line of chords and moving lines.

Lord, have mer - cy.

Christ, have mer - cy. Lord, have mer - cy.

Setting: Kevin R. Hackett (b. 1956), from *Hymn Tunes Mass*; based on *Herzliebster Jesu*, Johan Cruger (1598–1662), alt.  
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Lord, have mercy  
*Kyrie*

Lord, have mer - cy. —

(Ped.)

The first system of the musical score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment consists of a right hand with a half note G, a half note A, and a half note B, and a left hand with a half note G and a half note B. A pedaling instruction '(Ped.)' is placed below the piano part.

Lord, have mer - cy. — Christ, have

The second system continues the vocal line with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment continues with a half note G, a half note A, and a half note B in the right hand, and a half note G and a half note B in the left hand.

mer - cy. — Christ, have mer - cy. —

The third system continues the vocal line with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment continues with a half note G, a half note A, and a half note B in the right hand, and a half note G and a half note B in the left hand.

Lord, have mer - cy. —

The fourth system continues the vocal line with a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment continues with a half note G, a half note A, and a half note B in the right hand, and a half note G and a half note B in the left hand.

Lord, have mercy.

Setting: Arlen R. Clarke (b.1954)  
© 1988 Arlen R. Clarke

# Kyrie eleison

840

Leader Ky - ri - e

Ky-ri - e e - le - i - son. Ky-ri -

Christ - te e e - le - i - son. Christ - te e - le - i -

son. Ky - ri - e Chris - te e - le - i - son. Ky - ri -

e e - le - i - son. Ky-ri - e e - le - i - son.

Setting: Betty Carr Pulkingham (b. 1928), from *Freedom Mass*, based on traditional African melodies.

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Δ *optional bells*

# Lord, have mercy

842

## Kyrie

Δ Lord, have mer - cy. Lord, have mer - cy. Lord, have mer-cy. Δ

Christ, have mer-cy. Christ, have mer - cy. Christ, have mer - cy. Δ

Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy. Δ

Δ optional bells

Setting: Lisa Neufeld Thomas (b.1947)  
from *Missa de Sancta Hildegard*:  
melody adapt. from a Kyrie by Hildegard of Bingen  
© 1996 Lisa Neufeld Thomas

# Holy God

843

## Trisagion

Ho - ly God, Ho - ly and might - y,

Ho - ly Im - mor-tal One, Have mer - cy up - on us.

Setting: John Karl Hirten (b.1956)  
© 1995 John Karl Hirten

# Holy God

## Trisagion

Ho - ly God, Ho - ly and Might - y, Ho - ly Im -

mor - tal One, Have mer - cy up - on us. Ho - ly God,

Ho - ly and Might - y, Ho - ly Im - mor - tal One. Have

Ho - ly God, Ho - ly and Might - y,

mer - cy up - on us, Ho - ly God,

Ho - ly Im - mor - tal, One, Have mer - cy up - on us.

Ho - ly and Might - y, Ho - ly Im - mor - tal One, Have

Ho - ly God, Ho - ly and Might - y.

mer - cy up - on us. Have mer - cy up - on us.

Ho - ly Im - mor - tal One, Have mer - cy up - on us.

# Holy God

## Trisagion

845

Ho - ly God, Ho - ly and Might - y, Ho - ly Im - mor - tal One,  
Have mer - cy up - on us.

Setting: Carl Haywood (b. 1949), from *Mass for Grace*  
© 1997 Carl Haywood

# Holy God

## Trisagion

846

<sup>1</sup>  
Ho - ly, Ho - ly, Ho - ly God, Ho - ly God, Have  
<sup>2</sup>  
mer - cy on us. Ho - ly and Might - y and Might -  
<sup>3</sup>  
y, Have mer - cy on us. Ho - ly, Ho - ly, Im -  
mor - tal One, Im - mor - tal One, Have mer - cy on us.

\* *May be sung as a round.*

Setting: Ruth Boshkoff (b. 1934)  
© 1996 Ruth Boshkoff

847

## Alleluia with verses

Antiphon

Epiphany

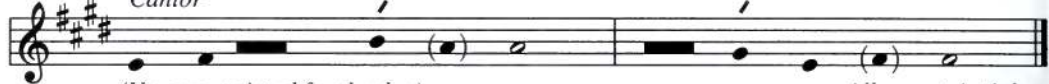
Cantor, then All



Verse

Cantor

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.



(Verse appointed for the day)

All repeat Antiphon

Setting: Tone 2; refrain from *Tibi, Christe, splendor Paris*, Moissac MS., 12th cent.:

adapt. Marilyn L. Haskell (b. 1945)

© 1997 The Church Pension Fund

848

## Alleluia and verses

Eastertide

Congregation



Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Choir



Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

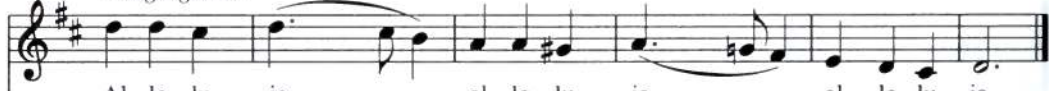
Verse

Cantor



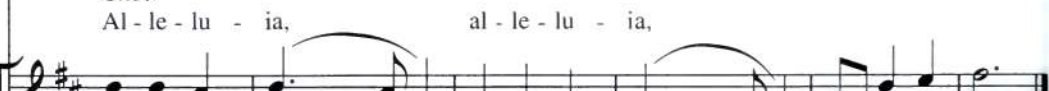
(Verse appointed for the day)

Congregation



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Choir



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia,

al - le - lu - ia.

Setting: Tone 5, John L. Hooker (b. 1944);

refrain after *Gelobt sei Gott*, Melchior Vulpinus (1560?-1616)

© 1996 John L. Hooker

# The Nicene Creed

(Contemporary)

849

*The congregation monotones on G throughout the Creed. Parts may be done by choir or organ.*

We believe in one God, the Father, the Almighty,

Detailed description: This system shows the beginning of the musical score. It consists of a treble and a bass staff, both in the key of G major. The treble staff starts with a whole note G4, followed by a whole rest, and then a quarter note G4. The bass staff starts with a whole note G2, followed by a whole rest, and then a quarter note G2. The lyrics are placed between the staves.

maker of heav-en and earth, of all that is, seen and un-seen.

Detailed description: This system continues the musical score. The treble staff has a whole note G4, followed by a quarter note G4, and then two eighth notes G4 and A4 beamed together. The bass staff has a whole note G2, followed by a quarter note G2, and then two eighth notes G2 and A2 beamed together. There are triplets of eighth notes in both staves. The lyrics are placed between the staves.

We believe in one Lord, Je - sus Christ, the on - ly Son of God,

Detailed description: This system continues the musical score. The treble staff has a whole note G4, followed by a quarter note G4, and then two eighth notes G4 and A4 beamed together. The bass staff has a whole note G2, followed by a quarter note G2, and then two eighth notes G2 and A2 beamed together. The lyrics are placed between the staves.

eternally begotten of the Father, God from God, Light from Light,

Detailed description: This system continues the musical score. The treble staff has a whole note G4, followed by a quarter note G4, and then two eighth notes G4 and A4 beamed together. The bass staff has a whole note G2, followed by a quarter note G2, and then two eighth notes G2 and A2 beamed together. The lyrics are placed between the staves.

true God from true God, be - got - ten, not made, of one Being with the Father.

Detailed description: This system concludes the musical score. The treble staff has a whole note G4, followed by a quarter note G4, and then two eighth notes G4 and A4 beamed together. The bass staff has a whole note G2, followed by a quarter note G2, and then two eighth notes G2 and A2 beamed together. There is a triplet of eighth notes in the bass staff. The lyrics are placed between the staves.

Through him all things were made. For us and for our salvation

he came down from heaven: by the power of the Holy Spirit

he became incarnate of the Vir - gin Mary, and was made man.

For our sake he was crucified under Pon - tius Pilate;

he suffered death and was buried. On the third day he rose a - gain

in ac - cordance with the Scriptures; he as - cended in - to heaven

and is seated at the right hand of the Father.

He will come ag - ain in glory to judge the living and the dead,

and his kingdom will have no end. We believe in the Holy Spirit,

the Lord, the giver of life, who pro - ceeds from the Father [and the Son.] \*

\* May be omitted

With the Father and the Son he is worshiped and glorified.

He has spoken through the Proph - ets. We be - lieve in one holy

catholic and apostolic Church. We ac - knowledge one baptism

for the for-give-ness of sins. We look for the resur- rec - tion

of the dead, and the life of the world to come. A - men.

# Holy, holy, holy Lord

850

## Sanctus

Ho - ly, ho - ly, ho - ly Lord, God of pow - er and might, —

hea - ven and earth are full of your glo - ry. Ho - san - na

in the high - est. — \* Bless - ed is he who comes in the

name of the Lord. — Ho - san - na, Ho - san - na,

Ho - san - na in the high - est, the high - est. —

\* optional text

Bless - ed is the one

Setting: Jonathan Dimmock (b. 1957), from *Missa Appalachia*  
© 1996 Jonathan Dimmock

# Holy, holy, holy Lord

851

## Sanctus

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav-en and earth are full of your glo-ry. Ho-san-na

in the high-est. Bless-ed is he who comes in the Name of the

Lord. Ho-san-na in the high-est.

Setting: Jack Warren Burnam (b. 1946)  
 © 1978 Jack Warren Burnam

852

## Holy, holy, holy Lord *Sanctus*

Ho-ly, ho-ly, ho-ly Lord,

God of pow-er and might. Heav'n and

earth are full of your glo-ry. Ho-san-na in the

high-est. Blessed is the one who comes in the

name of the Lord. Ho-san-na in the high-est.

Setting: William Bradley Roberts (b. 1947) from *Mass for St. Philip's*  
 © 1995 William Bradley Roberts

# Holy, holy, holy Lord

853

## Sanctus

Manual I Ho-ly, ho-ly, ho-ly Lord,

Manual II

God of pow-er and might. Heav-en and earth are

full of your glo-ry. Ho-san-na in the high-est.

Bless-ed is the one who comes in the name of the Lord.

Ho-san-na in the high-est.  
Ho-san-na in the high-est.

# Holy, holy, holy Lord

854

## Santo

Ho-ly, ho-ly, ho-ly Lord, God of pow-er and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a whole rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a quarter rest. The piano accompaniment features a right hand with a triplet of eighth notes (G4, A4, B4) and a left hand with a steady eighth-note bass line.

might, heav-en and earth are full of your glo-ry. Ho - san - na. in the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a quarter rest. The piano accompaniment includes triplet markings over the right hand and changes in the left hand's bass line.

high-est. San - to, san - to, san - toes el Se -

The third system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a quarter rest. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

*ñor. Ho - san - na, ho - san - na ho - san - na en el*

*cie - lo. Bless - ed is he who comes in the name of the Lord. Ho -*

*san - na, ho - san - na, ho - san - na en el cie - lo.*

Setting: Joel Martinson (b.1960), from *Missa Guadalupe*.

