

# 10 Sing Glory to the Name of God

(Psalm 29)

*Unison*

1 Sing glo - ry to the name of God, whose ho - ly splen - dor shines a -  
 2 The name of God is full of might: re - sound - ing thun - der, flash - ing  
 3 The name of God is wild and free, a - whirl in ho - ly mys - ter -  
 4 May God for - ev - er be our peace; may hymns of glo - ry nev - er

*Harmony* *Unison*

broad. En - throned a - bove the  
 light. The wil - der - ness can -  
 y. Al - le - lu - ia, al - le - lu - ia! A se - cret wrapped in  
 cease: Let all the faith - ful

crash - ing waves, the God of grace and glo - ry saves.  
 not con - tain the ech - oes of the great re - frain:  
 smoke and fire, still chant - ed by the tem - ple choir:  
 peo - ple come; sing praise to God, the Three - in - One:

This sweeping paraphrase of Psalm 29 conveys a sense of the Jewish reverence for the sheer power of God's name, regarded as too holy for mortal tongues to pronounce. In keeping with its appointment for Trinity Sunday, the final stanza gives the psalm a Christian interpretation.

THE TRIUNE GOD

*Harmony*

Al - le - lu - ia, al - le - lu - ia! Al - le - lu - ia,

The Harmony section consists of two staves, Treble and Bass clef, in the key of D major. The melody is written in a simple, hymn-like style with a mix of quarter and eighth notes. The lyrics are placed below the notes.

*Unison*

al - le - lu - ia, al - le - lu - ia!

The Unison section consists of two staves, Treble and Bass clef, in the key of D major. The melody is written in a simple, hymn-like style with a mix of quarter and eighth notes. The lyrics are placed below the notes.

# 606 Praise God, from Whom All Blessings Flow

Doxology

Praise God, from whom all bless-ings flow; praise \*him, all crea-tures

here be-low; praise \*him a-bove, ye heaven-ly host; praise

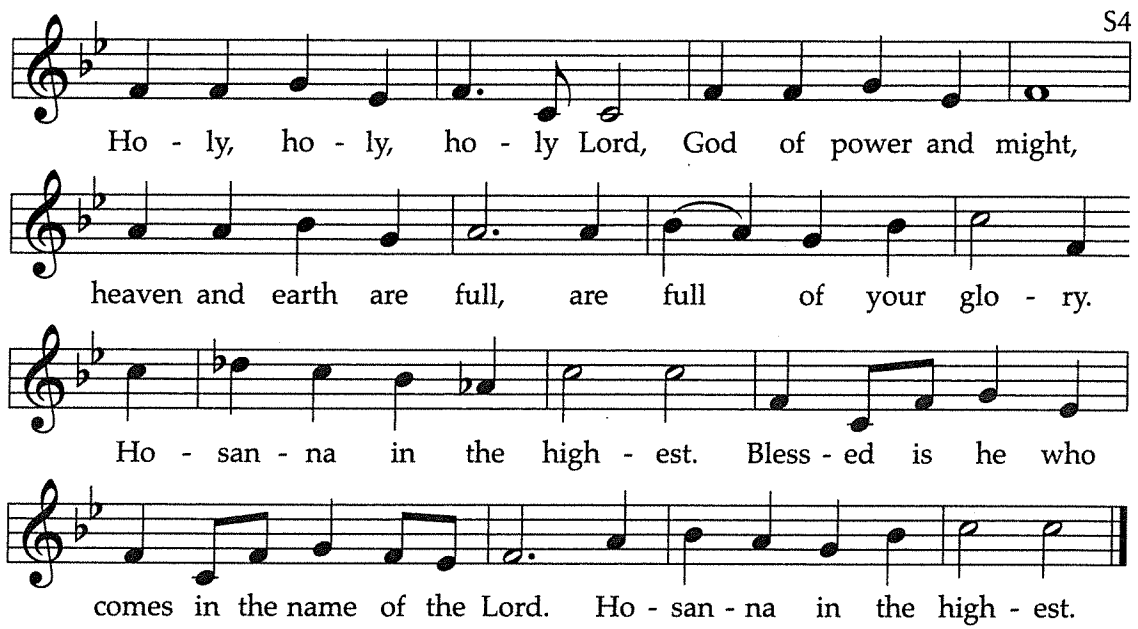
Fa-ther, Son, and Ho-ly Ghost. A-men.

