

FORGIVENESS

437 You Are the Lord, Giver of Mercy!

Em D Em Am Em D Em
 You are the Lord, giv-er of mer-cy!

Am D C D Em C Em
 You are the Christ, giv-er of mer-cy!

Em D G Am Em D E
 You are the Lord, giv-er of mer-cy!

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

THE WORD

459 O Word of God Incarnate

1 O Word of God in - car - nate, O Wis - dom from on high,
 2 The church from you, dear Sav - ior, re - ceived this gift di - vine;
 3 O make your church, dear Sav - ior, a lamp of pur - est gold

O Truth un - changed, un - chang - ing, O Light of our dark sky:
 and still that light is lift - ed on all the earth to shine.
 to bear be - fore the na - tions your true light, as of old;

we praise you for the ra - diance that from the hal - lowed page,
 It is the chart and com - pass that, all life's voy - age through,
 O teach your wan - dering pil - grims by this our path to trace,

a lan - tern to our foot - steps, shines on from age to age.
 a - mid the rocks and quick - sands still guides, O Christ, to you.
 till, clouds and storms thus end - ed, we see you face to face.

The opening four lines of this hymn celebrate attributes of Christ that are revealed through holy Scripture, which serves as a lantern, a chart, and a compass for the church in seeking to know Christ better. The setting of the tune comes from Felix Mendelssohn's *Elijah*.

35 Praise Ye the Lord, the Almighty

1 Praise ye the Lord, the Al - might - y, the King of cre -
 2 Praise ye the Lord, who o'er all things so won-drous - ly
 3 Praise ye the Lord! O let all that is in me a -

a - tion! O my soul, praise him, for he is thy
 reign - eth, shel - ters thee un - der his wings, yea, so
 dore him! All that hath life and breath, come now with

health and sal - va - tion! All ye who hear, now to his
 gen - tly sus - tain - eth! Hast thou not seen how thy de -
 prais - es be - fore him! Let the a - men sound from his

tem - ple draw near; join me in glad ad - o - ra - tion!
 sires e'er have been grant - ed in what he or - dain - eth?
 peo - ple a - gain; glad - ly for aye we a - dore him.

This very strong 17th-century German hymn employs many phrases from the psalms, especially Psalms 150 and 103:1-6. It did not receive an effective English translation until the mid-19th century, but has remained popular ever since, thanks in part to its stirring tune.

In the Presence of Your People 631

(Psalm 22)



1 In the pres-ence of your peo - ple I will praise your name,
 2 All who love you sing your prais - es and pro - claim your power,
 3 All who seek your rule will praise you and be sat - is - fied;



for a - lone you are ho - ly, en - throned on the prais - es of Is - ra - el.



Let us cel - e - brate your good - ness and your stead - fast love;
 You have not ig - nored our suf - fering but have heard our cry;
 All - the peo - ples of the na - tions will bow down to you;



may your name be ex - alt - ed here on earth and in heaven a - bove.

This text based on the affirmative later parts of Psalm 22 (especially verses 3, 22–28) has an unusual structure, with alternating lines of stanza and refrain. It also has an uncommon history, as the first stanza was written in New Zealand and the remaining stanzas in Canada.

175

Seek Ye First

Descant

Al - le - lu - ia,

1 Seek ye first the king - dom of God
 2 Ask, and it shall be giv - en un - to you;
 3 You shall not live by bread a - lone,

al - le - lu - ia,

and its righ - teous - ness,
 seek, and you shall find;
 but by ev - ery word

The author and composer wrote the first stanza and folk-style tune after attending a Bible study on Matthew 6:33. The later stanzas, based respectively on Matthew 7:7 and Matthew 4:4 emerged anonymously. Such meditative singing of scripture is an important form of sung prayer.

TEXT: Stanza 1, Karen Lafferty, 1971, alt.; stanzas 2–3, anon.; Spanish trans. anon.;
 Korean trans. The United Methodist Korean Hymnal Committee

MUSIC: Karen Lafferty, 1971

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LAFFERTY
 Irregular

Take My Life

697

1 Take my life and let it be con-se - crat - ed, Lord, to thee;
 2 Take my hands and let them move at the im - pulse of thy love;
 3 Take my voice and let me sing al-ways, on - ly, for my King;
 4 Take my sil - ver and my gold; not a mite would I with-hold;

take my mo - ments and my days; let them flow in
 take my feet and let them be swift and beau - ti -
 take my lips and let them be filled with mes - sa -
 take my in - tel - lect and use ev - ery power as

cease - less praise; let them flow in cease - less praise.
 ful for thee, swift and beau - ti - ful for thee.
 ges from thee, filled with mes - sa - ges from thee.
 thou shalt choose, ev - ery power as thou shalt choose.

5 Take my will and make it thine;
 it shall be no longer mine.
 Take my heart, it is thine own;
 it shall be thy royal throne,
 it shall be thy royal throne.

6 Take my love; my Lord, I pour
 at thy feet its treasure store;
 take myself and I will be
 ever, only, all for thee,
 ever, only, all for thee.

This hymn of consecration radiates from the repeated word "take," resulting in a remarkably full survey of a person's attributes and possessions and giving weight to the "all" at the end. The composer of the tune was influential in the renewal of Reformed hymnody in French.