

## Summer Hymn Sing, August 2, 2020

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TRUSTING IN THE PROMISES OF GOD

### 838 Standing on the Promises

1 Stand - ing on the prom - is - es of Christ my king,  
2 Stand - ing on the prom - is - es that can - not fail,  
3 Stand - ing on the prom - is - es of Christ the Lord,  
4 Stand - ing on the prom - is - es I can - not fall,

through e - ter - nal a - ges let his prais - es ring;  
when the howl - ing storms of doubt and fear as - sail,  
bound to him e - ter - nal - ly by love's strong cord,  
lis - tening ev - ery mo - ment to the Spir - it's call,

glo - ry in the high - est, I will shout and sing,  
by the liv - ing Word of God I shall pre - vail,  
o - ver - com - ing dai - ly with the Spir - it's sword,  
rest - ing in my Sav - ior as my all in all,

stand - ing on the prom - is - es of God.  
stand - ing on the prom - is - es of God.  
stand - ing on the prom - is - es of God.  
stand - ing on the prom - is - es of God.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are printed below the vocal line of each system.

Perhaps because this hymn is so well known, its language sounds vaguely scriptural; but while there are various biblical uses of "stand" and "promise(s)," the two words are never combined. The confidence here is similar to that of "My Hope Is Built on Nothing Less" (see no. 353).

TRUSTING IN THE PROMISES OF GOD

*Refrain*

Stand - ing, stand - ing,  
stand - ing on the prom - is - es, stand - ing on the prom - is - es,

This block contains the first line of the musical score for the refrain. It features a treble and bass staff in B-flat major (two flats). The melody in the treble staff consists of half notes: B-flat, A, G, F, E, D, C, B-flat. The bass staff provides a harmonic accompaniment with chords and single notes.

stand - ing on the prom - is - es of God my Sav - ior;

This block contains the second line of the musical score. The melody continues with half notes: B-flat, A, G, F, E, D, C, B-flat. The bass staff continues with harmonic accompaniment.

stand - ing, stand - ing,  
stand - ing on the prom - is - es, stand - ing on the prom - is - es,

This block contains the third line of the musical score. The melody continues with half notes: B-flat, A, G, F, E, D, C, B-flat. The bass staff continues with harmonic accompaniment.

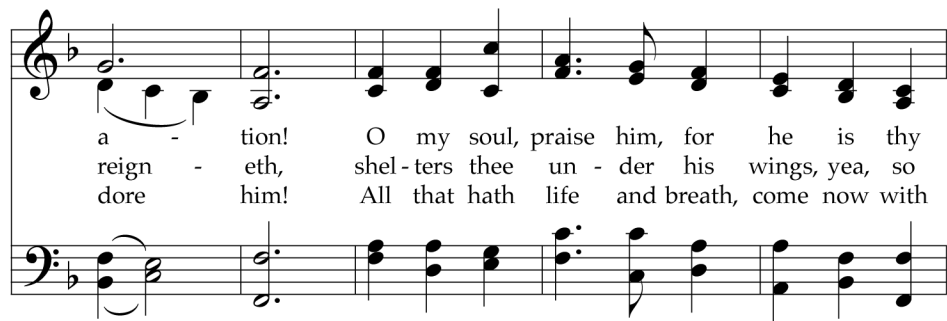
I'm stand - ing on the prom - is - es of God.

This block contains the fourth and final line of the musical score. The melody concludes with a whole note: B-flat. The bass staff concludes with a whole note: B-flat. The piece ends with a double bar line.

