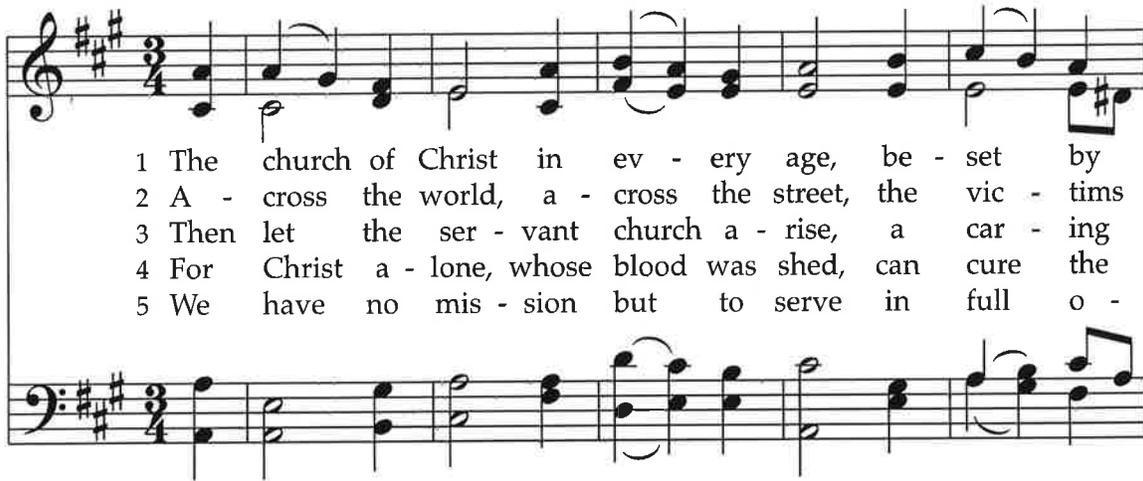


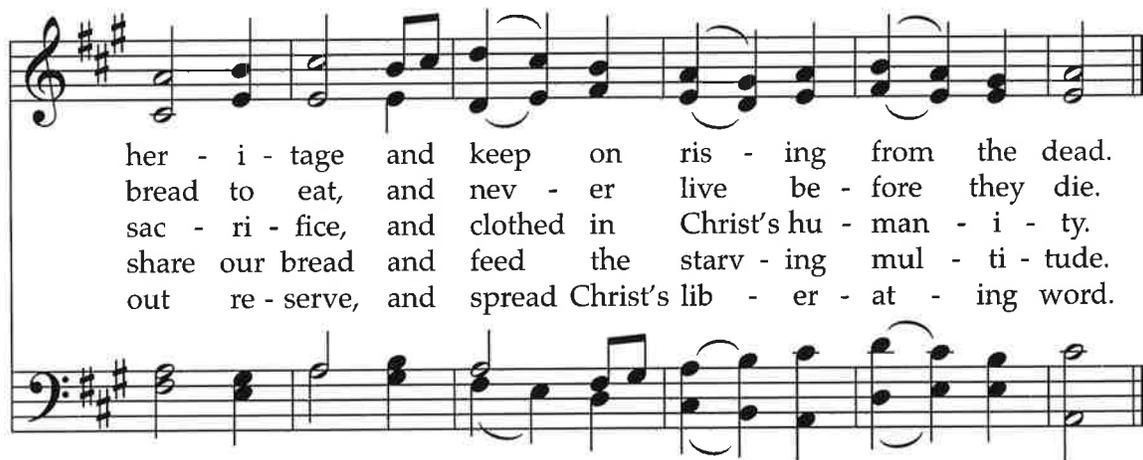
## 320 The Church of Christ in Every Age



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  
 of in - jus - tice cry for shel - ter and for  
 church that longs to be a part - ner in Christ's  
 fe - ver in our blood, and teach us how to  
 be - dience to our Lord: to care for all, with -



her - i - tage and keep on ris - ing from the dead.  
 bread to eat, and nev - er live be - fore they die.  
 sac - ri - fice, and clothed in Christ's hu - man - i - ty.  
 share our bread and feed the starv - ing mul - ti - tude.  
 out re - serve, and spread Christ's lib - er - at - ing word.

