

722 Lord, Speak to Me That I May Speak

1 Lord, speak to me that I may speak in liv - ing
 2 O lead me, Lord, that I may lead the wan - dering
 3 O teach me, Lord, that I may teach the pre - cious
 4 O fill me with your full - ness, Lord, un - til my
 5 O use me, Lord, use e - ven me, just as you

ech - oes of your tone. As you have sought, so
 and the wa - vering feet. O feed me, Lord, that
 truths which you im - part. And wing my words that
 ver - y heart o'er - flow in kin - dling thought and
 will, and when, and where un - til your bless - ed

let me seek your err - ing chil - dren, lost and lone.
 I may feed your hun - gering ones with man - na sweet.
 they may reach the hid - den depths of man - ya heart.
 glow - ing word, your love to tell, your praise to show.
 face I see, your rest, your joy, your glo - ry share.

Two great truths inform this text: first, that the testimony of experience is powerful and persuasive; and second, that no one should venture to minister on one's own strength rather than God's. The tune reflects a 19th-century practice of adapting piano pieces as hymn tunes.

723 Lord, Speak for Me, for I Am Yours
(Psalm 26)

1 Lord, speak for me, for I am yours,
 2 I do not sit with those who cheat,
 3 I wash my hands in in - no - cence
 4 I love your house, O might - y Lord;
 5 I walk in my in - teg - ri - ty

test my mind and heart. I walk with
 false who love pre - tense. I do not
 seek your al - tar, Lord, and, sing - ing
 love the ho - ly place where you in
 deem me, Lord, in grace. Se - cure ly

trust in you, nor from your ways de
 where they go, nor count them as my
 thank - ful voice, your might - y works re
 glo - ry dwell; you vis - it us in
 stand, O Lord; in wor - ship I bring

Despite the concerns it shares with Psalm 1, Psalm 26 is not a declaration of blessing on those faithfully but the prayer of such a person to be vindicated by God. There is no prideful desire than other people, only to appear before God without pretense.

410 God Is Calling through the Whisper

1 God is call-ing through the whis-per of the Spir - it's deep-est sighs,
 2 God is call-ing through the voic-es of our neigh-bors' ur-gent prayers,
 3 God is call-ing through the mu-sic of sub-lime and hu-man arts,

through the thrill of sud-den beau-ties that can catch us by sur-prise.
 through their long-ing for re-demp-tion and for res-cue from de-spair.
 through the hymns of earth and an-gels, and the car-ols of our hearts.

Flash of light-ning, crash of thun-der; hush of still-ness, rush of won-der:
 Place of hurt or face of need-ing; stri-dent cry or si-lent plead-ing;
 Lift of joy and gift of sing-ing; days and nights our prais-es bring-ing:

God is call-ing—can you hear? God is call-ing—can you hear?
 God is call-ing—can you hear? God is call-ing—can you hear?
 God is call-ing—and we hear! God is call-ing—and we hear!

This wide-ranging text reminds us of the many surprising and urgent ways God calls to us, both to draw us near and to send us forth. In the third line of music it is especially effective at harnessing the momentum of the phrases that are each a note higher than the one before.

God Is Here Today

Dios está aquí

Capo 2: (D) (A7) (Bm) (D7) (G)
 E B7 C#m E7 A

God is here to-day; as cer-tain
 Dios es-tá a-quí, tan cer-tain

(A7) (D) (D7) (G)
 B7 E E7 A

as the air I breathe, as cer-tain
 ai-re que res-pi-ro, tan cer-tain

(A7) (D) (A/C#) (Bm) (D)
 B7 E B/D# C#m

as the morn-ing sun that ris-es
 la ma-ñana se le-va-ná

Though it is popular throughout Latin America, the conditions of this song's creation have remained obscure. It was once thought to have originated in a Mexican jail but is now known to have been written by an Argentinian who has also lived in the United States and Colombia.

69 I, the Lord of Sea and Sky

Here I Am, Lord

G Am D G C G D
Leader or All

1 I, the Lord of sea and sky, I have heard my peo - ple cry.
 2 I, the Lord of snow and rain, I have borne my peo - ple's pain.
 3 I, the Lord of wind and flame, I will tend the poor and lame.

G Em C Am7 D G

All who dwell in dark and sin my hand will save. I, who
 I have wept for love of them. They turn a - way. I will
 I will set a feast for them. My hand will save. Fin - est

Am D G C G D

made the stars of night, I will make their dark - ness bright.
 break their hearts of stone, give them hearts for love a - lone.
 bread I will pro - vide till their hearts be sat - is - fied.

G Em C Am7 C/G D D7

Who will bear my light to them? Whom shall I send?
 I will speak my word to them. Whom shall I send?
 I will give my life to them. Whom shall I send?

Refrain
All G C G D G C G D G

Here I am, Lord. Is it I, Lord? I have heard you

Am7 G Am7 D G C G C

call - ing in the night. I will go, Lord, if you

G C G D G Am7 D7 G Am7 G

lead me. I will hold your peo - ple in my heart.

The stanzas here need to be understood as representing the voice of God, while the refrain (based on Isaiah 6:8) is the faithful human response to God's call. This becomes clearer if a leader or small group sings the stanzas, with the congregation joining on the refrain.

What Does the Lord Require of You?

Capo 3: (G) (D) (Em) (Bm)
 B^b F Gm Dm

*1.

What does the Lord re - quire of you?

2.

Jus - tice, kind - ness,

3.

To seek jus - tice and love kind - ness

(C) (G) (Am) (D) (G)
 E^b B^b Cm F B^b

Repeat as desired

What does the Lord re - quire of you?

walk hum - bly with your God.

and walk hum - bly with your God.

*The three melodic phrases may be sung consecutively, as a canon, or in any combination.

This text is a very slight paraphrase of the latter part of Micah 6:8. That verse sums up in a single sentence the legal, ethical, and covenantal requirements of religion. The intertwining of these commitments can be suggested by singing these phrases in an overlapping canon.