# 35 Praise Ye the Lord, the Almighty



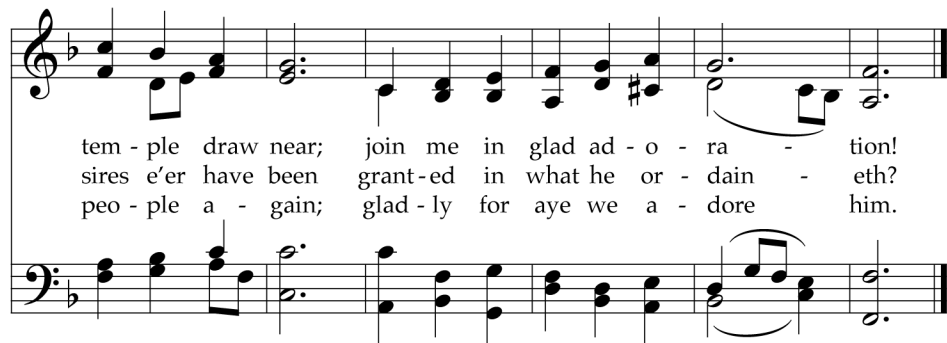
1 Praise ye the Lord, the Al - might - y, the King of cre -  
 2 Praise ye the Lord, who o'er all things so won-drous - ly  
 3 Praise ye the Lord! O let all that is in me a -



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.

# 39 Great Is Thy Faithfulness



1 \*Great is thy faith - ful - ness, O God my Fa - ther;  
2 Sum - mer and win - ter, and spring - time and har - vest,  
3 Par - don for sin and a peace that en - dur - eth,

there is no shad - ow of turn - ing with thee.  
sun, moon, and stars in their cours - es a - bove  
thine own dear pres - ence to cheer and to guide,

Thou chang - est not; thy com - pas - sions they fail not.  
join with all na - ture in man - i - fold wit - ness  
strength for to - day and bright hope for to - mor - row:

As thou hast been thou for - ev - er wilt be.  
to thy great faith - ful - ness, mer - cy, and love.  
bless - ings all mine, with ten thou - sand be - side!

\*Or "Great is thy faithfulness, O God, Creator."

Written as a meditation on Lamentations 3:22-23, this text is one of the few hymns among the 1200 poems by this Methodist writer and pastor that has gained much currency. The tune that appears here was composed especially for these words, and the pairing has proved enduring.

CREATION AND PROVIDENCE

Refrain

Great is thy faith - ful - ness! Great is thy faith - ful - ness!  
 오 신 실 하 신 주 오 신 실 하 신 주

Morn - ing by morn - ing, new mer - cies I see.  
 날 마 다 자 비 를 베푸 시 며

All I have need - ed thy hand hath pro - vid - ed.  
 일 용 할 모 든 것 내 려 주 시 니

Great is thy faith - ful - ness, Lord un - to me!  
 오 신 실 하 신 주 나 의 구 주

# 41 O Worship the King, All Glorious Above!

1 O wor - ship the King, all glo - rious a - bove!  
 2 O tell of God's might; O sing of God's grace,  
 3 The earth with its store of won - ders un - told,  
 4 Your boun - ti - ful care what tongue can re - cite?  
 5 Frail chil - dren of dust, and fee - ble as frail,

O grate - ful - ly sing God's power and God's love:  
 whose robe is the light, whose can - o - py space,  
 Al - might - y, your power has found - ed of old;  
 It breathes in the air; it shines in the light;  
 in you do we trust, nor find you to fail;

our shield and de - fend - er, the An - cient of Days,  
 whose char - iots of wrath the deep thun - der - clouds form;  
 es - tab - lished it fast by a change - less de - cree,  
 it streams from the hills; it de - scends to the plain,  
 your mer - cies, how ten - der, how firm to the end,

