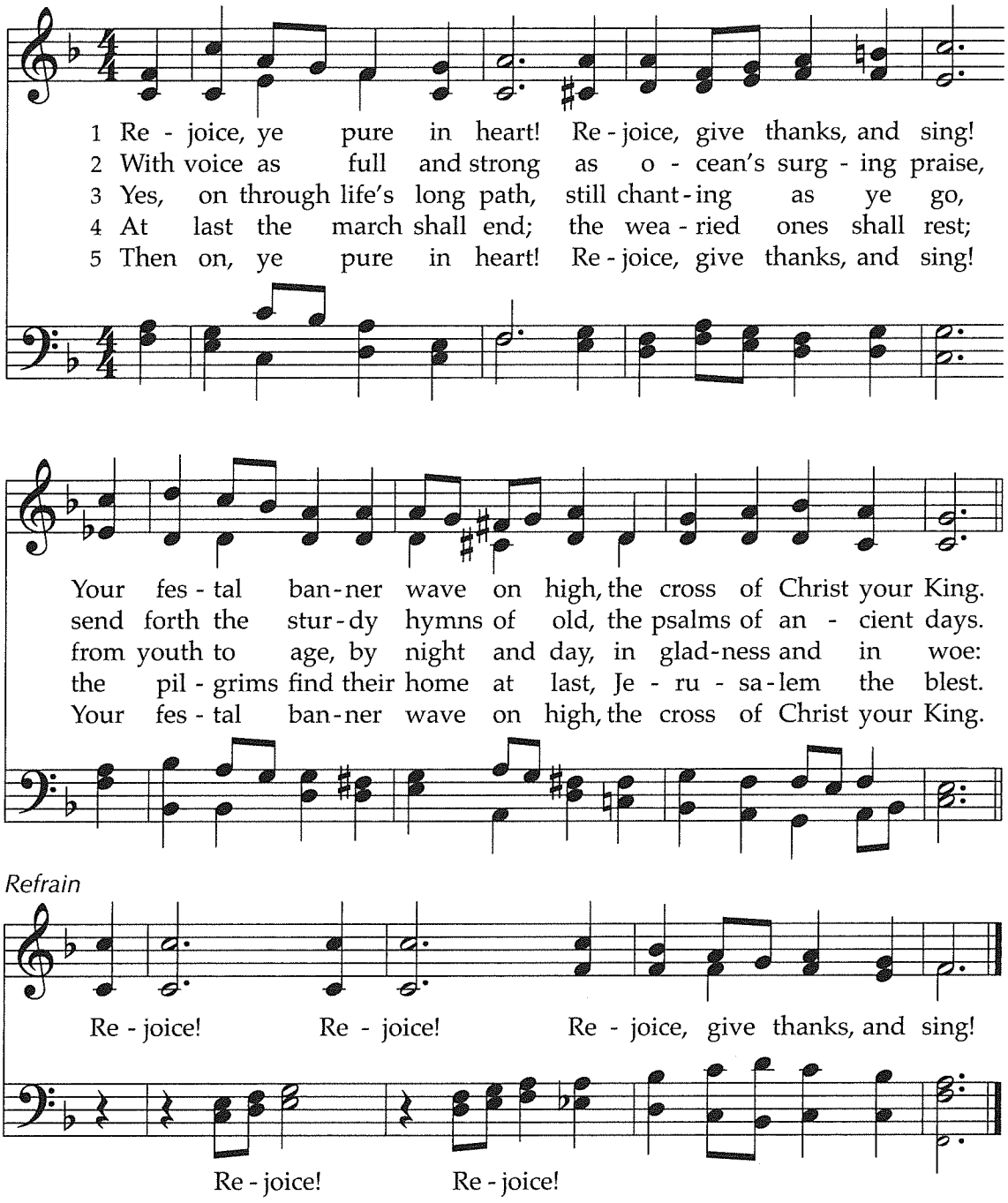
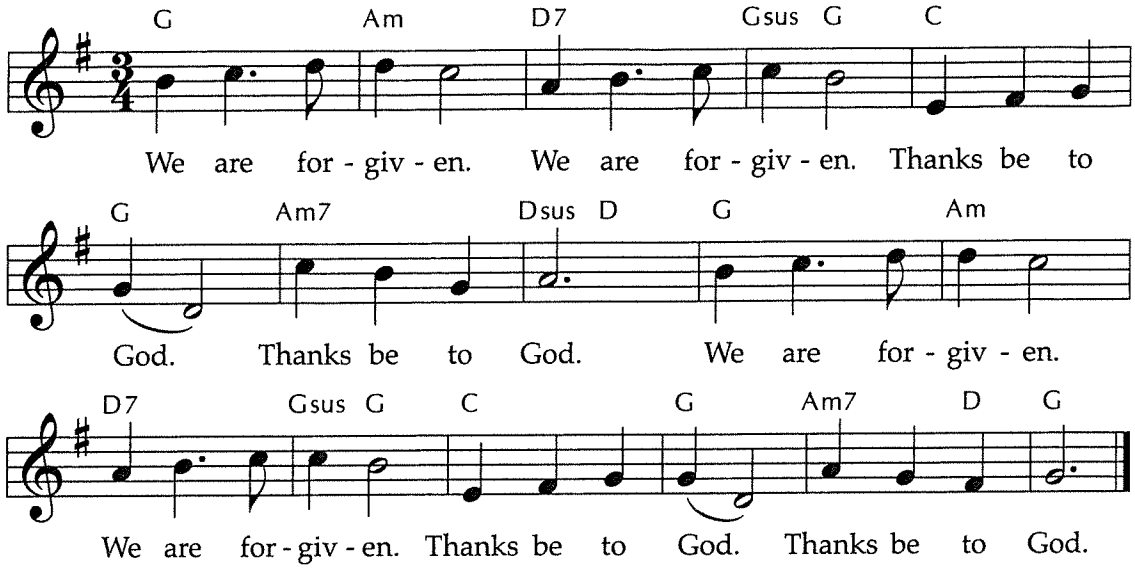
804 Rejoice, Ye Pure in Heart!

