

238 Thine Is the Glory

1 Thine is the glo - ry, ris - en, con - quering Son; end - less is
 2 Lo! Je - sus meets us, ris - en from the tomb; lov - ing - ly
 3 No more we doubt thee, glo - rious Prince of life! Life is naught

the vic - tory thou o'er death hast won. An - gels in bright rai - ment
 he greets us, scat - ters fear and gloom. Let the church with glad - ness
 with - out thee; aid us in our strife. Make us more than conquerors

rolled the stone a - way, kept the fold - ed grave - clothes
 hymns of tri - umph sing, for the Lord now liv - eth;
 through thy death - less love; bring us safe through Jor - dan

Refrain

where thy bod - y lay.
 death hath lost its sting. Thine is the glo - ry, ris - en, con - quering
 to thy home a - bove.

This Easter text, first in French and later in English, was written to fit the music, a chorus created for Handel oratorio *Josiah* and moved to *Judas Maccabeus* in 1751. It grew widely popular following its use at the First Assembly of the World Council of Churches in 1948.

Son; end - less is the vic - tory thou o'er death hast won.

Good Christians All, Rejoice and Sing! 239

1 Good Chris - tians all, re - joice and sing! Now is the tri - umph
 2 The Lord of life is risen to - day! Death's might - y stone is
 3 Praise we in songs of vic - to - ry that love, that life which
 4 Your name we bless, O ris - en Lord, and sing to - day with

of our King! To all the world glad news we bring:
 rolled a - way. Let all the earth re - joice and say:
 can - not die, and sing with hearts up - lift - ed high:
 one ac - cord the life laid down, the life re - stored:

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

This 20th-century Easter text is both a song of encouragement (stanzas 1-3 directed to the congregation) and a song of praise (stanza 4 addressed to the risen Christ), all ending with joyous alleluias. It was written specifically for the dancelike 17th-century tune found here.

311 Here, O Lord, Your Servants Gather



1 Here, O Lord, your ser - vants gath - er, hand we link with hand,
 2 Man - y are the tongues we speak, scat - tered are the lands,
 3 Na - ture's se - crets o - pen wide, chang - es nev - er cease;
 4 Grant, O God, an age re - newed, filled with death-less love;



look - ing toward our Sav - ior's cross, joined in love we stand,
 yet our hearts are one in God, one in love's de - mands,
 where, O where, can wea - ry souls find the source of peace?
 help us as we work and pray; send us from a - bove



As we seek the realm of God, we u - nite to pray;
 While in dark - ness hope ap - pears, call - ing age and youth
 Un - to all those sore dis - tressed, torn by end - less strife;
 truth and cour - age, faith and power need - ed in our strife



Je - sus, Sav - ior, guide our steps, for you are the Way,
 Je - sus, teach - er, dwell with us, for you are the Truth,
 Je - sus, heal - er, bring your balm, for you are the Life,
 Je - sus, Sav - ior, be our Way; be our Truth, our Life.

*Optional finger cymbals

This gentle hymn was created for a 1958 international convention of Christian educators in Japan. The tune's use of the *gagaku* mode, originally from China but later limited to use in the Japanese court, serves as a subtle but significant affirmation of Christ's sovereignty.

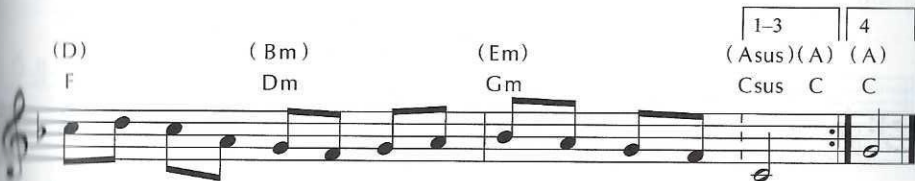
Take Us As We Are, O God 312



1 Take us as we are, O God, and claim us as your own. As
 2 Bless us for your ser - vice, Lord; no pow - er we de - vise will
 3 Break us o - pen to dis - close how bro - ken - ness can heal, wher -
 4 Give us to the world you love as light and salt and yeast, that



once you chose to tell your love in hu - man flesh and bone, so
 ev - er give us strength e - nough or make us tru - ly wise, yet
 ev - er bro - ken loaves suf - fice to give a crowd a meal and
 we may nour - ish in your name the last, the lost, the least, un -



let our lives be used to make your sav - ing pur - pose known.
 by your prom - ise we can know the peace your grace sup - plies.
 graves break o - pen to re - lease new life from death's dread seal.
 til at length you call us all to your un - end - ing feast.

Guitar chords do not correspond with keyboard harmony.

This Lord's Supper text is organized around the fourfold liturgical shape traced by Dom Gregory Dix in *The Shape of the Liturgy*: take, bless, break, give. It considers how the phrase "Body of Christ," used for sacramental bread, can also be applied to the baptized people of God.

817 We Walk by Faith and Not by Sight

1 We walk by faith and not by sight; with
 2 We may not touch your hands and side, nor
 3 Help then, O Lord, our un - be - lief; and
 4 And when our life of faith is done, in

gra - cious words draw near, O Christ, who spoke as
 fol - low where you trod; but in your prom - ise
 may our faith a - bound to call on you when
 realms of clear - er light may we be - hold you

none e'er spoke: "My peace be with you here."
 we re - joice and cry, "My Lord and God!"
 you are near and seek where you are found.
 as you are, with full and end - less sight.

Guitar chords in Pew Edition do not correspond with keyboard harmony.

The opening line here is essentially a quotation of 2 Corinthians 5:7, but that affirmation is fleshed out by references to the appearance of the risen Christ to Thomas (John 20:19-29). The shape note tune, named for a stream in Fayette County, Pennsylvania, adds resolution to the words.

818 By Gracious Powers

1 By gra - cious powers so won - der - ful - ly
 2 Yet is this heart by its old foe tor
 3 And when this cup you give is filled to
 4 Yet when a - gain in this same world you

and con - fi - dent - ly wait - ing, come
 still e - vil days bring bur - dens hard
 with bit - ter suf - fering, hard to un -
 the joy we had, the bright - ness of

we know that God is with us night and
 O give our fright - ened souls the sure sal -
 we take it thank - ful - ly and with - out
 we shall re - mem - ber all the days we

and nev - er fails to greet us each nev
 for which, O Lord, you taught us to pr
 out of so good and so be - loved a
 and our whole life shall then be yours a

This text (made from the author's last poem) turns in the middle of stanza two, which leads to a prayer continuing through the rest of the hymn, a prayer that testifies to a minor tune helps to convey such tensions in the life of faith.