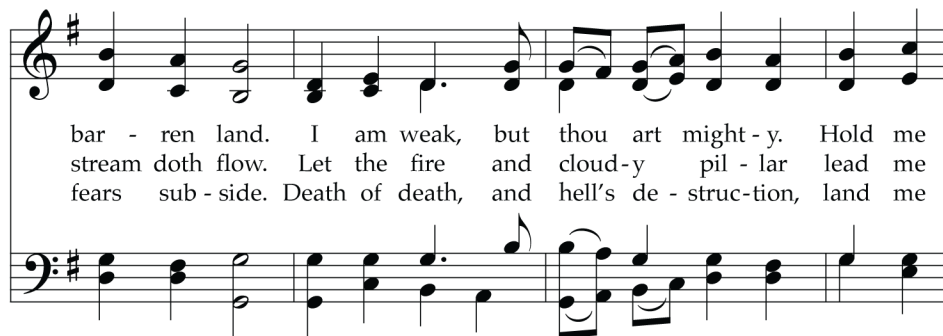
pa - vil - ioned in splen - dor and gird - ed with praise.  
 and bright is God's path on the wings of the storm.  
 and round it has cast, like a man - tle, the sea.  
 and sweet - ly dis - tills in the dew and the rain.  
 our Mak - er, De - fend - er, Re - deem - er, and Friend.

Addressing the first two stanzas to the singers of the hymn and the last three to God, this free paraphrase of Psalm 104 recasts the psalmist's imagery with baroque verve. Though it was first published in England, the tune has been more popular in North America than there.

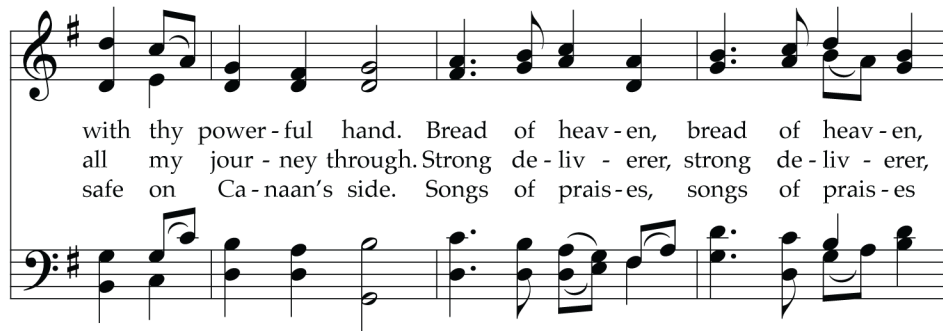
## Guide Me, O Thou Great Jehovah 65



1 Guide me, O thou great Je - ho - vah, pil - grim through this  
 2 O - pen now the crys - tal foun - tain, whence the heal - ing  
 3 When I tread the verge of Jor - dan, bid my anx - ious



bar - ren land. I am weak, but thou art might - y. Hold me  
 stream doth flow. Let the fire and cloud - y pil - lar lead me  
 fears sub - side. Death of death, and hell's de - struc - tion, land me



with thy power - ful hand. Bread of heav - en, bread of heav - en,  
 all my jour - ney through. Strong de - liv - erer, strong de - liv - erer,  
 safe on Ca - naan's side. Songs of prais - es, songs of prais - es



feed me till I want no more; feed me till I want no more.  
 be thou still my strength and shield; be thou still my strength and shield.  
 I will ev - er give to thee; I will ev - er give to thee.

Few Welsh hymns are as well known or loved as this 18th-century text that did not gain its popular tune until the early 20th century. In both its original text and in English translation, it is a stirring hymn of pilgrimage filled with vivid imagery from Hebrew Scripture.

# 71 Surely, It Is God Who Saves Me

*Refrain*

*C All* *G* *Am* *F* *Dm7*

Sure-ly, it is God who saves me; I will trust and not be a -

*Gsus* *G7* *Em7* *Am* *C7* *F* *G7*

fraid. For the Lord is my strong-hold and my sure de -

*Em7* *Am* *Dm* *Gsus* *C* *F* *C* *(F) Fine*

fense, and God will be my Sav - ior.

*Leader or All* *C* *G/B* *Am* *C7*

1 There - fore you shall draw wa - ter with re - joic - ing

*F* *Dm7* *Gsus* *G7* *Em7*

from the springs of sal - va - tion and on that day you shall

*Am* *C7* *F* *G7* *Em7* *Am* *Dm7* *Gsus* *C* *F* *to Refrain*

say, "Give thanks to the Lord and call up - on God's name."