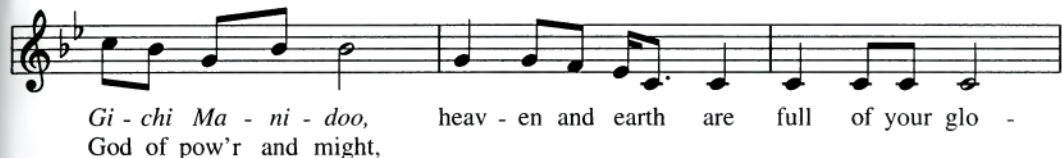
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# Holy, holy, holy Lord

## Sanctus (Red Lake)

855

*Cantor**All*

Setting: Monte Mason (b.1949) after melodies found in *Chippewa Music* by Frances Densmore  
© 1996 Monte Mason

# Holy, holy, holy Lord

## Sanctus

856

Ho - ly, ho - ly,

ho - ly Lord, God of power and might,

hea - ven and earth are full of your glo - ry. Ho - san - na in the

high - est. Bless - ed is he who comes in the name of the

Lord. Ho - san - na in the high - est.

# Holy, holy, holy Lord

857

## Sanctus

Ho - ly, Ho - ly, ho - ly, ho - ly Lord, God of

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The vocal line begins with a melodic phrase: 'Ho - ly, ho - ly, ho - ly, ho - ly Lord, God of'. The piano accompaniment provides a steady harmonic and rhythmic foundation.

pow'r and might, heav - en and earth are full of your glo - ry.

The second system continues the vocal and piano parts. The vocal line sings: 'pow'r and might, heav - en and earth are full of your glo - ry.'. The piano accompaniment continues with chords and moving lines.

Ho - san - na in the high - est. Bless - ed is he who

The third system features the vocal line singing: 'Ho - san - na in the high - est. Bless - ed is he who'. The piano accompaniment supports the vocal melody.

comes in the name of the Lord. Ho - san - na in the high - est.

The fourth system concludes the vocal phrase: 'comes in the name of the Lord. Ho - san - na in the high - est.'. The piano accompaniment ends with a final chord.

Music: Betty Carr Pulkingham (b. 1928) from *Freedom Mass*. Based on traditional African melodies.

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# Holy, holy, holy Lord

## *Sanctus*

Ho - ly, ho - ly, ho - ly Lord, God of power and

might, heaven and earth are full of your glo - ry. Ho -

san - na in the high - est. \* Bless - ed is he who comes

in the name of the Lord. Ho - san - na in the

high - est. Ho - san - na in the high - est.

*\*Optional text:*

Bless - ed is the one

Setting: American folk melody; arr. Marcia Pruner;  
harm. Annabel Morris Buchanan (1889-1983)  
© Church Pension Fund

# Holy, holy, holy Lord

859

## Sanctus

Ho - ly, ho - ly, ho - ly Lord,

God of power and might, hea-ven and earth are full of your glo-ry.

*\*Optional choir part repeats first phrase here.*

Ho-san-na, Ho-san-na, Ho-san-na — in the high - est.

\*\* Bless - ed is he who comes in the name of the Lord.

Ho-san-na, Ho-san-na, Ho-san-na — in the high - est.

\*\* *Optional text:*

Bless - ed is the one

# Memorial Acclamation

860

## Prayer A

Christ has died. Christ is ri - sen. Christ will come a - gain.

Setting: Leonard Atherton (b.1941) from *Mass for Grace*  
© 1997 Leonard Atherton

# Memorial Acclamation

861

## Prayer A

Christ has died. Christ is  
ri - sen. Christ will come a - gain.

(Pedal)

Setting: John Karl Hirten (b. 1956)  
© 1995 John Karl Hirten

862

## Great Amen

Manual I  
A - men. A -

Manual II

men. A - men.

Detailed description: This musical score is for a two-manual organ piece. It features a vocal line and two piano manuals. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics 'A - men. A - men. A - men.' The piano accompaniment is divided into Manual I and Manual II. Manual I provides a harmonic accompaniment with chords and moving lines, while Manual II provides a bass line with sustained notes and rhythmic patterns. The piece concludes with a final chord in the right hand and a fermata in the left hand.

Setting: John Karl Hirten (b. 1956)

© 1995 John Karl Hirten

863

## Great Amen

A - men. A - men. A - men.

A - men. A - men. A - men. A - men.

Detailed description: This musical score is for a two-manual organ piece. It features a vocal line and two piano manuals. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics 'A - men. A - men. A - men. A - men.' The piano accompaniment is divided into two manuals. The right manual provides a harmonic accompaniment with chords and moving lines, while the left manual provides a bass line with sustained notes and rhythmic patterns. The piece concludes with a final chord in the right hand and a fermata in the left hand.

Setting: Carl MaultsBy from *The Saint Mary Mass*

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# The Lord's Prayer (Contemporary)

864

The Congregation may chant on a monotone G throughout. Parts may be done by choir or organ.

Our Fa - ther in Hea - ven, hal - lowed be your Name,

This system consists of a treble and bass staff. The treble staff has a melody line with a triplet of eighth notes at the beginning. The bass staff provides a harmonic accompaniment with chords. The lyrics are written below the treble staff.

your king - dom come, your will be done, on earth as in hea - ven.

This system continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Give us to - day our dai - ly bread. For - give us our

This system continues the melody and accompaniment. The lyrics are written below the treble staff.

sins as we for - give those who sin a - gainst us.

This system continues the melody and accompaniment. The lyrics are written below the treble staff.

Save us from the time of trial, and de - liv - er us

This system continues the melody and accompaniment. The lyrics are written below the treble staff.

from e - vil. For the king - dom, the power, and the

This system continues the melody and accompaniment. The lyrics are written below the treble staff.

glo - ry are yours, now and for - ev - er. A - men.

This system concludes the piece. The lyrics are written below the treble staff.

# Fraction Anthem: Christ our Passover

Al - le - lu - ia. Christ our Pass - o - ver is sac - ri - ficed for us;

there - fore let us keep the feast. Al - le - lu - ia.

Setting: Thaddeus P. Cavuoti (b. 1955), from *Mass of St. Columba*

© 1995 Thaddeus P. Cavuoti

# Fraction Anthem: Christ our Passover

*Cantor*                      *Choir*                      *Congregation & Choir*

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

ia. Christ our Pass - o - ver is sac - ri - ficed for us;

There - fore let us keep the feast. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Setting: Owen Burdick (b. 1954)

© 1997 Trinity Episcopal Church

# Fraction Anthem: The bread which we break

The bread which we break is a shar - ing in the  
Bo - dy of Christ. We be - ing ma - ny are one  
bread, one bo - dy, for we all share in the one bread.

Detailed description: This musical score is for a vocal part. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. There are three systems of music. The first system ends with a 3/4 time signature change. The second system ends with a 4/4 time signature change. The third system ends with a 3/4 time signature change and a double bar line.

Setting: Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*

© 1997 Carl Haywood

# 868 Fraction Anthem: Lamb of God *Agnus Dei*

Manual I Lamb of God, you take a-way the sins of the world: have  
Manual II  
mer-cy on us. Lamb of God, you take a-way the sins of the  
Lamb of God, you take a -  
world: have mer-cy on us. Lamb of God, you take a - way the

*Descant (Soprano/Tenor)*

Detailed description: This musical score is for a keyboard accompaniment. It features two manuals, Manual I and Manual II, and a descant for Soprano or Tenor. The score is in B-flat major and 4/4 time. Manual I and Manual II play a steady accompaniment of quarter notes. The descant part is a melodic line with some grace notes. The lyrics are interspersed with the musical notation. The score ends with a double bar line.

way the sins of the world: grant us peace.  
sins of the world: grant us peace.

Setting: John Karl Hirten (b. 1956)  
© 1995 John Karl Hirten

869

## Fraction Anthem: Cordero de Dios Lamb of God *Agnus Dei*

Cor - de - ro de Dios, que  
O Cri - sto, la Luz, que  
Se - ñor, Pan de Vi - da, que  
Vi - ña Fe - cun - da, que  
Se - ñor, de la Paz, que

*A* gnus De - i, qui  
*Bread* of Life, qui  
*Lord* of Love, qui  
*Prince* of Peace, qui

qui - tas el pe - ca - do del mun - do, ten pie - dad de no - so - tros,  
tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,

ten pie-dad de no - so - tros, ten pie-dad de no - so - tros,  
mi - se - re - re no - bis, mi - se - re - re no - bis,

1. 2. | 3.  
ten pie-dad de no - so - tros. Cor - da - nos, da - nos la paz.  
mi - se - re - re no - bis. do - na no - bis pa - cem.

1. 2. | 3.  
ten pie-dad de no - so - tros. Cor - da - nos, da - nos la paz.  
mi - se - re - re no - bis. do - na no - bis pa - cem.

Setting: Joel Martinson (b. 1960), from *Missa Guadalupe*.

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# Fraction Anthem: Cordero de Dios

870

## Lamb of God

### Agnus Dei

Cor - de - ro de Dios, tu que

qui - tas el pe - ca - do, del mun - do, ten pie -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "qui - tas el pe - ca - do, del mun - do, ten pie -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

dad de no - so - tros. Cor - de - ro de Dios, tu que

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "dad de no - so - tros. Cor - de - ro de Dios, tu que". The piano accompaniment continues with the same rhythmic pattern as the first system.

qui - tas el pe - ca - do, del mun - do, ten pie -

The third system of the musical score repeats the vocal line and piano accompaniment from the first system. The vocal line lyrics are "qui - tas el pe - ca - do, del mun - do, ten pie -".

dad de no - so - tros. Cor - de - ro de Dios, tu que

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "dad de no - so - tros. Cor - de - ro de Dios, tu que". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

qui - tas el pe - ca - do del mun - do. Da - nos la paz.

This musical score is for a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are: "qui - tas el pe - ca - do del mun - do. Da - nos la paz."

Setting: Roy A. Prescod (b. 1939)  
 © 1993 Roy A. Prescod

# Fraction Anthem: Lamb of God

## *Agnus Dei*

871

Lamb of God, you take a-way the sins of the  
 world: have mer-cy on us. — Lamb of God, you  
 take a-way the sins of the world: grant us peace.

This musical score is for a vocal line and piano accompaniment. The key signature is G major and the time signature is 3/8. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are: "Lamb of God, you take a-way the sins of the world: have mer-cy on us. — Lamb of God, you take a-way the sins of the world: grant us peace." There are triplets indicated by a '3' over the notes in several places.

Setting: Ronald Arnett (b. 1930)  
 © 1997 Ronald Arnett

# Agnus Dei

## Lamb of God

1 2

A - gnus De - i qui tol - lis pec - ca - ta

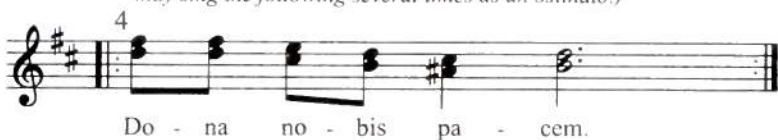
3 4



mun - di, Mi - se - re - re no - bis.  
(Do - na no - bis pa - cem).

*(To conclude, some sopranos and tenors of the choir may sing the following several times as an ostinato.)*

4



Do - na no - bis pa - cem.

