

I Rejoiced When I Heard Them Say

(Psalm 122)

Musical notation for the first line of the hymn, including a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with a G-clef. Chords are indicated by letters above the staff: Am, Em, Am, Em.

re-joiced when I heard them say: "Let us
a tem-ple of u-ni-ty is the
is faith-ful to Is-ra-el's law, there to
the peace of all na-tions, pray: for God's
the love of my friends and kin I will

Musical notation for the second line of the hymn. Chords are indicated by letters above the staff: Am, E, Dm7, G.

to the house of God." And now our feet are
Je-ru-sa-lem. It is there all tribes will
the name of God. All the judg-ment seats of
with-in your homes. May God's last-ing peace sur-
you with signs of peace. For the love of God's own

Musical notation for the third line of the hymn. Chords are indicated by letters above the staff: Am, F, G, Am.

ing in your gates, O Je-ru-sa-lem!
er, all the tribes of the house of God.
id were set down in Je-ru-sa-lem.
is; may it dwell in Je-ru-sa-lem.
ble I will la-bor and pray for you.

Musical notation for the fourth line of the hymn. Chords are indicated by letters above the staff: C, G, Am, Em, F, G, Am, Em.

m, sha-lom, the peace of God be here.

Musical notation for the fifth line of the hymn. Chords are indicated by letters above the staff: F, G, Am, Em, F, G, Am.

m, sha-lom, God's jus-tice be ev-er near.

among the most joyful of the pilgrimage psalms, because it sings of finally reaching Jerusalem, the Temple. This rejoicing spills over into prayers for peace inspired perhaps by the placename in roots meaning "to establish peace" (*shalom*).

Here in This Place

Gather Us In

Musical notation for the first line of the hymn, including a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with a G-clef. Chords are indicated by letters above the staff: D, A, C, G, Gm, Dm.

1 Here in this place the new light is stream-ing; now is the dark-ness
2 We are the young, our lives are a mys-tery. We are the old who
3 Here we will take the wine and the wa-ter; here we will take the
4 Not in the dark of build-ings con-fin-ing, not in some heav-en,

Musical notation for the second line of the hymn. Chords are indicated by letters above the staff: C, A, G.

van-ished a-way; see in this space our fears and our dream-ings
yearn for your face. We have been sung through-out all of his-tory,
bread of new birth. Here you shall call your sons and your daugh-ters,
light years a-way: here in this place the new light is shin-ing;

Musical notation for the third line of the hymn. Chords are indicated by letters above the staff: Gm, Dm, D, C, Gm, D.

brought here to you in the light of this day.
called to be light to the whole hu-man race.
call us a-new to be salt for the earth.
now is the king-dom, and now is the day.

Musical notation for the fourth line of the hymn. Chords are indicated by letters above the staff: A, C, D, G, A, C.

Gath-er us in, the lost and for-sak-en; gath-er us in, the
Gath-er us in, the rich and the haugh-ty; gath-er us in, the
Give us to drink the wine of com-pas-sion; give us to eat the
Gath-er us in and hold us for-ev-er; gath-er us in and

Musical notation for the fifth line of the hymn. Chords are indicated by letters above the staff: D, G, A, D, A, C, G.

blind and the lame; call to us now, and we shall a-wak-en;
proud and the strong; give us a heart, so meek and so low-ly;
bread that is you; nour-ish us well, and teach us to fash-ion
make us your own; gath-er us in, all peo-ples to-geth-er,

Musical notation for the sixth line of the hymn. Chords are indicated by letters above the staff: Gm, Dm, D, C, Gm, D.

we shall a-rise at the sound of our name.
give us the cour-age to en-ter the song;
lives that are ho-ly and hearts that are true.
fire of love in our flesh and our bone.

The "you/your" mentioned in every stanza is never identified, but this 1979 hymn is clearly a corporate prayer to God on behalf of the diverse congregation who have assembled for worship, longing to be transformed and used as God's witnesses and for God's purposes.

514 Soul, Adorn Yourself with Gladness

1 Soul, a - dorn your-self with glad - ness; leave the gloom-y haunts of
 2 Sun, who all my life does bright-en; light, who does my soul en-
 3 Je - sus, source of last-ing plea - sure, tru - est friend and dear-est

sad - ness. Come in - to the day-light's splen-dor; there with
 light - en; joy, your won-drous gift be - stow - ing; fount, from
 trea - sure, peace be - yond all un - der - stand - ing, joy in -

joy your prais-es ren - der. Bless the one whose grace un - bound-ed
 which all good is flow - ing: at your feet I cry, my Mak - er,
 to all life ex - pand-ing: hum-bly now, I bow be - fore you,

this a - maz - ing ban-quet found - ed; Christ, though heav-en-ly,
 let me be a fit par - tak - er of this bless - ed
 love in - car - nate, I a - dore you; wor - thi - ly let

Although the celebration of the Lord's Supper is a solemn occasion, it is not a sad or somber one, but one evoking a deep joy. That tone also characterizes this choral setting created for the original German text and notable for its support of the numerous two-syllable rhymes.