These stanzas are drawn from a much longer hymn created for the processional at an English choir festival in 1865. The original text lacked the refrain that gives the hymn so much of its energy and interest. That feature was added by the composer of this tune in 1883.

TEXT: Edward Hayes Plumptre, 1865
MUSIC: Arthur Henry Messiter, 1883

MARION
SM with refrain

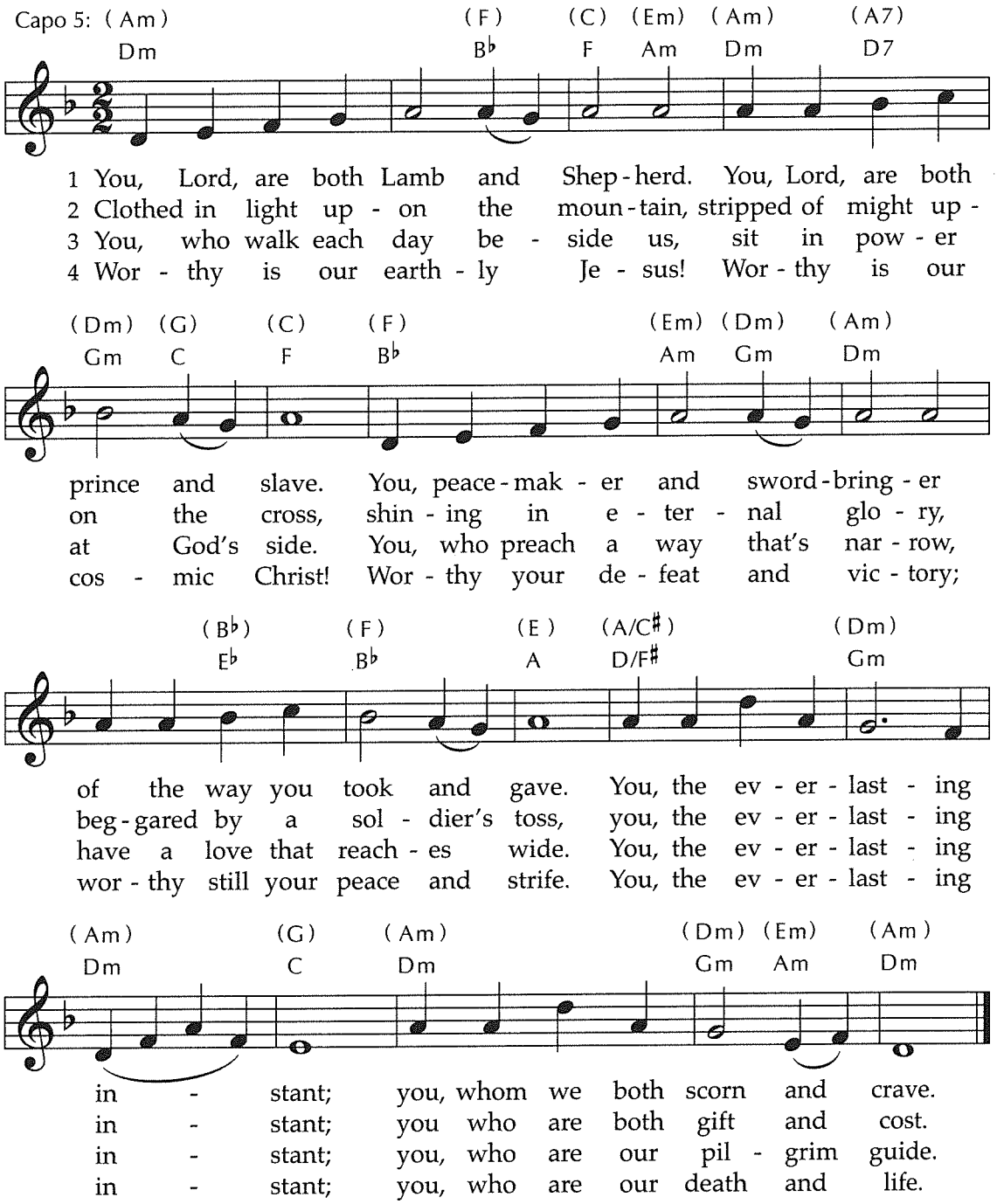
FORGIVENESS

447 We Are Forgiven



To sing, rather than simply say, a response to the Declaration of Forgiveness has the effect of making the moment both more affirmative and more corporate. The musical repetition of the two sentences also strengthens awareness of what it means to be assured of God's pardon.