*Leader or All* *Am* *Em* *F*

2 Make God's deeds known a-mong the peo - ples; see that they re -

*G7* *C* *Dm7* *C* *Am* *Em* *F*

mem-ber that the Lord is ex - alt - ed. Sing the prais-es of the Lord,

This text is a slightly altered form of an adaptation of Isaiah 12:2-6 that appears as a canticle for Morning Prayer in the 1979 Book of Common Prayer of the Episcopal Church. This selection is identified there as The First Song of Isaiah, a title that influenced the tune name.



GOD'S COVENANT WITH ISRAEL

D7 G F Em G7 *to Refrain*  
 for God has done great things and this is known in all the world.

*Leader or All* C G/B Am C7 F Dm7 Gsus G7  
 3 Cry a-loud, in-hab-i-tants of Zi-on; ring out your joy, for the

Em7 Am C7 F G7 Em7 Am Dm7 Gsus C F *to Refrain*  
 great one in the midst of you is the Ho-ly One of Is-rael.

# My Song Is Love Unknown 209

1 My song is love un - known, my Sav - ior's love to  
 2 He came from heav - en's throne sal - va - tion to be -  
 3 Some - times we strew his way, and his sweet prais - es  
 4 Un - heed - ing, we will have our dear Lord made a -  
 5 Here might I stay and sing, no sto - ry so di -

me, love to the love-less shown that they might love - ly  
 stow; the world that was his own would not its Sav - ior  
 sing, re-sound-ing all the day ho - san - nas to our  
 way, a mur - der - er to save, the prince of life to  
 vine: nev - er was love, dear King, nev - er was grief like

be. O who am I that for my sake my  
 know. But O my Friend, my Friend in - deed, who  
 King. Then "Cru - ci - fy!" is all our breath, and  
 slay. Yet stead-fast he to suf - fering goes, that  
 thine. This is my Friend, in whose sweet praise I

Lord should take frail flesh, and die?  
 at my need his life did spend!  
 for his death we thirst and cry.  
 he his foes from thence might free.  
 all my days could glad - ly spend.

The opening line here could equally well have been a courtier's lament for a secret affair, but it soon becomes a path into a vivid and poignant reflection on Christ's Passion. This 17th-century text is beautifully embraced by its sensitive and lyrical 20th-century tune.

## Come, Thou Long-Expected Jesus 82



1 Come, thou long - ex - pect-ed Je - sus, born to set thy peo-ple free;  
2 Born thy peo - ple to de - liv - er, born a child and yet a king,



from our fears and sins re - lease us; let us find our rest in thee.  
born to reign in us for - ev - er, now thy gra-cious king-dom bring.



Is-rael's strength and con-so-la-tion, hope of all the earth thou art;  
By thine own e - ter - nal Spir - it rule in all our hearts a - lone;



dear de - sire of ev - ery na - tion, joy of ev - ery long-ing heart.  
by thine all - suf-fi - cient mer - it raise us to thy glo-rious throne.

With its opening "Come," this hymn sounds the note of entreaty and invitation that characterizes the Advent season (from the Latin *adventus* = "coming"). Its blending of memory and hope helps us to give voice to our present faith as we stand between the past and the future.

# Jesus, Jesus, O What a Wonderful Child 126

Je-sus, Je-sus, O what a won-der-ful child.

Je-sus, Je-sus, so ho-ly, meek and mild;

new life, new hope the child will bring.

Lis-ten to the an-gels sing: "Glo-ry,

glo-ry, glo-ry!" Let the heav-ens ring.

Specific sources for the words and the music of this piece from the African American heritage remain uncertain. The predictable rhymes suggest that, like "Jesus, the Light of the World" (see no. 127), it may have originated as a reflection on an existing Christmas carol.

TEXT: African American; alt.