In this challenging text by a British Methodist minister, the odd-numbered stanzas develop the image of "the servant church," while the second surveys the many needs and the fourth describes the true source of strength for the task.

FORGIVENESS

# 437 You Are the Lord, Giver of Mercy!

The musical score consists of three staves of music in G major and 6/8 time. The first staff has the lyrics 'You are the Lord, giv-er of mer-cy!' with chords Em, D, Em, Am, Em, D, Em above it. The second staff has the lyrics 'You are the Christ, giv-er of mer-cy!' with chords Am, D, C, D, Em, C, Em above it. The third staff has the lyrics 'You are the Lord, giv-er of mer-cy!' with chords Em, D, G, Am, Em, D, E above it. The melody is a simple, plaintive folk tune.

This adaptation of the traditional *Kyrie eleison* text transforms a series of petitions into a series of acclamations. With harsher music these might have seemed bold or rash, but this plaintive setting derived from an Appalachian melody preserves a sense of humility and trust.

TEXT: Trad. liturgical text; rev. *The Worshipbook*, 1970  
 MUSIC: Appalachian folk melody; arr. Richard D. Wetzel, 1972  
 Text © 1970 The Westminster Press (admin. Westminster John Knox Press)  
 Music © 1972 The Westminster Press (admin. Westminster John Knox Press)

WAYFARING STRANGER  
 9.9.9

FORGIVENESS

447

# We Are Forgiven

G Am D7 Gsus G C  
 We are for - giv - en. We are for - giv - en. Thanks be to  
 G Am7 Dsus D G Am  
 God. Thanks be to God. We are for - giv - en.  
 D7 Gsus G C G Am7 D G  
 We are for - giv - en. Thanks be to God. Thanks be to God.

To sing, rather than simply say, a response to the Declaration of Forgiveness has the effect of making the moment both more affirmative and more corporate. The musical repetition of the two sentences also strengthens awareness of what it means to be assured of God's pardon.

TEXT: Trad. liturgical text  
 MUSIC: Hal H. Hopson, 1995  
 Music © 1995 Hal H. Hopson

WE ARE FORGIVEN  
 10.8.10.8

# 188

# Jesus Loves Me!

1 Je - sus loves me! This I know, for the Bi - ble tells me so.  
 2 Je - sus loves me! This I know, as he loved so long a - go,

Lit - tle ones to him be - long. They are weak, but he is strong.  
 tak - ing chil - dren on his knee, say - ing, "Let them come to me."

*Refrain*

Yes, Je - sus loves me! Yes, Je - sus loves me!

Yes, Je - sus loves me! The Bi - ble tells me so.

Few songs of faith have supported people from cradle to grave like this one. The great theologian Karl Barth said that its opening two lines were a summary of all that he had learned. The composer formed the refrain from those lines when creating this universally used tune.

## Be Thou My Vision

Capo 1: (D) (G) (D/F#) (A7) (D)  
 Eb Ab Eb/G Bb7 Eb



1 Be thou my vi - sion, O Lord of my heart;  
 2 Be thou my wis - dom, and thou my true Word;  
 3 Rich - es I heed not, nor vain, emp - ty praise;  
 4 High King of Heav - en, my vic - to - ry won,

(A) (D) (G) (A)  
 Bb Eb Ab Bb



naught be all else to me, save that thou art;  
 I ev - er with thee and thou with me, Lord;  
 thou mine in - her - i - tance, now and al - ways;  
 may I reach heav - en's joys, O bright heaven's Sun!