\*Or "God"

TEXT: Thomas Ken, 1695, 1709  
MUSIC: Genevan Psalter, 1551

OLD HUNDREDTH  
LM

S4



Ho - ly, ho - ly, ho - ly Lord, God of power and might,  
heaven and earth are full, are full of your glo - ry.  
Ho - san - na in the high - est. Bless - ed is he who  
comes in the name of the Lord. Ho - san - na in the high - est.

# Come to the Table of Grace 507

Capo 3: (D) (A) (Bm) (D7/A) (G)  
 F C Dm F7/C B $\flat$

1 Come to the ta - ble of grace. Come to the

(A) (D) (A) (D) (Em)  
 C F C F Gm

ta - ble of grace. This is God's ta - ble; it's

(D/A) (G) (D/A) (A7) (D) (G) (D)  
 F/A B $\flat$  F/C C7 F B $\flat$  F

not yours or mine. Come to the ta - ble of grace.

- 2 Come to the table of peace...
- 3 Come to the table of love...
- 4 Come to the table of hope...
- 5 Come to the table of joy...

The simple, formulaic nature of this song makes it especially suitable for use during the communion portion of the Lord's Supper. Because it can be learned readily and does not require reference to a printed source, it frees people to sing before and after receiving the elements.

# Loaves Were Broken, Words Were Spoken

498

Capo 3: (D)

F

(Bm)

Dm

(G)

B $\flat$ 

1 Loaves were bro - ken, words were spo - ken by the Gal - i -  
 2 Loaves were bro - ken, words were spo - ken in a qui - et  
 3 Loaves are bro - ken, words are spo - ken, as in faith we  
 4 By the loaves you break and give us, send us in your

(D)

F

(Bm)

Dm



le - an shore. Je - sus, Bread of Life from heav - en, was their  
 room one night. In the bread and wine you gave them, Christ, you  
 gath - er here. Je - sus speaks a - cross the a - ges: "I am  
 name to share bread for which the mil - lions hun - ger, words that

(G)

B $\flat$ 

(D)

F

(A)

C



food for - ev - er - more.  
 came as Light from Light. By your bod - y bro - ken  
 with you; do not fear!"  
 tell your love and care.

(Bm)

Dm

(F $\sharp$ m)

Am

(Bm)

Dm

(G)

B $\flat$ 

(A)

C

(D)

F



for us, by your wine of life out-poured, Je - sus, feed a -

(Bm)

Dm

(G)

B $\flat$ 

(D)

F




gain your peo - ple. Be our Host, our Life, our Lord.


*Guitar chords do not correspond with keyboard harmony.*

The first two stanzas of this text deal with events in the past (the feeding of the multitude and the Last Supper) and the final two with events in the present. The recurring last four lines of each stanza serve as an affirmation of Christ's continuing presence at all times.


# Go, My Children, with My Blessing 547



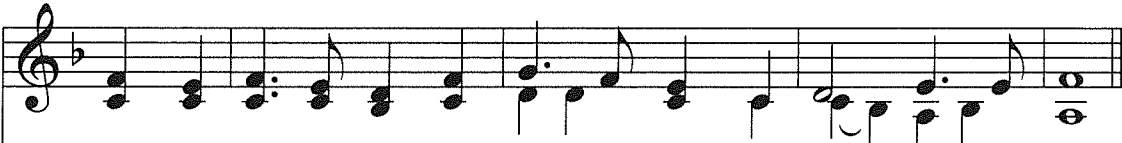
1 "Go, my chil-dren, with my bless-ing, nev-er a-lone.  
 2 "Go, my chil-dren, sins for-giv-en, at peace and pure.  
 3 "Go, my chil-dren, fed and nour-ished, clos-er to me.



Wak-ing, sleep-ing, I am with you, you are my own.  
 Here you learned how much I love you, what I can cure.  
 Grow in love and love by serv-ing, joy-ful and free.



In my love's bap-tis-mal riv-er I have made you mine for-  
 Here you heard my dear Son's sto-ry; here you touched him, saw his  
 Here my Spir-it's pow-er filled you; here my ten-der com-fort



ev-er. Go, my chil-dren, with my bless-ing, you are my own."  
 glo-ry. Go, my chil-dren, sins for-giv-en, at peace and pure."  
 stilled you. Go, my chil-dren, fed and nour-ished, joy-ful and free."

Because this Welsh melody usually sets evening texts, the author was asked to create one for use in daytime. His recasting of the Aaronic blessing in Numbers 6:22-27 imagines that passage as a benediction that might be spoken by God at the conclusion of a worship service.