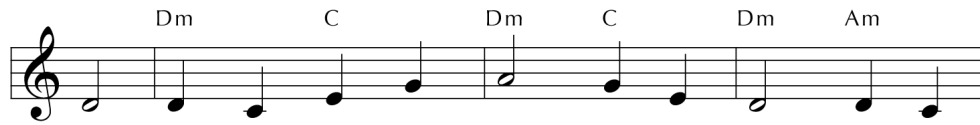
MUSIC: African American; harm. Jeffrey Radford; arr. Horace Clarence Boyer, 2000

Music Harm. © 1992 The Pilgrim Press

Music Arr. © 2000 Horace Clarence Boyer

WONDERFUL CHILD  
Irregular

## What Wondrous Love Is This 215



1 What won - drous love is this, O my soul, O my  
 2 When I was sink - ing down, sink - ing down, sink - ing  
 3 To God and to the Lamb, I will sing, I will  
 4 And when from death I'm free, I'll sing on, I'll sing



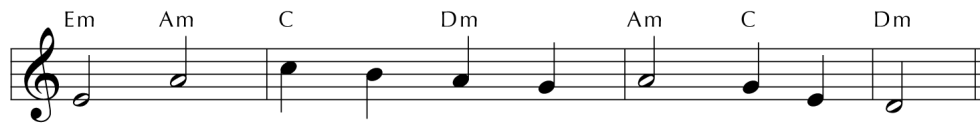
soul, what won - drous love is this, O my soul! What  
 down, when I was sink - ing down, sink - ing down, when  
 sing, to God and to the Lamb, I will sing; to  
 on; and when from death I'm free, I'll sing on; and



won - drous love is this that caused the Lord of  
 I was sink - ing down be - neath God's righ - teous  
 God and to the Lamb who is the great I  
 when from death I'm free, I'll sing and joy - ful



bliss to bear the dread - ful curse for my soul, for my  
 frown, Christ laid a - side his crown for my soul, for my  
 AM, while mil - lions join the theme, I will sing, I will  
 be, and through e - ter - ni - ty, I'll sing on, I'll sing



soul, to bear the dread - ful curse for my soul!  
 soul, Christ laid a - side his crown for my soul!  
 sing; while mil - lions join the theme, I will sing!  
 on; and through e - ter - ni - ty I'll sing on.

With its ballad-like repetitions before and after each stanza's central narrative lines, this meditative text needs performance in order to be effective. Its haunting melody proves the means of convincing us that the only adequate response to "wondrous love" is to "sing on."

# In the Bulb There Is a Flower 250

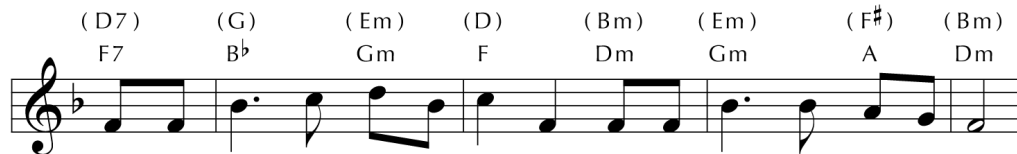
## Hymn of Promise



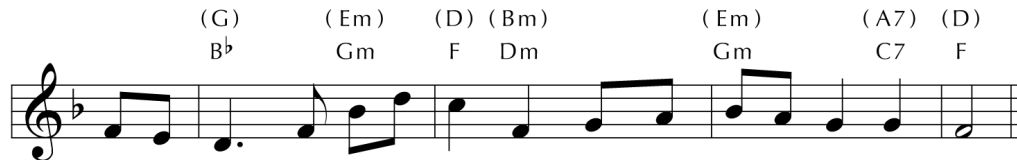
1 In the bulb there is a flow - er; in the seed, an ap - ple tree;  
 2 There's a song in ev - ery si - lence, seek - ing word and mel - o - dy;  
 3 In our end is our be - gin - ning; in our time, in - fin - i - ty;



in co - coons, a hid - den prom - ise: but - ter - flies will soon be free!  
 there's a dawn in ev - ery dark - ness, bring - ing hope to you and me.  
 in our doubt there is be - liev - ing; in our life, e - ter - ni - ty.