(G) (D) (F#m7) (G) (A)  
 Ab Eb Gm7 Ab Bb



thou my best thought, by day or by night,  
 thou my soul's shel - ter, and thou my high tower;  
 thou and thou on - ly, first in my heart,  
 Heart of my own heart, what - ev - er be - fall,

(Bm) (D/F#) (G) (D)  
 Cm Eb/G Ab Eb



wak - ing or sleep - ing, thy pres - ence my light.  
 raise thou me heaven - ward, O Power of my power.  
 High King of Heav - en, my trea - sure thou art.  
 still be my vi - sion, O Rul - er of all.

*Guitar chords do not correspond with keyboard harmony.*

These stanzas are selected from a 20th-century English poetic version of an Irish monastic prayer dating to the 10th century or before. They are set to an Irish folk melody that has proved popular and easily sung despite its lack of repetition and its wide range.

SERVICE MUSIC

606

# Praise God, from Whom All Blessings Flow

Doxology

Praise God, from whom all bless-ings flow; praise \*him, all crea-tures  
here be - low; praise \*him a - bove, ye heaven-ly host; praise  
Fa - ther, Son, and Ho - ly Ghost. A - men.

\*Or "God"

TEXT: Thomas Ken, 1695, 1709  
MUSIC: Genevan Psalter, 1551

OLD HUNDREDTH  
LM

## Break Thou the Bread of Life 460

1 Break thou the bread of life, dear Lord, to me,  
2 Bless thou the truth, dear Lord, now un - to me,

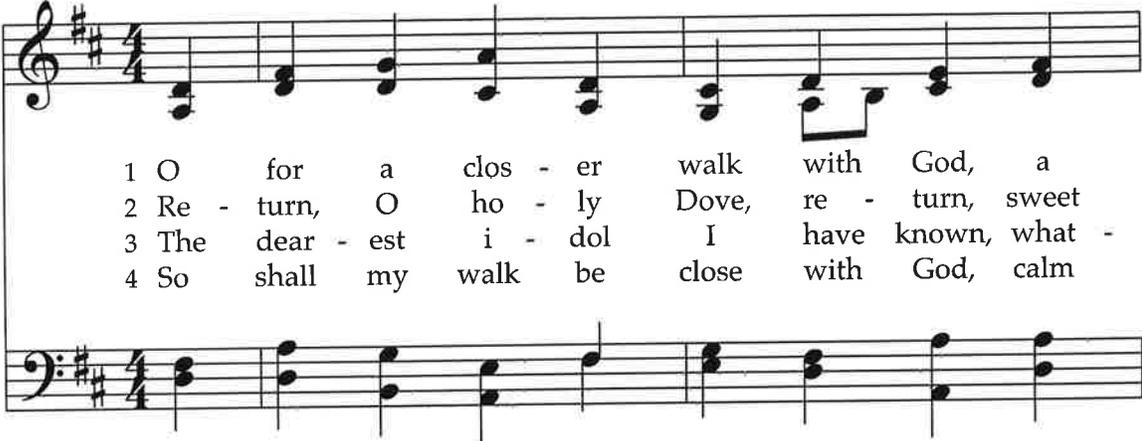
as thou didst break the loaves be - side the sea.  
as thou didst bless the bread by Gal - i - lee.

Be - yond the sa - cred page I seek thee, Lord.  
Then shall all bond - age cease, all fet - ters fall.

My spir - it pants for thee, O liv - ing Word!  
And I shall find my peace, my all in all.

The phrase "bread of life" as a metaphor for scripture has misled many people into thinking of this hymn as being connected with the Lord's Supper, when its true subject is Bible study. Both the author and the composer were active in the work of the Chautauqua Assembly.