\* *May be sung as a round.*

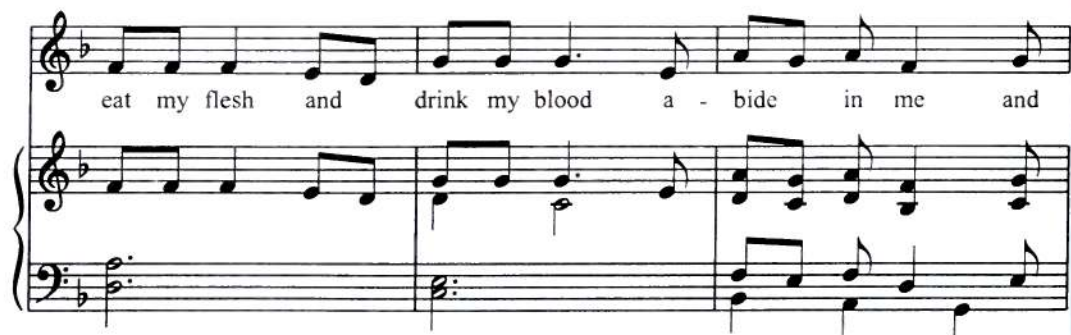
Setting: Jacques Berthier (1923-1994) © 1984 Taizé, admin. GIA Publications, Inc.  
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# Fraction Anthem:

## Those who eat my flesh



Al - le - lu - ia, Al - le - lu - ia. Those who



eat my flesh and drink my blood a - bide in me and

Musical score for the hymn "I in them Al-le-lu-ia, Al-le-lu-ia." The score is written for voice and piano. The voice part is on a single staff with lyrics: "I in them Al-le-lu-ia, Al-le-lu-ia." The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 3/4. The piece is divided into three measures, each with a different time signature: 2/4, 3/4, and 3/4.

Setting: Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*  
 © 1997 Carl Haywood

# Whoever eats this bread

874

## Principal Canon

Musical score for the Principal Canon of "Whoever eats this bread...". The score is written for voice on a single staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is divided into three measures, each with a different time signature: 2/4, 3/4, and 3/4. The lyrics are: "Who - ev - er eats this bread will live for - ev - er." The score includes first and second endings for each measure.

## Secondary Canons

Musical score for the Secondary Canons of "Whoever eats this bread...". The score is written for voice on a single staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is divided into two parts, A and B. Part A has two measures with first and second endings. Part B has three measures with first and second endings. The lyrics are: "This is the true bread which comes down from heaven, and gives life to the world. Who - ev - er be - lieves in me shall not hun - ger or thirst, for the bread which I give for the life of the world is my flesh." The score includes first and second endings for each measure.

## Accompaniment

Musical score for the Accompaniment of "Whoever eats this bread...". The score is written for piano on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The piece is divided into two measures, each with a first and second ending.

Words and Music: Eric H. F. Law (b. 1957) from *Christ, You Are In The World*  
 © 1986, 1992 Eric H. F. Law

# Fraction Anthem:

## Be known to us

*Cantor or Choir*

Be known to us, Lord Je - sus, } in the  
 The dis - ci - ples knew the Lord Je - sus }

1. *Congregation* | 2. *Cantor or Choir*

break - ing of the bread. Be bread. The  
 The dis -

bread which we break, al - le - lu - ia, is the com -

*Congregation*

mun - ion of the bod - y of Christ. Be  
 The dis -

known to us, Lord Je - sus, } in the break - ing of the  
*ci - pes knew the Lord Je - sus* }

*Cantor or Choir*

bread. One bod - y are we, al - le - lu - ia, for though

*Congregation*

man-y we share one bread. Be known to us, Lord  
*The dis - ci - ples knew the Lord*

Je - sus, } in the break - ing of the bread.  
*Je - sus* }

# Fraction Anthem: The disciples knew the Lord Jesus

*Antiphon*  
*Cantor, then all*

The dis - ci - ples knew the Lord - Je - sus in the break - ing -

*Fine Verses*

— of the bread.

1. The bread which we break, Al - le - lu -  
2. One bo - dy are we, Al - le - lu -

*All repeat Antiphon*

ia, is the com - mun - ion of the Bo - dy of Christ.  
ia, for though - ma - ny we share one — bread.

# Fraction Anthem:

877

## The disciples knew the Lord Jesus

*Cantor or Choir*

The dis - ci - ples knew the Lord Je - sus in the break - ing of the

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics: "The dis - ci - ples knew the Lord Je - sus in the break - ing of the". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

*All*

bread. The dis - ci - ples knew the Lord Je - sus in the

This system contains the next two staves of music. The vocal line continues with the lyrics: "bread. The dis - ci - ples knew the Lord Je - sus in the". The piano accompaniment continues with chords and a bass line.

*Cantor or Choir*

break - ing of the bread. The bread which we break, al - le -

This system contains the final two staves of music. The vocal line concludes with the lyrics: "break - ing of the bread. The bread which we break, al - le -". The piano accompaniment concludes with chords and a bass line.

All

lu - ia, is the com - mun - ion of the bod - y of Christ. The dis -

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Cantor or Choir

ci - ples knew the Lord Je - sus in the break - ing of the bread. One

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment maintains the same rhythmic pattern as the first system.

All

bo - dy are we, al - le - lu - ia, though ma - ny we share one bread. The dis -

The third system concludes the musical score. The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment continues with the same accompaniment style.

ci-ples knew the Lord Je - sus in the break - ing of the bread.

Setting: Mark Sedio (b. 1954)  
 © 1996 Mark Sedio

## Fraction Anthem: Whoever comes to me

878

Who - ev - er comes to me shall not hun - ger and

who - ev - er be - lieves in me shall nev - er thirst.

Setting: Carl Haywood (b. 1949), from *Fraction Anthems, Canticles, and Chants*  
 © 1997 Carl Haywood



*Cantor Alleluia*

All Christ our Passover has been sacrificed for **us**;  
 therefore let us keep the **feast**,  
 Not with the old leaven, the leaven of malice and **e-vil**,  
 but with the unleavened bread of sincerity and truth. Alle-**lu-ia**.

Christ being raised from the dead will never die **again**;  
 death no longer has dominion over **him**.  
 The death that he died, he died to sin, once for **all**;  
 but the life he lives, he lives to **God**.

† So also consider yourselves dead to **sin**,  
 and alive to God in Jesus Christ our Lord. Alle-**lu-ia**.

Christ has been raised from the **dead**,  
 the first fruits of those who have fallen **asleep**.  
 For since by a man came **death**,  
 by a man has come also the resurrection of the **dead**.

† For as in Adam all **die**,  
 so also in Christ shall all be made alive. Alle-**lu-ia**.

# Christ our Passover

880

## *Pascha nostrum*

(metrical paraphrase)

*Descant*



3. In Christ we see the first fruits of the dead:



1. God's Pas - chal Lamb is sac - ri - ficed for us;  
2. Now Christ is raised and will not die a - gain;  
3. In Christ we see the first fruits of the dead:



though Ad - am's sin had doomed all flesh to die, in



There - fore with joy we keep the Eas - ter feast; for -  
death has no more do - min - ion o - ver him; Through  
though Ad - am's sin had doomed all flesh to die, in



Christ's new life shall all be made a - live. Al -

sak - ing sin, we share the bread of truth. Al -  
 him we die to sin and live to God. Al -  
 Christ's new life shall all be made a - live. Al -

le - lu - ia, Al - le - lu - ia!

le - lu - ia, Al - le - lu - ia!  
 le - lu - ia, Al - le - lu - ia!  
 le - lu - ia, Al - le - lu - ia!

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Music: *Sine Nomine*, Ralph Vaughan Williams (1872-1958)  
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## *Ecce, Deus*

### Canticle 9

#### *Refrain*

I will trust in the Lord, I will trust in the  
 Lord, who's my sure de - fense and my friend.

Surely, it is God who **saves me**; \*

I will trust in him and not be **afraid**

For the Lord is my stronghold and my sure defense, \*

and he will be my **Savior**. *Refrain*

Therefore you shall draw water with **rejoicing** \*

from the springs of **salvation**.

And on that day you shall **say**, \*

Give thanks to the Lord and call upon his **Name**; *Refrain*

Make his deeds known among the **peoples**; \*

see that they remember that his Name is **exalted**.

Sing the praises of the Lord, for he has done great **things**, \*

and this is known in all the **world**. *Refrain*

Cry aloud, inhabitants of Zion, ring out your **joy**, \*

for the great one in the midst of you is the Holy One of **Israel**.

Glory to the Father, and to the Son, and to the Holy **Spirit**: \*

as it was in the beginning, is now, and will be for ever. **Amen**. *Refrain*

## The First Song of Isaiah

*Ecce, Deus*

Canticle 9

*Cantor* *All*

1. Sure - ly, it is God who saves me; I will trust in him and not be a - fraid.

2. For the Lord is my stronghold and my sure de-fense, and he will be my Sa-vior.


3. Therefore you shall draw wa-ter with re-joic-ing from the springs of sal-va-tion.

4. And on that day you shall say, give thanks to the Lord and

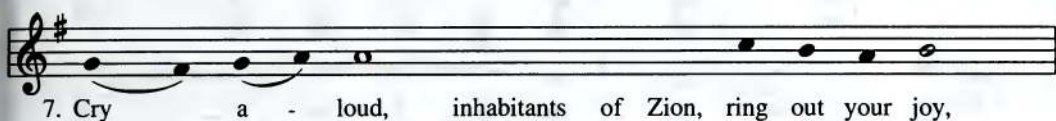
call up - on his Name; 5. Make his deeds known a - mong

the peo - ples; see that they remember that his Name is ex - alt-ed.

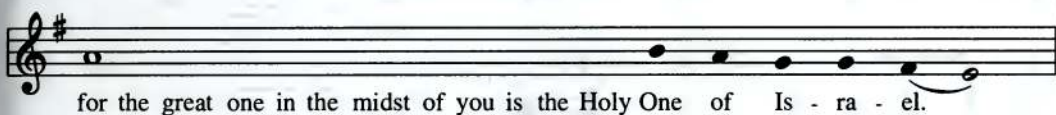
6. Sing the praises of the Lord, who has done great things,



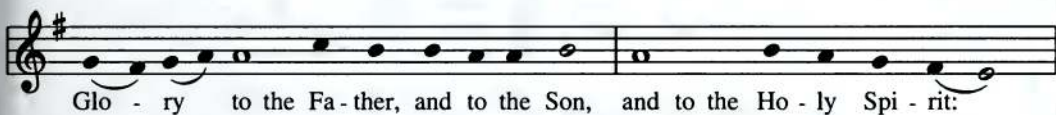
and this is known in all the world.



7. Cry a - - loud, inhabitants of Zion, ring out your joy,



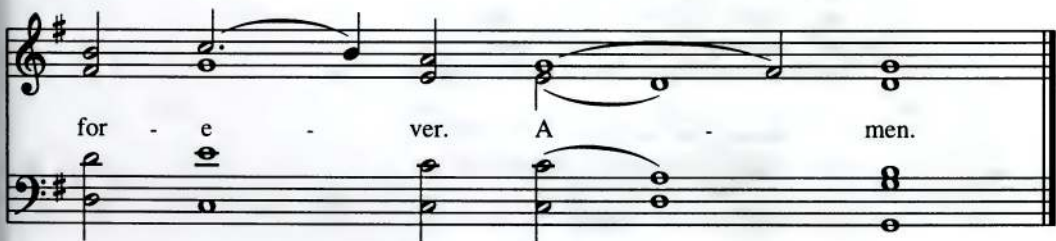
for the great one in the midst of you is the Holy One of Is - ra - el.



Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spi - rit:



as it was in the beginning, is now, and will be



for - e - ver. A - - men.

# The Third Song of Isaiah

## Surge, illuminare

Canticle 11

Refrain

A - rise, shine, for your light has come, his  
 glo - ry is up - on you.

Arise, shine, for your light has **come**, \*  
 and the glory of the Lord has dawned upon you.  
 For behold, darkness covers the **land**; \*  
 deep gloom enshrouds the **peoples**. *Refrain*

But over you the Lord shall **rise**, \*  
 and his glory will appear **upon you**.  
 Nations will stream to your **light**, \*  
 and kings to the brightness of your **dawning**. *Refrain*

Your gates will always be **open**; \*  
 by day or night they will never be **shut**.  
 They will call you, The City of the **Lord**, \*  
 The Zion of the Holy One of **Israel**. *Refrain*

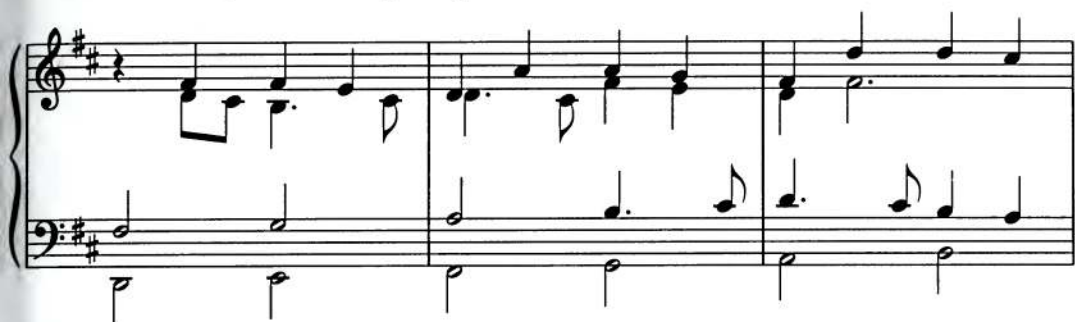
Violence will no more be heard in your **land**, \*  
 ruin or destruction within your **borders**.  
 You will call your walls, **Salvation**, \*  
 and all your portals, **Praise**,

† The sun will no more be your light by **day**; \*  
 by night you will not need the brightness of the **moon**. *Refrain*

# A Song of Creation

## *Benedicite, omnia opera Domini*

### Canticle 12 (metrical paraphrase)



Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment.

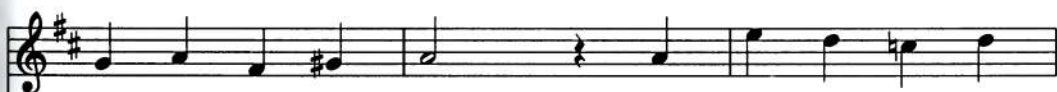


Musical notation for the second system, featuring a treble staff with a vocal line.

1. O all ye works of God \_\_\_\_\_ now come to
2. O sun and moon and stars \_\_\_\_\_ of heav'n your
3. O heat and cold, O night \_\_\_\_\_ and day, O
4. O earth and sea, O all \_\_\_\_\_ that live in
5. O let his peo - ple bless \_\_\_\_\_ the Lord like



Musical notation for the third system, featuring a treble and bass staff with a piano accompaniment.



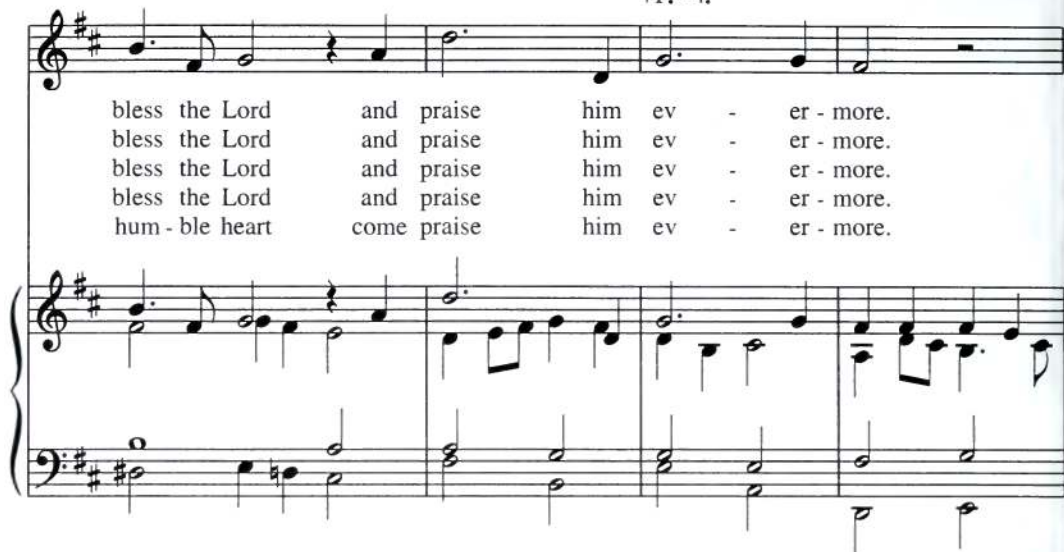
Musical notation for the fourth system, featuring a treble staff with a vocal line.

thank him and a - dore;	O an - gels sing and
end - less praise out - pour;	O chang - ing sea - sons,
storms and thund - er's roar,	O fields and for - ests,
wa - ter or on shore,	O men and wo - men
right - eous souls of yore;	let those of ho - ly,



Musical notation for the fifth system, featuring a treble and bass staff with a piano accompaniment.

1. - 4.



bless the Lord and praise him ev - er - more.  
 bless the Lord and praise him ev - er - more.  
 bless the Lord and praise him ev - er - more.  
 bless the Lord and praise him ev - er - more.  
 hum - ble heart come praise him ev - er - more.

5.



ev - er - more.

Words: F. Bland Tucker (1895-1984) © Church Pension Fund

Music: *Rockville* Thaddeus P. Cavuoti (b. 1955)

© 1995 Thaddeus P. Cavuoti

## A Song of Creation

885

### *Benedicite, omnia opera Domini*

Canticle 12 (metrical paraphrase)



1. Let all cre - a - tion bless the Lord, till heav'n with praise is ring - ing.  
 2. All liv - ing things up - on the earth, green fer - tile hills and moun - tains,  
 3. O men and wo - men ev - ery-where, lift up a hymn of glo - ry;

Sun, moon, and stars, peal out a chord, stir up the an - gels' sing - ing.  
 sing to the God who gave you birth; be joy - ful, springs and foun - tains.  
 let all who know God's stead - fast care tell our sal - va - tion's sto - ry.

Sing, wind and rain! Sing, snow and sleet! Make mu - sic, day, night, cold and heat: ex -  
 Lithe wa - ter life, bright air - borne birds, wild rov - ing beasts, tame flocks and herds: ex -  
 No tongue be si - lent; sing your part, you hum - ble souls and meek of heart: ex -

alt the God who made you.  
 alt the God who made you.  
 alt the God who made you.

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 Music: *Whitehead*, William Bradley Roberts (b. 1947); ©1992 William Bradley Roberts  
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# A Song of Praise

## *Benedictus es, Domine*

### Canticle 13

886

Glo - ry to you, O Lord, glo - ry to you, O Lord,

you are wor - thy of praise.

Glor-y to you, Lord God of our **fathers**;\*  
 you are worthy of praise; glory to **you**.  
 Glory to you for the radiance of your holy **Name**;\*  
 we will praise you and highly exalt you for **ever**. *Refrain*

Glor-y to you in the splendor of your **temple**;\*  
 on the throne of your majesty, glory to **you**.  
 Glory to you, seated between the **Cherubim**;\*  
 we will praise you and highly exalt you for **ever**. *Refrain*

Glor-y to you, beholding the **depths**;\*  
 in the high vault of heaven, glory to **you**.  
 Glory to you, Father, Son, and Holy **Spirit**;\*  
 we will praise you and highly exalt you for **ever**. *Refrain*

Setting: Music and refrain words by Carl Haywood (b. 1949),  
 from *Fraction Anthems, Canticles, and Chants*  
 © 1997 Carl Haywood

887

## A Song of Praise

### *Benedictus es, Domine*

Canticle 13

Glo-ry to you, Lord God of our fa-thers; you are wor- thy of praise;

glo - ry to you. Glo - ry to you for the rad - iance of your

ho - ly Name; we will praise you and high - ly e - xalt you for e - ver.

Glo - ry to you in the splen - dor of your tem - ple; on the throne of your ma - jes - ty,

glo - ry to you. Glo - ry to you, seat - ed be - tween the

Che - ru-bim; we will praise you and high-ly e-xalt you for e - ver.

*Descant*

Glo - ry to you Glo - ry to you,  
Glo-ry to you, be - hold-ing the depths; in the high vault of hea - ven

Glo - ry to you, Glo - ry to you, Glo - ry  
glo-ry to you. Glo - ry to you, Fa-ther, Son, and Ho - ly

to you, we will praise you and high - ly e - xalt you.  
Spi - rit; we will praise you and high - ly e - xalt you for e - ver.

Setting: Frank W. Boles (b. 1955)  
© 1996 Frank W. Boles

## A Song of Penitence

888

### *Kyrie Pantokrator*

#### Canticle 14 (metrical paraphrase)

1. Al - might - y Lord Most High draw near whose awe - some  
2. How mea - sure - less your mer - cies stand, the hope and  
3. From such a heart we bend the knee and all our  
4. So lift on high the Sav - ior's praise with all the

splen - dor none can bear; e - ter - nal God, in mer - cy hear,  
pledge of sins for - given; those sins, un - num - bered as the sand,  
sin and shame con - fess. Lord, your un - worth - y serv - ants see,  
hosts of heaven a - bove, and sing through ev - er - last - ing days

re - ceive once more the sin - ner's prayer; u - pon your  
 that hide the ver - y stars of heaven; O God of  
 and clothe us round with right - eous - ness; that loved and  
 the God of glor - y grace and love. The Lord of

word of grace we call whose word of pow - er has or - dered all.  
 grace, to us im - part a pen - i - tent and con - trite heart.  
 par - doned, healed and blest, we taste your mercies man - i - fest.  
 all let us a - dore, for ev - er and for ev - er - more.

Words: Timothy Dudley-Smith (b. 1926), based on the *Prayer of Manasseh*;

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Music: *Keiser New*, Owen Burdick (b. 1954); © 1996 Owen Burdick.