In the cold and snow of win - ter there's a spring that waits to be,  
 From the past will come the fu - ture; what it holds, a mys - ter - y,  
 In our death, a res - ur - rec - tion; at the last, a vic - to - ry,

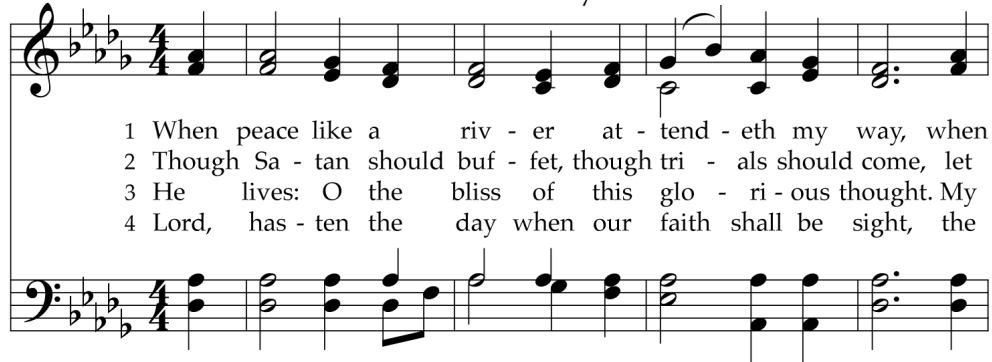


un - re - vealed un - til its sea - son, some - thing God a - lone can see.

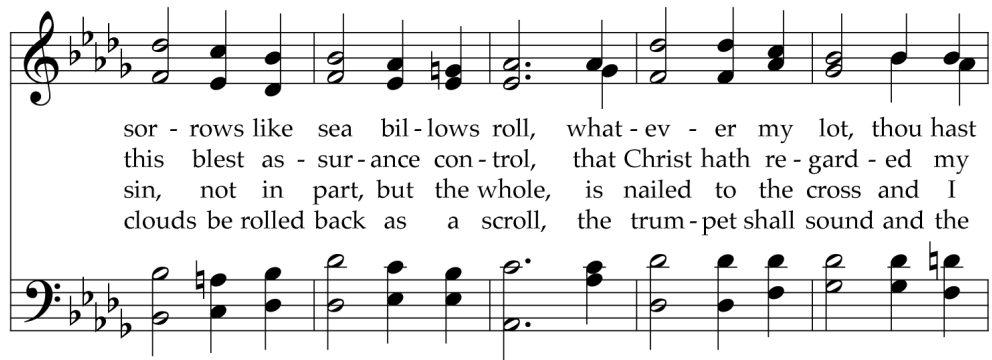
The writing of this hymn was spurred by a line from the poet T. S. Eliot: "In my end is my beginning."  
 Shortly after this piece was completed, the author/composer's husband was diagnosed with what proved to be a terminal malignancy, and the original anthem version of this hymn was sung at his funeral.

# 840 When Peace like a River

## It Is Well with My Soul



1 When peace like a riv - er at - tend - eth my way, when  
 2 Though Sa - tan should buf - fet, though tri - als should come, let  
 3 He lives: O the bliss of this glo - ri - ous thought. My  
 4 Lord, has - ten the day when our faith shall be sight, the



sor - rows like sea bil - lows roll, what - ev - er my lot, thou hast  
 this blest as - sur - ance con - trol, that Christ hath re - gard - ed my  
 sin, not in part, but the whole, is nailed to the cross and I  
 clouds be rolled back as a scroll, the trum - pet shall sound and the



taught me to say, it is well, it is well with my soul.  
 help - less es - tate, and hath shed his own blood for my soul.  
 bear it no more. Praise the Lord, praise the Lord, O my soul!  
 Lord shall de - scend; e - ven so it is well with my soul.