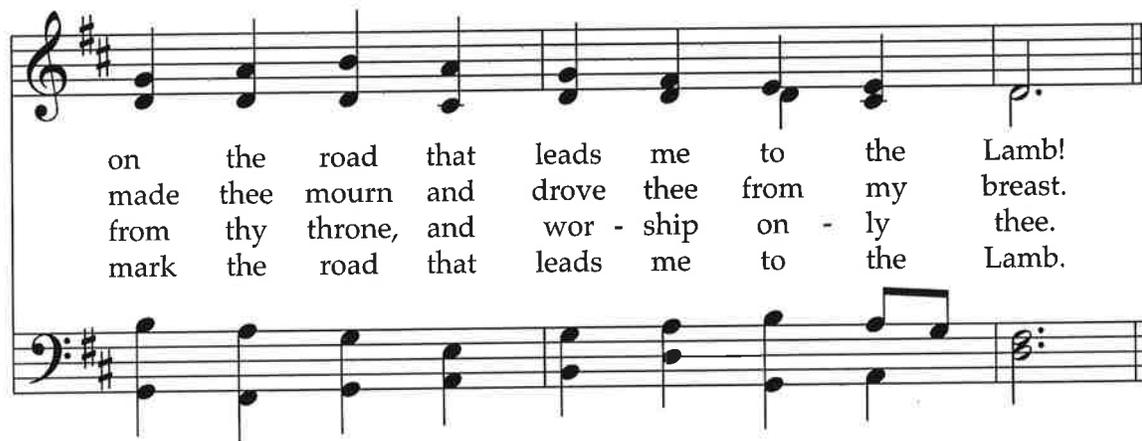
## O for a Closer Walk with God 739



1 O for a clos - er walk with God, a  
 2 Re - turn, O ho - ly Dove, re - turn, sweet  
 3 The dear - est i - dol I have known, what -  
 4 So shall my walk be close with God, calm



calm and heaven - ly frame, a light to shine up -  
 mes - sen - ger of rest! I hate the sins that  
 e'er that i - dol be, help me to tear it  
 and se - rene my frame; so pur - er light shall

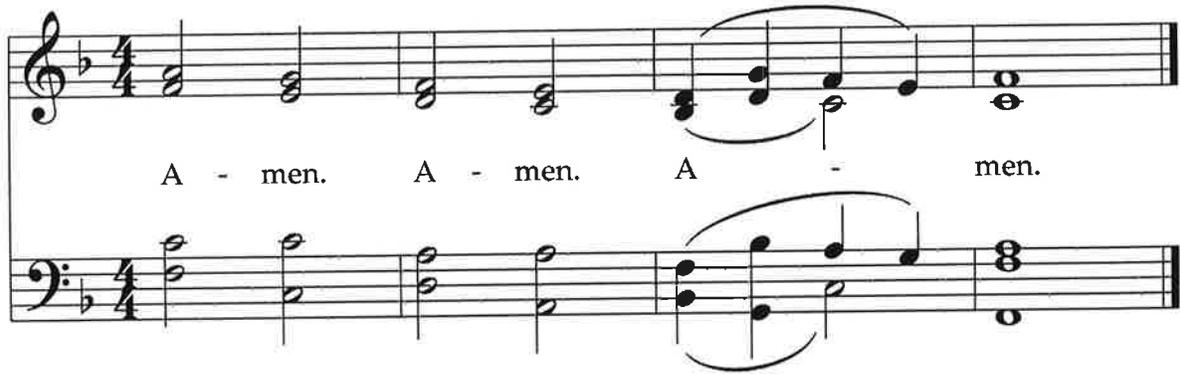


on the road that leads me to the Lamb!  
 made thee mourn and drove thee from my breast.  
 from thy throne, and wor - ship on - ly thee.  
 mark the road that leads me to the Lamb.

Merely longing for a restored relationship with God is not enough; real repentance requires amendment of life (stanza 3). The similarity of stanzas 1 and 4 suggests both continuity and improvement. This tune was one of the new common tunes in the Scottish Psalter of 1635.

601

# Amen



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

The musical score is written in 4/4 time with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The melody in the treble staff consists of a series of chords and a melodic line that spans across the first three measures. The lyrics 'A - men. A - men. A - men.' are written below the treble staff, with the first two measures containing 'A - men.' and the third measure containing 'A - men.' with a long dash under the 'A'.

TEXT: Trad. liturgical text  
MUSIC: Anon. Danish

DANISH AMEN