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## The Song of Zechariah

### *Benedictus Dominus Deus*

#### Canticle 16 (metrical paraphrase)

1. Blessed be the God of Is - ra - el who comes to set us free and  
 2. With prom - ised mer - cy will God still the cov - e - nant re - call, the  
 3. My child, as pro - phet of the Lord you will pre - pare the way, to

rais - es up new hope for us: a Branch from Da - vid's tree. So  
 oath once sworn to A - bra - ham; from foes to save us all; that  
 tell God's peo - ple they are saved from sin's e - ter - nal sway. Then

have the pro-phets long de - clared that with his might - y arm God  
we might wor - ship with - out fear and of - fer lives of praise, in  
shall God's mer - cy from on high shine forth and nev - er cease, to

would turn back our en - e - mies and all that wish us harm.  
ho - li - ness and right - eous - ness to serve God all our days.  
drive a - way the gloom of death and lead us in - to peace.

Words: Carl P. Daw, Jr. (b. 1944) © 1989 Hope Publishing Co., Carol Stream, IL, 60188. All rights reserved. Used by permission.

Music: *Shepherd's Pipes* Annabeth McClelland Gay (b. 1925)  
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CMD

# The Song of Zechariah

890

## *Benedictus Dominus Deus*

### Canticle 16 (paraphrase)

1. Bless - ed are you O Lord our God: you have come to your

peo - ple and set them free. 2. You have raised up for us a mighty

Sa - vior: born of the house of your ser - vant Da - vid.

3. Through the voices of your ho - ly pro - phets, you have prom - ised since the world be - gan:

4. That you would save us from our en - e - mies, and from the hand of  
all who hate us.

5. You prom - ised to show mercy to our  
fore - bears: and to remember your ho - ly co - ve - nant.

6. This was the oath sworn to our fa - ther Ab - ra - ham: that you would give us:

7. To set us free from the hands of our en - e - mies,  
free to worship you with - out fear,

8. Ho - ly  
and righteous in your sight all the days of our life.

9. And you, child, shall be called the prophet of the Most High:

for you will go before the face of the Lord to pre - pare the way

10. To give God's people knowledge of sal - va - tion: through the for - give - ness

of their sins. 11. In the tender compassion of our God:

the dawn from on high shall break up - on us,

12. To shine on those who dwell in darkness, and in the shad - ow of death:

and to guide our feet in - to the way of peace.

Glo - ry to the Father, and to the Son, and to the Ho - ly Spi - rit;

as it was in the beginning, is now, and e - ver shall be;

through all ag - es. A - men.

Setting: Tone 5, Richard Fabian (b. 1942) Polyphony alternatim after Jacob Handl (1550-1591),  
adapt. from *Ecce quomodo moritur*  
© 1972 All Saints' Company

## The Song of Simeon

*Nunc dimittis*

## Canticle 17 (paraphrase)

*Refrain*

Lord, you have fulfilled your word;

Lord, you have fulfilled your

now let your servant depart in

word; now let your servant depart in

1. 2. *Fine*

peace. (to verses)\*

peace. (to verses)\*

1. 2. *Fine*

(to verses)\*

\* At end of canticle in Compline, repeat antiphon.

1. With my own eyes I have seen the sal - va - tion, which

you have pre - pared in the sight of ev - 'ry peo - ple.

*Refrain*

2. A light to re - veal you to the na - tions and the

*Refrain*

glo - ry of your peo - ple Is - ra el.

*Refrain*

Setting: *Port Arthur*, Mimi Fara (b. 1938); antiphon for use at Compline: Kevin Hackett (b. 1956)

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*Antiphon for use at Compline*

Guide us wak - ing, O Lord, and guard us sleep - ing; that a -

wake we may watch with Christ, and a - sleep we may rest in

| 1. Before canticle | | 2. After canticle

peace. | | peace.

Setting: Kevin Hackett (b. 1956)

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# A Song to the Lamb

## *Dignus es*

Canticle 18 (metrical paraphrase)

splen - dor, and to the Sav - ior, Christ our Lamb  
 are yours, O Lord God, fount of ev - ery bless - ing,  
 by whose self - off'r - ing we are made God's peo - ple:  
 and to the Sav - ior, Christ our Lamb and Shep - herd,

Shep - herd. praise, and glo - ry gi - ven,  
 for by your bid - ding was the whole cre - a - tion  
 a priest - ly king - dom, from all tongues and na - tions,  
 be a - dor - a - tion, praise, and glo - ry gi - ven,

1. 2.

now and for e -

called in - to be - ing.  
 called to God's ser - vice.  
 now and for e -

1. 2.

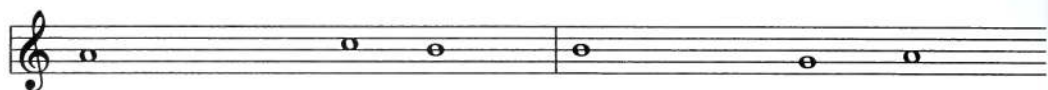
3.

ver. Ah \_\_\_\_\_

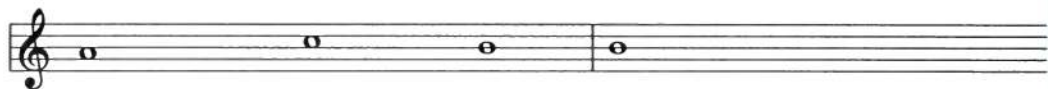
ver. \_\_\_\_\_

3.

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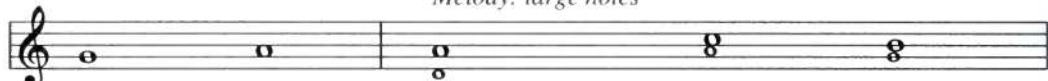


1. Splendor and honor and kingly power are yours by right, O Lord our God.  
*royal God Most High.*

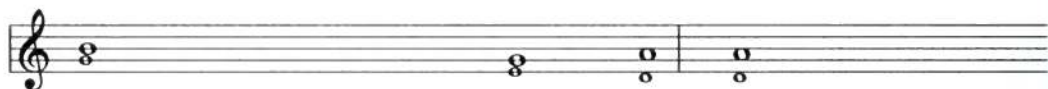


2. For you created everything that is, and by your will they were created and

*Melody: large notes*



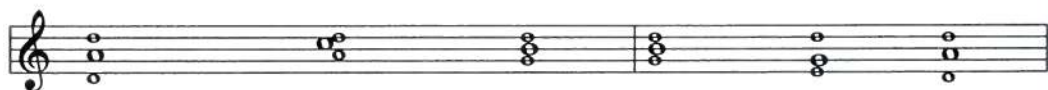
have their being; 3. And yours by right, O Lamb that was slain,



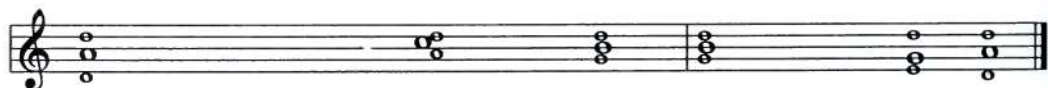
for with your blood you have re-deemed for God, 4. From every family, language,



people, and nation, a kingdom of priests to serve our God.  
*royal priesthood*



5. And so, to him who sits upon the throne, and to Christ the Lamb,  
*the One*



6. Be worship and praise, do-minion and splendor, for ever and for ever - more.

# A Song to the Lamb

894

## *Dignus es*

### Canticle 18

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It contains a melodic line with a triplet of eighth notes in the first measure. The bass staff begins with a bass clef and the same key signature and time signature, containing a bass line with a triplet of eighth notes in the second measure.

The second system of musical notation consists of a treble and bass staff. The treble staff continues the melodic line with a triplet of eighth notes in the first measure. The bass staff continues the bass line with a triplet of eighth notes in the first measure. The system concludes with a double bar line and repeat signs.

The third system of musical notation consists of a treble staff. It begins with a treble clef, a key signature of two sharps, and a 3/8 time signature. The melodic line features a triplet of eighth notes in the first measure. Below the staff, the lyrics "Splendor and honor and royal power are yours by right, O" are written.

The fourth system of musical notation consists of a treble and bass staff. The treble staff continues the melodic line with a triplet of eighth notes in the first measure. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat signs.

The fifth system of musical notation consists of a treble staff. It begins with a treble clef, a key signature of two sharps, and a 3/8 time signature. The melodic line features a triplet of eighth notes in the first measure. Below the staff, the lyrics "God Most High, For you created everything that" are written.

The sixth system of musical notation consists of a treble and bass staff. The treble staff continues the melodic line with a triplet of eighth notes in the first measure. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat signs.

is, and by your will they were cre - a - ted and

have their be - ing; — And yours by right, O Lamb that was

slain, for with your blood, you have re - deemed for God, From

ev - ery fam - ily, lan - guage, peo - ple, and na - tion, a

roy - al priest - hood to serve our God. \_\_\_\_\_ And

so, to the One who sits up-on the throne, and to Christ the

Lamb, Be wor - ship and praise, do - mi - nion and splen - dor, for

ev - er and for ev - er - more. \_\_\_\_\_

# The Song of the Redeemed

## *Magna et mirabilia*

Canticle 19

*Refrain*

We sing the praises of your name for  
you only are the holy one.

O ruler of the universe, Lord God  
great deeds are they that you have **done**,\*  
surpassing human **understanding**.  
Your ways are ways of righteousness and **truth**,\*  
O king of all the **ages**. *Refrain*

Who can fail to do you homage, Lord,  
and sing the praises of your **Name**?\*  
for you only are the holy **One**.  
All nations will draw near and fall down **before you**,\*  
because your just and holy works have been **revealed**. *Refrain*

Glory to the Father, and to the **Son**,  
and to the Holy **Spirit**;\*  
as it was in the beginning, is **now**,  
and will be for ever. **Amen**. *Refrain*

# Glory to God

## *Gloria in excelsis*

896

### Canticle 20

Glo-ry to God in the high-est, and peace to his peo-ple on earth.

Manual I

Manual II

Lord God, heav'n - ly King, al - might - y God and Fa - ther, we

wor - ship you, we give you thanks, we praise you for your glo - ry.

Lord Je - sus Christ, on - ly Son of the Fa - ther,



with the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther. A - men.

Setting: John Karl Hirten (b.1956)  
© 1995 John Karl Hirten

# Glory to God

## *Gloria in excelsis*

897

### Canticle 20

*Cantor* *All*

Glo - ry to God in the high - est, and peace to his peo - ple on earth.

Lord God, heav - en - ly King, al - migh - ty God and Fa - ther,

we wor - ship you, we give you thanks, we praise you for your glo - ry.

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God, Lamb of God;

you take a - way the sin of the world: have mer - cy on us;

you are seat - ed at the right hand of the Fa - ther: re - ceive our prayer.

For you a - lone are the Ho - ly One, you a - lone are the Lord,

you a - lone are the most high, Je - sus Christ, with the Ho - ly Spir - it,

in the glo - ry of God the Fa - ther. A - men.

Setting: Cecile Gertken, OSB (b.1902);  
based on plainchant Gloria XV from the *Graduale Romanum*  
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# Glory to God

## *Gloria in excelsis*

Canticle 20

Glory to God in the high-est, and peace to his peo-ple on earth.

Lord God, heavenly King, almighty God and Father, we worship you, we give

you thanks, we praise you for your glory. Lord Jesus Christ, only Son of the Father,

Lord God, Lamb of God, you take away the sin of the world:

have mer - cy on us; You are seated at the right hand of the Father:

re - ceive our prayer. For you alone are the Ho - ly One,

you a - lone are the Lord, you alone are the Most High,

Je - sus Christ, with the Ho - ly Spirit, in the glo - ry

of God the Fa - ther. A - men.