TEXT: Johann Franck, c. 1649; stanzas 1-2, trans. Catherine Winkworth, 1858; rev. 1863, alt.; stanza 3, trans. John Caspar Matthes, 1913, alt.
 MUSIC: Johann Crüger, 1649
 Text © 1978 Lutheran Book of Worship (admin. Augsburg Fortress)

high, and ho - ly, deigns to dwell with you most low - ly.
 food from heav - en, for our good, your glo - ry giv - en.
 me re - ceive you and, so fa - vored, nev - er leave you.

I Come with Joy 515

Capo 3: (D) (G) (A) (D) (Bm)
 F Bb C F Dm

- 1 I come with joy, a child of God, for - giv - en, loved, and
- 2 I come with Chris-tians far and near to find, as all are
- 3 As Christ breaks bread and bids us share, each proud di - vi - sion
- 4 The Spir - it of the ris - en Christ, un - seen, but ev - er
- 5 To - geth - er met, to - geth - er bound by all that God has

(Asus) (Am) (G) (F#m) (D)
 Csus Cm Bb Am F

free, the life of Je - sus to re - call, in
 fed, the new com - mu - ni - ty of love in
 ends. The love that made us, makes us one, and
 near, is in such friend - ship bet - ter known, a -
 done, we'll go with joy, to give the world the

(Em) (D/F#) (G) (A) (Am7) (D)
 Cm F/A Bb C Cm7 F

love laid down for me, in love laid down for me.
 Christ's com-mu - nion bread, in Christ's com-mu - nion bread.
 strang - ers now are friends, and strang - ers now are friends.
 live a - mong us here, a - live a - mong us here.
 love that makes us one, the love that makes us one.

Guitar chords do not correspond with keyboard harmony.
 This text affirms that Christian unity is not achievement but gift, one renewed each time we gather for the Lord's Supper. Each of us enters as an "I" and leaves as part of "we." The unadorned language of this text is well matched to the simple shape note tune that sets it here.

TEXT: Brian Wren, 1968; rev. 1993
 MUSIC: American folk melody; arr. Austin C. Lovelace, 1977
 Text © 1971, rev. 1995 Hope Publishing Company
 Music Arr. © 1977 Hope Publishing Company

1 A - bide with its close pres - foe, cross be - fore my clos - ing eyes;
 2 Swift to need fear thou fast ebbs - ence with be - fore my clos - ing eyes;
 3 I bide to need fear thou close pres - ence with be - fore my clos - ing eyes;
 4 I bide to need fear thou close pres - ence with be - fore my clos - ing eyes;
 5 Hold to need fear thou close pres - ence with be - fore my clos - ing eyes;

The dark - ness deep - ens; its can and shine through the gloom and point me to the skies.
 earth's joys grow dim; its can and point me to the skies.
 what but thy grace and and point me to the skies.
 ills have no weight, and and point me to the skies.
 shine through the gloom and and point me to the skies.

When oth - er help - ers fail and com - forts flee,
 change and de - cay in my guide and stay can be?
 Who, like thy - self, Where, grave, thy vic - to - ry?
 Where is death's sting? and earth's vain shad - ows flee;
 Heaven's morn - ing breaks, and earth's vain shad - ows flee;

help of the help - less, O a - bide with me.
 O thou who chang - est not, 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.

By blending end of day and end of life, the imagery of this well-known Victorian hymn has made it valuable for both evening services and funerals. Although the author wrote his own music for it, the present tune has been firmly associated with this text for over 150 years.

TEXT: Henry Francis Lyte, 1847
 MUSIC: William Henry Monk, 1861

1 What a fel - low - ship, what a joy di - vine, lean - ing on the ev - er -
 2 O how sweet to walk in this pil - grim way, lean - ing on the ev - er -
 3 What have I to dread, what have I to fear, lean - ing on the ev - er -

last - ing arms; what a bless - ed - ness, what a peace is mine,
 last - ing arms; O how bright the path grows from day to day,
 last - ing arms? I have bless - ed peace with my Lord so near,

Refrain
 lean - ing on the ev - er - last - ing arms. Lean - ing,
 lean - ing on Je - sus, Lean - ing on Je - sus,

lean - ing, safe and se - cure from all a - larms; lean - ing on
 lean - ing on Je - sus, lean - ing on Je - sus,
 ing, lean - ing, lean - ing on the ev - er - last - ing arms.
 Je - sus, lean - ing on Je - sus, lean - ing on the ev - er - last - ing arms.

The composer of the tune (and creator of the refrain) asked the author of the stanzas to write a hymn based on the latter part of Deuteronomy 33:27 (as worded in the King James Version): "Underneath are the everlasting arms." Their joint effort has proved very popular.

TEXT: Elisha A. Hoffman, 1887
 MUSIC: Anthony J. Showalter, 1887