### Refrain



It is well with my soul;  
 It is well with my soul;

This text is a remarkable expression of faith born of grief. The author, an active Presbyterian layman who had just lost four daughters in a tragic shipwreck, wrote it while sailing to Paris to meet his wife, who had survived. The tune was named for the ship that sank.

TRUSTING IN THE PROMISES OF GOD

it is well; it is well with my soul.

The image shows a musical score for a hymn. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (three flats) and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff. The music is a simple, hymn-like melody with a steady rhythm. The lyrics are 'it is well; it is well with my soul.' The score ends with a double bar line.



# We Are One in the Spirit 300

## They'll Know We Are Christians by Our Love



1 We are one in the Spir - it; we are one in the Lord;  
 2 We will walk with each oth - er; we will walk hand in hand;  
 3 We will work with each oth - er; we will work side by side;  
 4 All praise to the Fa - ther, from whom all things come,



we are one in the Spir - it; we are one in the Lord,  
 we will walk with each oth - er; we will walk hand in hand,  
 we will work with each oth - er; we will work side by side,  
 and all praise to Christ Je - sus, God's on - ly Son,



and we pray that all u - ni - ty may one day be re - stored:  
 and to - geth - er we'll spread the news that God is in our land:  
 and we'll guard hu - man dig - ni - ty and save hu - man pride:  
 and all praise to the Spir - it, who makes us one:



And they'll know we are Chris-tians by our love, by our



love; yes, they'll know we are Chris-tians by our love.

A parish priest at St. Brendan's on the South Side of Chicago in the 1960s was very involved in the local Civil Rights movement and needed something for his youth choir to sing at ecumenical, interracial events. Finding nothing, he wrote this song in a single day.

LIVING AND DYING IN CHRIST

## 834 Precious Lord, Take My Hand

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in the bass clef. The lyrics are arranged in two columns, with the first column corresponding to the first vocal line and the second column to the second vocal line. The score is divided into four systems, each with a vocal line and a piano line. The lyrics are: 1 Pre - cious Lord, take my hand; lead me on, help me stand; I am tired, I am weak, I am worn. 2 When my way grows drear, pre - cious Lord, lin - ger near; when my life is al - most gone, Through the storm, through the night, lead me on to the hear my cry, hear my call, hold my hand lest I light; take my hand, pre - cious Lord, lead me home. fall; take my hand, pre - cious Lord, lead me home.

1 Pre - cious Lord, take my hand; lead me on, help me  
2 When my way grows drear, pre - cious Lord, lin - ger

stand; I am tired, I am weak, I am worn.  
near; when my life is al - most gone,

Through the storm, through the night, lead me on to the  
hear my cry, hear my call, hold my hand lest I

light; take my hand, pre - cious Lord, lead me home.  
fall; take my hand, pre - cious Lord, lead me home.

This black gospel song, like much hymnody, sprang out of the author's deep personal loss (the death of his wife and newborn son), yet it has brought solace to many. He thought his fingers were playing new music, but they unlocked a deep memory of a tune almost a century old.

TEXT: Thomas A. Dorsey, 1938

MUSIC: George N. Allen, 1844; arr. Thomas A. Dorsey, 1938

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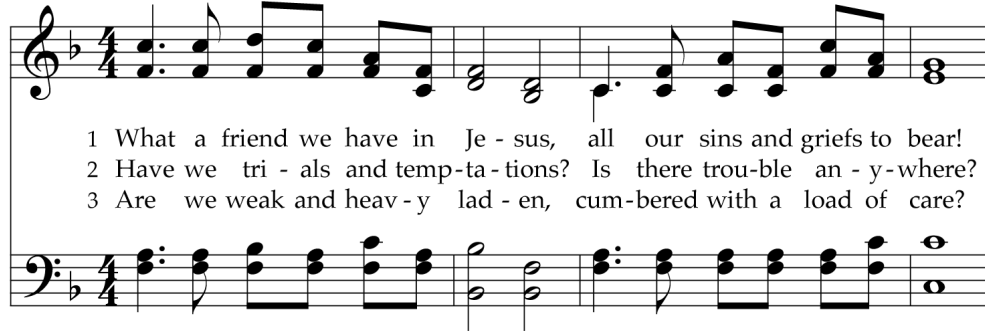
PRECIOUS LORD