Setting: Fred Goff (b. 1952) after a melody att. Heinrich Isaac (1450? -1517)  
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**Glory to God**  
*Gloria in excelsis*  
 Canticle 20

899

Glo - ry,

Glo - ry, hal - le - lu - jah, Lord we praise your Ho - ly name, — Glo - ry,

Glo - ry ha - le - lu - jah, Lord we praise your Ho - ly name. —

Glo-ry to God in the high-est, and peace to His peo - ple on earth.

Lord God, heav - en - ly King, al - might - y God and Fa - ther, we

wor-ship you, we give you thanks, we praise you for your glo-ry.

The first system consists of two staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "wor-ship you, we give you thanks, we praise you for your glo-ry." The bottom staff is a piano accompaniment with a similar key signature and time signature, featuring chords and moving lines.

Lord Je-sus Christ, on-ly Son of the Fa-ther, Lord God, Lamb of

The second system continues the vocal line and piano accompaniment. The lyrics are: "Lord Je-sus Christ, on-ly Son of the Fa-ther, Lord God, Lamb of". The musical notation includes various note values and rests.

God, Glo-ry, Glo-ry, hal-le-lu-jah, Lord we praise your Ho-ly name, -

The third system continues the vocal line and piano accompaniment. The lyrics are: "God, Glo-ry, Glo-ry, hal-le-lu-jah, Lord we praise your Ho-ly name, -". The piano accompaniment features a steady rhythmic pattern.

— Glo-ry, Glo-ry ha-le-lu-jah, Lord we praise your Ho-ly name. -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "— Glo-ry, Glo-ry ha-le-lu-jah, Lord we praise your Ho-ly name. -". The piano accompaniment ends with a final chord.

— You take a - way the sin of the world: have

mer - cy on us; you are seat - ed at the right hand of the

Fa - ther: re - ceive our prayer. For you a - lone are the

Ho - ly One, You a - lone are the Lord,

you a - lone are the Most High, Je - sus Christ, with the

Ho - ly Spi-rit, in the glo - ry of the Fa - ther. Glo - ry,

*Descant*

Lord, Lord — we praise you —  
Glo - ry, hal - le - lu - jah, Lord we praise your Ho - ly name. — Glo - ry,

*Descant*

Lord, Lord — hal - le - lu - jah.

*Women*

Glo - ry ha - le - lu - jah, Lord we Praise your Ho - ly

*Men*

Glo - ry ha - le - lu - jah, Lord we Praise your Ho - ly

name. A - men.

Setting: Carl Haywood (b. 1949),  
 from *Mass for Grace*,  
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you, we give you thanks, we praise you for your glo-ry. \_\_\_

(♩ = ♩. of preceding – same beat as before, not slower) Fa - ther, \_\_\_

Lord Je - sus Christ, \_\_\_ on - ly Son of the Fa - ther,  
Fa - ther, \_\_\_

(♩ = ♩. of preceding – same beat as before, not slower) Fa - ther, \_\_\_

Fa - ther, \_\_\_

Lord God, Lamb of God, you take a - way the sin of the

world: — have mer - cy on us; — you are seat - ed at the right

hand of the Fa - ther: — re - ceive our prayer. — For  
Fa - ther: re - ceive

you a - lone are the Ho - ly One, — you a - lone are the

Lord, \_\_\_\_\_ you a - lone are the Most High,

Je - sus Christ, with the Ho - ly Spi - rit, \_\_\_\_\_

in the glo - ry of God the Fa - ther. A - men. \_\_\_\_\_

# Glory to God

## *Gloria in excelsis*

901

### Canticle 20

Glo - ry to God in the high - est,

The first system of music features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/8. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a whole rest, then a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

and peace to his peo-ple on earth. Lord God, hea-ven-ly King,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are three triplet markings over the vocal line and the piano accompaniment.

al - migh - ty God and Fa - ther, we wor - ship you, we give you

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

thanks, we praise you for your glo - ry.

*a little slower*

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God.

Lamb of God, you take a - way the sin of the world; have

mer - cy on us; — you are seat - ed at the right hand of the Fa - ther:

re - ceive our prayer.

For you a -

*a tempo*

Senza Ped.

Ped.

lone are the Ho-ly One,

you a - lone are the Lord,

you a -

lone are the Most High,

Je - sus Christ, with the Ho-ly Spir - it,

in the glo - ry of God the Fa - ther.

A - men.

# You are God

*Te Deum laudamus*  
Canticle 21

1. You are God: we praise you; You are the Lord: we ac - claim you;

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of one sharp and a common time signature. The piano part provides harmonic support with chords and moving lines.

2. You are the eternal Fa - ther: All cre - a - tion wor - ships you.

The second system continues the musical setting. The vocal line begins with a whole rest followed by a quarter note, then continues with a melody of quarter and eighth notes. The piano accompaniment consists of chords and moving lines in both hands, maintaining the harmonic structure.

3. To you all angels, all the pow'rs of hea - ven, Cherubim and Seraphim,

The third system shows the vocal line with a whole rest followed by a quarter note, then a melody of quarter and eighth notes. The piano accompaniment features a more complex texture with sustained chords and moving lines, including some longer note values in the right hand.

sing in end - less praise: 4. Holy, holy, holy Lord

The fourth system concludes the page. The vocal line has a whole rest followed by a quarter note, then a melody of quarter and eighth notes. The piano accompaniment provides a steady harmonic accompaniment with chords and moving lines.

God of pow'r and might, heaven and earth are full of your glo - ry.

5. The glorious company of apostles praise you.

The noble fellowship of pro - phets praise you.

6. The white-robed army of martyrs praise you.

Throughout the world the holy Church ac - claims you;

7. Father, of majesty unbound - ed, your true and only Son.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G, a half note A, and a whole note B. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady accompaniment of quarter notes in the bass and chords in the treble, with some notes beamed together.

worthy of all wor - ship, 8. and the Holy Spirit ad - vo - cate and guide.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G, a half note A, and a whole note B. The piano accompaniment continues with a similar pattern of quarter notes and chords, maintaining the harmonic support for the vocal melody.

9. You, Christ, are the king of glo - ry, the eternal Son of the Fa - ther.

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G, a half note A, and a whole note B. The piano accompaniment continues with a similar pattern of quarter notes and chords, maintaining the harmonic support for the vocal melody.

10. When you became man to set us free you did not shun the Vir - gins' womb.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G, a half note A, and a whole note B. The piano accompaniment continues with a similar pattern of quarter notes and chords, maintaining the harmonic support for the vocal melody.

11. You overcame the sting of death and opened the kingdom of

The fifth system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G, a half note A, and a whole note B. The piano accompaniment continues with a similar pattern of quarter notes and chords, maintaining the harmonic support for the vocal melody.

heaven to all be-liev-ers. 12. You are seated at God's right hand in glo-ry.

We believe that you will come and be our judge.

13. Come then, Lord, and help your peo-ple, bought with the price of your own blood,

14. and bring us with your saints to glory ev-er-last-ing.

# You are God

## *Te Deum laudamus*

Canticle 21

1. You are <sup>1</sup>God: we <sup>1</sup>praise you; \*  
You are the <sup>1</sup>Lörd: <sup>1</sup>we ac<sup>1</sup> claim you;
2. You are the e<sup>1</sup>ternal <sup>1</sup>Father: \*  
All cre<sup>1</sup>ation <sup>1</sup>worships <sup>1</sup>you.
3. To you all angels, all the <sup>1</sup>powers of<sup>1</sup> heaven, \*  
Cherubim and Seraphim, <sup>1</sup>sing in<sup>1</sup> endless<sup>1</sup> praise:
4. Holy, holy, holy Lord, God of <sup>1</sup>power and<sup>1</sup> might, \*  
heaven and<sup>1</sup> earth are <sup>1</sup>full of your<sup>1</sup> glory.
5. The glorious <sup>1</sup>company of a<sup>1</sup> postles<sup>1</sup> praise you. \*  
The noble <sup>1</sup>fellowship of<sup>1</sup> prophets<sup>1</sup> praise you.
6. The white-robed army of <sup>1</sup>martyrs<sup>1</sup> praise you. \*  
Throughout the world the <sup>1</sup>holy<sup>1</sup> Church ac<sup>1</sup>claims you;
7. Father, of <sup>1</sup>majesty un<sup>1</sup>bounded, \*  
your true and only Son, <sup>1</sup>worthy<sup>1</sup> of all<sup>1</sup> worship,
8. And the <sup>1</sup>Holy <sup>1</sup>Spirit, \*  
—<sup>1</sup> advo<sup>1</sup>cate and<sup>1</sup> guide.
9. You, Christ, are the <sup>1</sup>king of<sup>1</sup> glory, \*  
the e<sup>1</sup>ternal <sup>1</sup>Son of the<sup>1</sup> Father.
10. When you became man to <sup>1</sup>set us<sup>1</sup> free \*  
you did not <sup>1</sup>shun the<sup>1</sup> Virgin's<sup>1</sup> womb.
11. You overcame the <sup>1</sup>sting of<sup>1</sup> death \*  
and opened the kingdom of <sup>1</sup>heaven to <sup>1</sup>all be<sup>1</sup> lievers.
12. You are seated at God's right <sup>1</sup>hand in<sup>1</sup> glory. \*  
We believe that you will <sup>1</sup>come and<sup>1</sup> be our<sup>1</sup> judge.
13. Come then, Lord, and <sup>1</sup>help your<sup>1</sup> people, \*  
bought with the <sup>1</sup>price of<sup>1</sup> your own<sup>1</sup> blood,
14. And bring us <sup>1</sup>with your<sup>1</sup> saints \*  
to <sup>1</sup>glory<sup>1</sup> ever<sup>1</sup> lasting.

Setting: Shirley Hill (b. 1933); after *Crucifer* by Sydney Hugo Nicholson (1875-1947)  
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# A Song of Wisdom

## *Sapientia liberavit*

904

### Canticle A

1. Wisdom freed from a nation of op - pressors a holy people and a

blame - less race; 2. She entered the soul of a servant of the Lord,

withstood dread rulers with won - ders and signs. 3. To the saints she gave the reward

*Manual only*

of their labors, and led them by a mar - velous way;

4. She was their shelter by day and a blaze of stars by night.

5. She brought them across the Red Sea, she led them through might - y wa - ters;

*Ped.*

6. But their enemies she swallowed in the waves and spewed them out from the

depths of the a - byss. 7. And then, Lord, the righteous sang hymns to your Name,

and praised with one voice your pro - tect - ing hand; 8. For Wisdom opened the

mouths of the mute, and gave speech to the tongues of a new - born people.

# A Song of Wisdom

905

## *Sapientia liberavit*

### Canticle A (metrical paraphrase)

1. Wis - dom freed a ho - ly peo - ple, blame - less from op - pres - sors' sword,  
2. Through the Red Sea safe - ly brought them, led a - long the wa - ters steep,

and with - stood, with signs and won - ders, rul - ers dread to serve the Lord.  
but their en - e - mies she swal - lowed, o - ver - whelmed them in the deep.