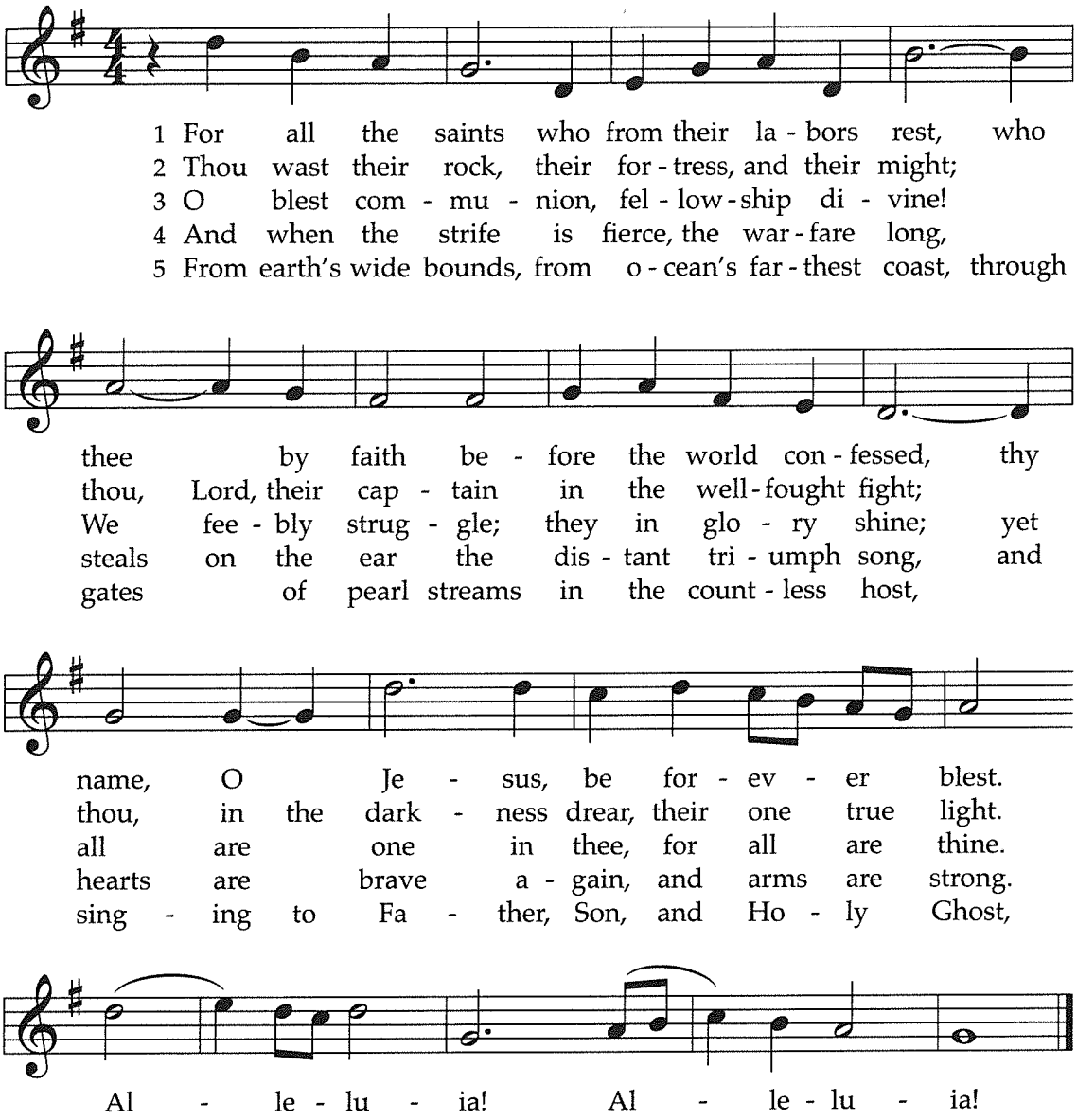
You, Lord, Are Both Lamb and Shepherd 274



When it was first published, the author called this text "Christus Paradox," because so many attributes of Christ stand in tension with each other. Mindful of the works of Søren Kierkegaard, she drafted it on a commuter bus after "a particularly bad day" of prison ministry.

TEXT: Sylvia G. Dunstan, 1984
MUSIC: French melody, 17th cent.
Text © 1991 GIA Publications, Inc.

PICARDY
8.7.8.7.8.7
(alternate harmonization, 347)

326 For All the Saints

The broad and sweeping tune with which this hymn is so closely identified was created to be sung during a reverent but dramatic procession at the beginning of an All Saints' Day service, an enacted representation of the enduring "fellowship divine" celebrated by this text.

TEXT: William Walsham How, 1864
MUSIC: Ralph Vaughan Williams, 1906

SINE NOMINE
10.10.10 with alleluias