6.6.9.D

PRAYER

# 465 What a Friend We Have in Jesus

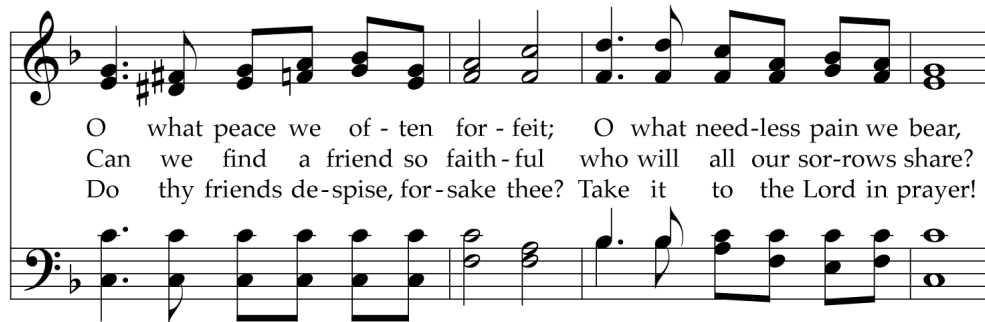
죄짐맡은 우리구주



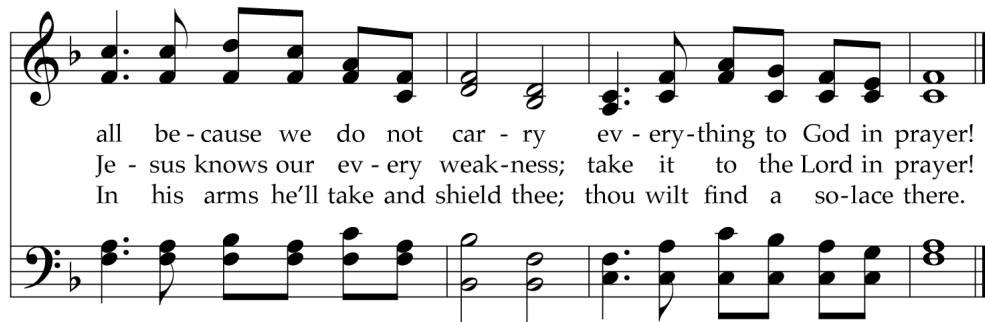
1 What a friend we have in Je - sus, all our sins and griefs to bear!  
 2 Have we tri - als and temp-ta - tions? Is there trou-ble an - y-where?  
 3 Are we weak and heav - y lad - en, cum-bered with a load of care?



What a priv-i-lege to car - ry ev - ery-thing to God in prayer!  
 We should nev-er be dis-cour-aged; take it to the Lord in prayer!  
 Pre - cious Sav-ior, still our ref - uge; take it to the Lord in prayer!



O what peace we of - ten for - feit; O what need-less pain we bear,  
 Can we find a friend so faith - ful who will all our sor-rows share?  
 Do thy friends de-spise, for-sake thee? Take it to the Lord in prayer!



all be-cause we do not car - ry ev - ery-thing to God in prayer!  
 Je - sus knows our ev - ery weak-ness; take it to the Lord in prayer!  
 In his arms he'll take and shield thee; thou wilt find a so-lace there.

This text was written by an Irish-born immigrant to Canada to comfort his mother in Ireland when she was going through a time of special sorrow. The role of prayer as a source of strength and consolation is underscored by its repeated use as a rhyme word in all three stanzas.