Giv - ing them re - ward of la - bors, led the saints a - long her way,  
For sal - va - tion, Lord, the right - eous praised your name with one ac - cord:

she was blaze of stars in dark - ness and a shel - ter through the day.  
song - filled tongues of new - born peo - ple ut - tered Wis - dom's might - y word.

Words: Patricia B. Clark (b. 1938) © 1994 Patricia B. Clark

Music: Brewer, David Ashley White (b. 1944) © 1991 Selah Publishing Co., Inc.

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# A Song of Pilgrimage

## *Priusquam errarem*

Canticle B (metrical paraphrase)

1. Ev - en when young, I prayed for wis - dom's grace;  
 2. My foot has firm - ly walked the path of truth;  
 3. Glo - ry to one who gives me wis - dom's prize;  
 4. Some - thing with - in my be - ing has been stirred;

In tem - ple courts I sought her day and night, And I will seek her  
 With dil - i - gence, I fol - lowed her de - sign. My ear was o - pen  
 I vowed to live ac - cord - ing to her way. She gave me cour - age  
 My seek - ing brought a gift be - yond com - pare: The gift of lan - guage

to the ver - y end; she is my heart's de - light.  
 to re - ceive her words; Now wis - dom's skill is mine.  
 from the ve - ry start; She will not let me stray.  
 loosed my halt - ing tongue; God's praise is now my prayer.

Words: Patricia B. Clark (b. 1938)

© 1995 Patricia B. Clark

Music: *Diligence*, Thomas Pavlechko (b. 1962)

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of your care my heart rests will - ing - ly.  
 bod - y, we shall nev - er be a lone.  
 spark a flame to drive the dark - ness out.  
 things un - seen will keep our foot - ing sure.

Words: Patricia B. Clark (b. 1938); © 1995 Patricia B. Clark  
 Music: *Carlisle*, Charles Lockhart (1745-1815)

SM

772

## O Christ, the healer

1. O Christ, the heal - er, we have come to pray for  
 2. From ev - ery ail - ment flesh en - dures our bod - ies  
 3. How strong, O Lord, are our de - sires, how weak our  
 4. In con - flicts that de - stroy our health we rec - og -  
 5. Grant that we all, made in one faith, in your com -

health, to plead for friends. How can we fail to  
 clam - or to be freed; yet in our hearts we  
 know - ledge of our - selves! Re - lease in us those  
 nize the world's dis - ease; our com - mon life de -  
 mu - ni - ty may find the whole - ness that, en -

be re - stored, when reached by love that nev - er ends?  
 would con - fess that whole - ness is our deep - est need.  
 heal - ing truths un - con - scious pride re - sists our selves.  
 clares our ills: is there no cure, O Christ, for these?  
 rich - ing us, shall reach the whole of hu - man - kind.

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 Music: *Kedron*, melody att. Elkanah Kelsay Dare (1782-1826); harm. *The Southern Harmony*, 1835; adapt. *Hymnal 1982* © Church Pension Fund  
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LM

# Heal me, hands of Jesus

773

1. Heal me, hands of Je - sus, and search out all my pain: re -  
 2. Cleanse me, blood of Je - sus, take bit - ter - ness a - way; let  
 3. Know me, mind of Je - sus, and show me all my sin; dis -  
 4. Fill me, joy of Je - sus: anx - i - e - ty shall cease and

store my hope, re - move my fear and bring me peace a - gain.  
 me for - give as one for - given and bring me peace to - day.  
 pel the mem - o - ries of guilt, and bring me peace with - in.  
 heaven's se - ren - i - ty be mine, for Je - sus brings me peace!

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 Music: *Sharpe*, Carl Haywood (b. 1949), from *Tunes for Grace*; © 1997 Carl Haywood  
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SM

# 774 From miles around the sick ones came

1. From miles a - round the sick ones came, in hope that One they  
 2. And still they come, new preys of plague, while of - ten in their  
 3. Re - call us to our mis - sion, Lord, to reach for those cut

heard was Lord would make their souls and bod - ies  
 rooms of prayer God's peo - ple wor - ship, safe and  
 off, in pain: to of - fer friend - ship, strength, and

well, with heal - ing touch or sav - ing word.  
 sound, un - heed - ing, e - ven un - a - ware.  
 peace and be a faith - ful church a -

1. 2.

3. gain.

3.

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1. Give thanks for life, the meas - ure of our days,  
 2. Give thanks for those who made their life a light  
 3. And for our own, our liv - ing and our dead,  
 4. Give thanks for hope, that like the wheat, the grain



mor - tal, we pass through beau - ty that de - cays, yet  
 caught from the Christ flame burst - ing through the night, who  
 thanks for the love by which our life is fed, a  
 ly - ing in dark - ness does its life re - tain, in



sing to God our hope, our love, our - praise,  
 touched the truth, who burned for what is right, Al -  
 love not changed by time or death or dread,  
 res - ur - rec - tion to grow green a - gain.



le - lu - ia, Al - le - lu - ia!

This musical score is for the hymn 'Alleluia'. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 10/10. The lyrics are 'le - lu - ia, Al - le - lu - ia!'.

See the Leader's Guide for a simplified accompaniment.

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Music: *Sine nomine*, Ralph Vaughan Williams (1872-1958); © Oxford University Press  
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10 10 10 with Alleluias

## 776 No saint on earth lives life to self alone

1. No saint on earth lives life to self a - lone  
2. For to this end our Lord by death was slain,

This musical score is for the hymn 'No saint on earth lives life to self alone'. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 10/10. The lyrics are: '1. No saint on earth lives life to self a - lone' and '2. For to this end our Lord by death was slain,'.

or dies a - lone, for we with Christ are one.  
that to new life he might a - rise a - gain.

This musical score continues the hymn. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 10/10. The lyrics are: 'or dies a - lone, for we with Christ are one.' and 'that to new life he might a - rise a - gain.'.

So if we live, for Christ a - lone we live,  
Through sor - row on to tri - umph Christ has led,

This musical score continues the hymn. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 10/10. The lyrics are: 'So if we live, for Christ a - lone we live,' and 'Through sor - row on to tri - umph Christ has led,'.

and if we die, to Christ our dy - ing give.  
and reigns o'er all: the liv - ing and the dead.

In liv - ing and in dy - ing this con - fess:  
In liv - ing and in dy - ing, him we bless.

we are the Lord's, safe in God's faith - ful - ness.  
We are the Lord's, safe in God's faith - ful - ness.

Words: J. W. Schulte-Nordholt; tr. Norman J. Kansfield; © Norman J. Kansfield  
 Music: *Song 1*, melody and bass Orlando Gibbons (1583-1625); harm. Ralph Vaughn Williams  
 (1872-1958), alt., from *Hymns for Church and School* 1964; harm. © Oxford University Press 10 10.10 10.10 10

## Sing alleluia forth in duteous praise 777

1. Sing al - le - lu - ia forth in du - teous praise,  
 2. Ye pow'rs who stand be - fore the e - ter - nal Light,  
 3. Then let the ho - ly ci - ty raise the strain,  
 4. Ye who have fought and joined the star - ry throng,

ye ci - ti - zens of heav'n, O sweet - ly raise an end - less  
 let all your choirs re - ech - o to the height an end - less  
 and with glad songs re - sound - ing wake a - gain an end - less  
 ye vic - tors, now take up the e - ter - nal song, an end - less  
 al - le - lu - ia.

5. Your songs of triumph shall forever ring  
 the hymns which tell the honor of your King,  
 an endless alleluia.

6. Such song is rest and food and deep delight  
 to saints forgiven; let them all unite  
 in endless alleluia.

7. Almighty Christ, to thee our voices sing  
 all laud forevermore; to thee we bring  
 an endless alleluia.

Words: Latin, 5th-8th cent.; ver. *Hymnal 1940, Tr.* © 1941, 1943, 1961, 1981  
 Church Pension Fund

Music: *Piepkorn*, Robert Buckley Farlee (b. 1950); © 1995 Robert Buckley Farlee

10.10.7

778

## We all are one in mission

1. We all are one in mis - sion, we all are one in call,  
 2. We all are called for ser - vice to wit - ness in God's name.  
 3. We all be - hold one vi - sion, a stark re - al - i - ty;  
 4. Now let us be u - nit - ed and let our song be heard.

our var - ied gifts u - nit - ed by Christ, the Lord of all.  
 Our min - is - tries are dif - f'rent, our pur - pose is the same:  
 the stew - ard of sal - va - tion was nailed up - on a tree.  
 Now let us be a ves - sel for God's re - deem - ing Word.

A sin - gle, great com - mis - sion com - pels us from a - bove  
 to touch the lives of oth - ers by God's sur - pris - ing grace,  
 Yet res - ur - rect - ed Jus - tice gives rise that we may share  
 We all are one in mis - sion, we all are one in call,

to plan and work to - geth - er that all may know Christ's love.  
 so peo - ple of all na - tions may feel God's warm em - brace.  
 free re - con - cil - i - a - tion and hope a - mid de - spair.  
 our var - ied gifts u - nit - ed by Christ, the Lord of all.

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Music: *Nyland*, Finnish folk melody; adapt. and harm. David Evans (1874-1948); harm. © Oxford University Press

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## The church of Christ in every age

1. The church of Christ in ev - ery age, be - set by  
 2. A - cross the world, a - cross the street, the vic - tims  
 3. Then let the ser - vant church a - rise. A car - ing  
 4. For Christ a - lone, whose blood was shed, can cure the  
 5. We have no mis - sion but to serve in full o -

change but spir - it led, must claim and test its her - i -  
 of in - jus - tice cry for shel - ter and for bread to  
 church that longs to be a part - ner in Christ's sac - ri -  
 fe - ver in our blood. And teach us how to share our  
 be - dience to our Lord: to care for all with - out re -

tage and keep on ri - sing from the dead.  
 eat and nev - er live un - til they die.  
 fice, and clothed in Christ's hu - man - i - ty.  
 bread and feed the starv - ing mul - ti - tude.  
 serve. And spread Christ's lib - er - a - ting word.

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Music: *Dunedin*, Vernon Griffiths (1894-1985); reprinted from the *New Catholic Hymnal*

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1. Lord, you give the great com - mis - sion: "Heal the  
 2. Lord, you call us to your ser - vice: "In my  
 3. Lord, you make the com - mon ho - ly: "This my  
 4. Lord, you show us love's true mea - sure: "Fa - ther,  
 5. Lord, you bless with words as - sur - ing: "I am



sick and preach - the word." Lest the church ne -  
 name bap - tize and teach." That the world may  
 bod - y, this my blood." Let us all, for  
 what they do, for - give." Yet we heard as  
 with you to the end." Faith and hope and



glect its mis - sion, and the gos - pel go un -  
 trust your prom - ise, life a - bun - dant meant for  
 earth's true glo - ry, dai - ly lift life heav - en -  
 pri - vate trea - sure all that you so free - ly  
 love re - stor - ing, may we serve as you in -



heard, help us wit - ness to your pur - pose  
 each, give us all new fer - vor, draw us  
 ward, ask - ing that the world a - round us  
 give. May your care and mer - cy lead us  
 tend and, a - mid the cares that claim us,

*Refrain*

with re - newed in - teg - ri - ty.  
 clos - er in com - mun - i - ty.  
 share your chil - dren's lib - er - ty.  
 to a just so - ci - e - ty.  
 hold in mind e - ter - ni - ty. } With the Spir - it's

gifts em - power us for the work of min - is - try.

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 Music: *Abbot's Leigh*, Cyril Vincent Taylor (1907-1991); © 1942.  
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1. Now let us rise and hymn the grace — that brings us  
 2. That we may o - pen love's em - brace — to wel - come  
 3. Re - joic - ing let us take this "Peace!" — In - to the

to this time and place. — Full ded - i - ca - tion  
 all the hu - man race, — here let no walls of  
 world that we in - crease — Christ's reign of jus - tice,

here is owed — the rich - es that our past be - stowed: — God, in this  
 hate di - vide, — but let Christ's "Peace!" a - lone a - bide. — God, help us  
 truth, and love — that heav - en come on earth, and of — this bless - ing

time your church re - new; — en - a - ble us your will — to do.  
 all this dream ful - fill; — en - a - ble us to do — your will.  
 we, with grace a - new, — still seek God's will to know — and do.

Words: John L. Hooker (b. 1944)

Music: Owen, John L. Hooker (b. 1944)

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## Gracious Spirit, give your servants



1. Gra - cious Spir - it, give your ser - vants joy to set sin's  
 2. Word made flesh, who gave up glo - ry to be - come our  
 3. Lov - ing God, who birthed cre - a - tion from the noth - ing -  
 4. Tri - une God, e - ter - nal Be - ing, nev - er end - ing,



cap - tives free, hope to heal the bro - ken - heart - ed,  
 great high priest, tak - ing on our hu - man na - ture  
 ness of space, kin - dling life where all was emp - ty,  
 un - be - gun, bound - less grace and per - fect jus - tice,



peace to share love's li - ber - ty. Through us bring your balm of  
 to re - deem the last and least: let your cour - age and com -  
 turn - ing cha - os in - to grace: when we feel con - fused and  
 right - eous and for - giv - ing One: so en - fold us in your



glad - ness to the wound - ed and op - pressed; help us claim and  
 pas - sion shape and guide our min - is - tries; as our Sav - ior  
 fruit - less, dawn up - on our rest - less night; give us faith's im -  
 mer - cy that our wills and yours u - nite; through us may the



show God's fa - vor as a peo - ple called and blessed.  
 and our Shep - herd, lead us to the truth that frees.  
 ag - i - na - tion, hope's re - new - ing, love's de - light.  
 world be - hold you, find your love, your truth, your light.

Words: Carl P. Daw, Jr. (b. 1944); © 1997 Hope Publishing Co.  
 Music: *Abbot's Leigh*, Cyril Vincent Taylor (b. 1907);  
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87.87.D

# Heleluyan

## Alleluia

783

He - le - lu - yan, he - le - lu - yan: he - le, he - le - lu - yan;  
 Al - le - lu - ia, al - le - lu - ia: al - le, al - le - lu - ia;

he - le - lu - yan, he - le - lu - yan: he - le, he - le - lu - yan.  
 al - le - lu - ia, al - le - lu - ia: al - le, al - le - lu - ia.

\* May be sung as a round.

Setting: Muscogee (Creek) Indian, tr. Charles Webb  
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# Hallelujah! We sing your praises!

## Haleluya! Pelo tso rona

784

Hal - le - lu - jah! We sing your prais - es! All our  
 Ha - le - lu - ya! Pe - lo tsa ro - na, di tha -

hearts are filled with glad - ness! Hal - le - lu - jah! We sing your  
*bi - le ka - o - fe - la.* *Ha - le - lu - ya!* *Pe - lo tsa*

prai - ses! All our hearts are filled with glad - ness!  
*ro - na,* *di* *tha - bi - le ka - o - fe - la.*

Christ the Lord to us said: "I am wine, I am bread, I am  
 Je - sus says to us still: "All who do the Lord's will, all who

wine, I am bread, give to all who thirst and hun - ger!"  
 do the Lord's will are my sis - ters and my bro - thers." *D.C.*

Words: South African

Music: *Haleluya! Pelo tso rona*, South African © 1984 Utryck, admin. Walton Music Corporation

Irr.

785

## Santo, santo, santo Holy, holy, holy

San - to, san - to, san - to, mi cor - a - zon te a - do - ra! Mi  
 Ho - ly, ho - ly, ho - ly, my heart, my heart a - dores you! My



cor - a - zon te sa - be de - cir: san - to e - res Se - ñor.  
heart is glad to say the words: you are ho - ly, Lord.

Words: Variation on a traditional liturgical text

Music: Composer of melody unknown; arr. © 1990 Iona Community, admin. by GIA Publications, Inc.  
based on two-part version as taught by Pablo D. Sosa (b.1933)

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Irr.

## Cantad al Señor

786



1. Can - tad al Se - ñor un cán - ti - co  
2. El es cre - a - dor y due - ño de  
3. Can - tad a Je - sús por - que el es  
4. Es el quien nos dio su Es - pí - ri - tu  
5. Can - tad al Se - ñor, "¡A - mén, a - le -"



1. nue - vo, can - tad al Se - ñor un cán - ti - co  
2. to - do, el es cre - a - dor y due - ño de  
3. dig - no, can - tad a Je - sús por - que el es  
4. San - to, es el quien nos dio su Es - pí - ri - tu  
5. lu - ya!" Can - tad al Se - ñor, "¡A - mén, a - le -"



1. nue - vo, can - tad al Se - ñor un cán - ti - co  
2. to - do, el es cre - a - dor y due - ño de  
3. dig - no, can - tad a Je - sús por - que el es  
4. San - to, es el quien nos dio su Es - pí - ri - tu  
5. lu - ya!" Can - tad al Se - ñor, "¡A - mén, a - le -"

1. nue - vo, can - tad al Se - ñor, can - tad al Se - ñor. \_\_\_\_\_  
 2. to - do; can - tad al Se - ñor, can - tad al Se - ñor. \_\_\_\_\_  
 3. dig - no; can - tad al Se - ñor, can - tad al Se - ñor. \_\_\_\_\_  
 4. San - to; can - tad al Se - ñor, can - tad al Se - ñor. \_\_\_\_\_  
 5. ly - ya!" Can - tad al Se - ñor, can - tad al Se - ñor. \_\_\_\_\_

*Translation*

1. Sing to the Lord a new song.
2. He is the creator and owner of all.
3. Sing to the Lord because he is almighty.
4. It is he who gave us his Holy Spirit.
5. Sing to the Lord, Amen! Alleluia!

Words: Anonymous, Brazilian

Music: *Cantai ao Senhor*, Brazilian; arr. Felipe Blycker Jr.;  
 harm. Samuel Pascoe © Samuel Pascoe

11.11.11.10

# 787 We are marching in the light of God

## Siyahamb' ekukhanyen' kwenkhos'

### Marcharemos en la luz de Dios

We are march - ing in the light of God, we are  
 Si - ya - hamb' e - ku - kha - nyen' kwen - khos', si - ya -  
 Mar - cha - re - mos en la luz de Dios, Mar - cha -

march - ing in the light of God. — We are march - ing in the  
 hamb' e - ku - kha - nyen' kwen - khos'. — Si - ya - hamb' e - ku - kha -  
 re - mos en la luz de Dios. — Mar - cha - re - mos en la

we are march - ing in the light of God —  
 si - ya - hamb' e - ku - kha - nyen' kwen - khos'. —  
 mar - cha - re mos en la luz de Dios. —



light of God, we are march - ing in the light of, the  
 nyen' kwen - khos', si - ya - hamb' e - ku - kha - nyen' kwen - , kha -  
 luz de Dios mar - cha - re mos en la luz de, la



we are march - ing in the light of God. —  
 si - ya - hamb' e - ku - kha - nyen' kwen khos'. —  
 mar - cha - re mos en la luz de Dios. —

We are march - ing —  
 Si - ya - ham - ba —  
 Mar - cha - re - mos —



light of God. We are march - ing, march - ing, we are  
 nyen' kwen - khos'. Si - ya - ham - ba, ham - ba, si - ya -  
 luz de Dios. Mar - cha - re - mos re - mos mar - cha -



Oo we are march - ing in the light of God —  
 Oo si - ya - hamb' e - ku - kha - nyen' kwen - khos'. —  
 Oo mar - cha - re mos en la luz de Dios. —



march - ing, march - ing, we are march - ing in the light of, the  
 ham - ba, ham - ba, si - ya - hamb' e - ku - kha - nyen' kwen - , kha -  
 re - mos re - mos mar - cha - re mos en la luz de la



march ing, we are march ing in the light of, God. —  
 ham ba, si ya hamb' e ku kha nyen' kwen - , khos'. —  
 re mos mar cha re mos en la luz de Dios. —

We are march - ing

Si - ya - ham - ba

Mar - cha - re - mos

light of God. We are march - ing, march - ing, we are  
nyen' kwen - khos'. Si - ya - ham - ba, ham - ba, si - ya -  
luz de Dios. Mar - cha - re - mos, - re - mos mar - cha -

Oo

Oo

Oo

march - ing, march - ing we are march - ing in the light of God. —  
ham - ba, ham - ba, si - ya - hamb' e - ku - kha - nyen' kwen - khos'. —  
re - mos re - mos mar - cha - re - mos en la luz de Dios. —

Words: South African; Spanish words, Bernardo Murray

Music: *Siyahamba*, South African © 1984 Utryck, admin.

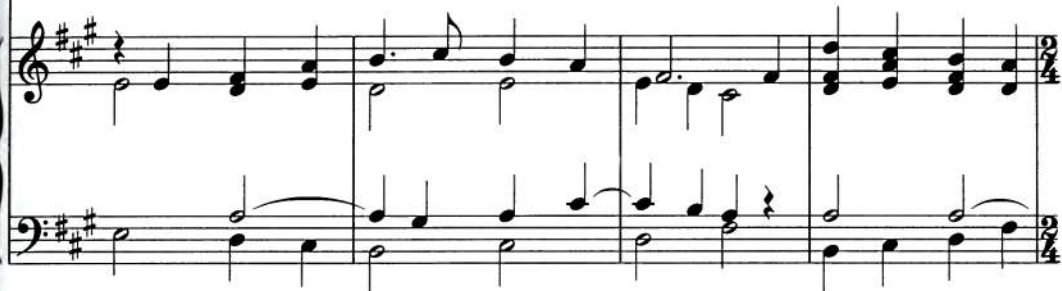
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Irr.

## 788 As newborn stars were stirred to song



1. As new - born stars were stirred to song when all things came to  
2. In psalms that raise the sing - er's sense to un - i - vers - al  
3. When God's re - deem - ing Word took flesh to make sal - va - tion  
4. But si - lence won no vic - t'ry there; a rest was all it



be, as Mir - i - am and Mos - es sang when  
truths, in pro - phet's dark - toned o - ra - cle or  
sure, un - heed - ing hearts at - tuned to strife re -  
scored be - fore glad al - le - lu - ias rose to



Is - rael was set free, so mu - sic bursts un - bid - den  
hymn of three brave youths: the song of faith and praise en -  
fused love's o - ver - ture. Yet to the end the song went  
greet the ris - en Lord. The church still keeps that song a -

