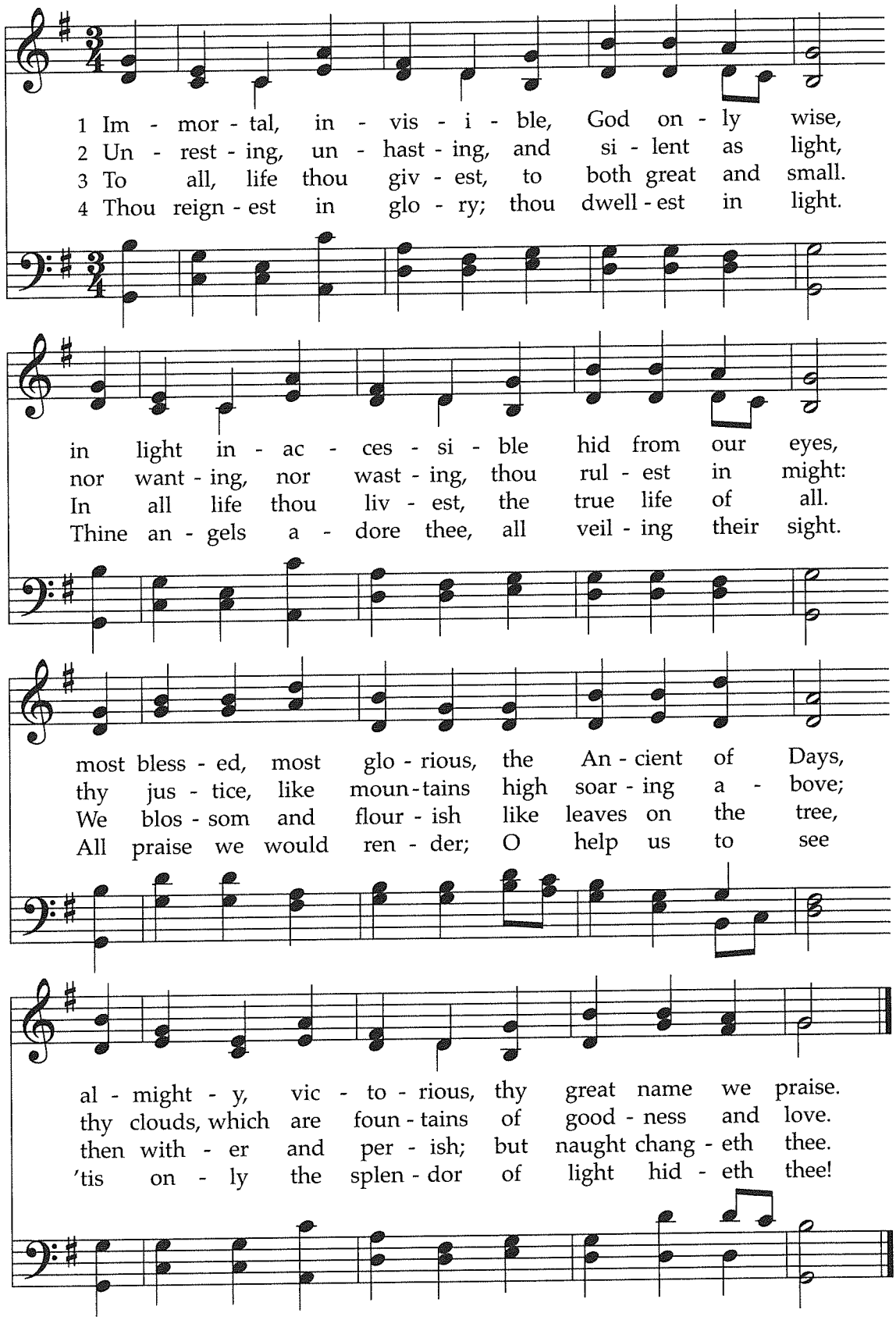Immortal, Invisible, God Only Wise 12

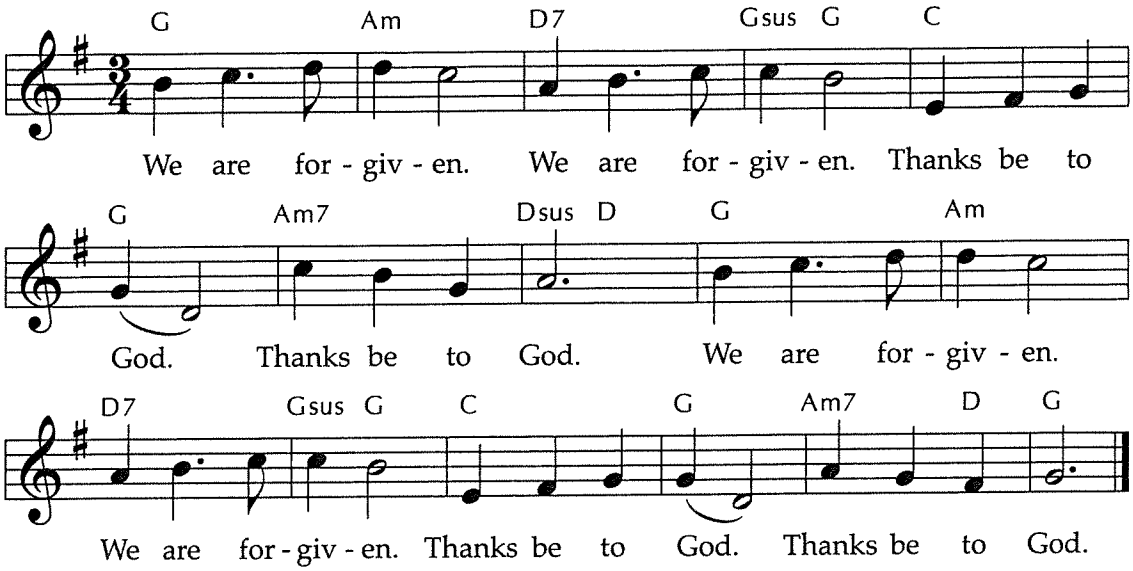


The opening line of this hymn was inspired by the three divine attributes listed in 1 Timothy 1:17 (King James Version), and it continues by considering how God's life exceeds our own finite existence. The text is well set to a Welsh melody shaped by many three-note units.

TEXT: Walter Chalmers Smith, 1867, alt.
MUSIC: Welsh folk melody; arr. *Caniadau y Cyssegr,* 1839

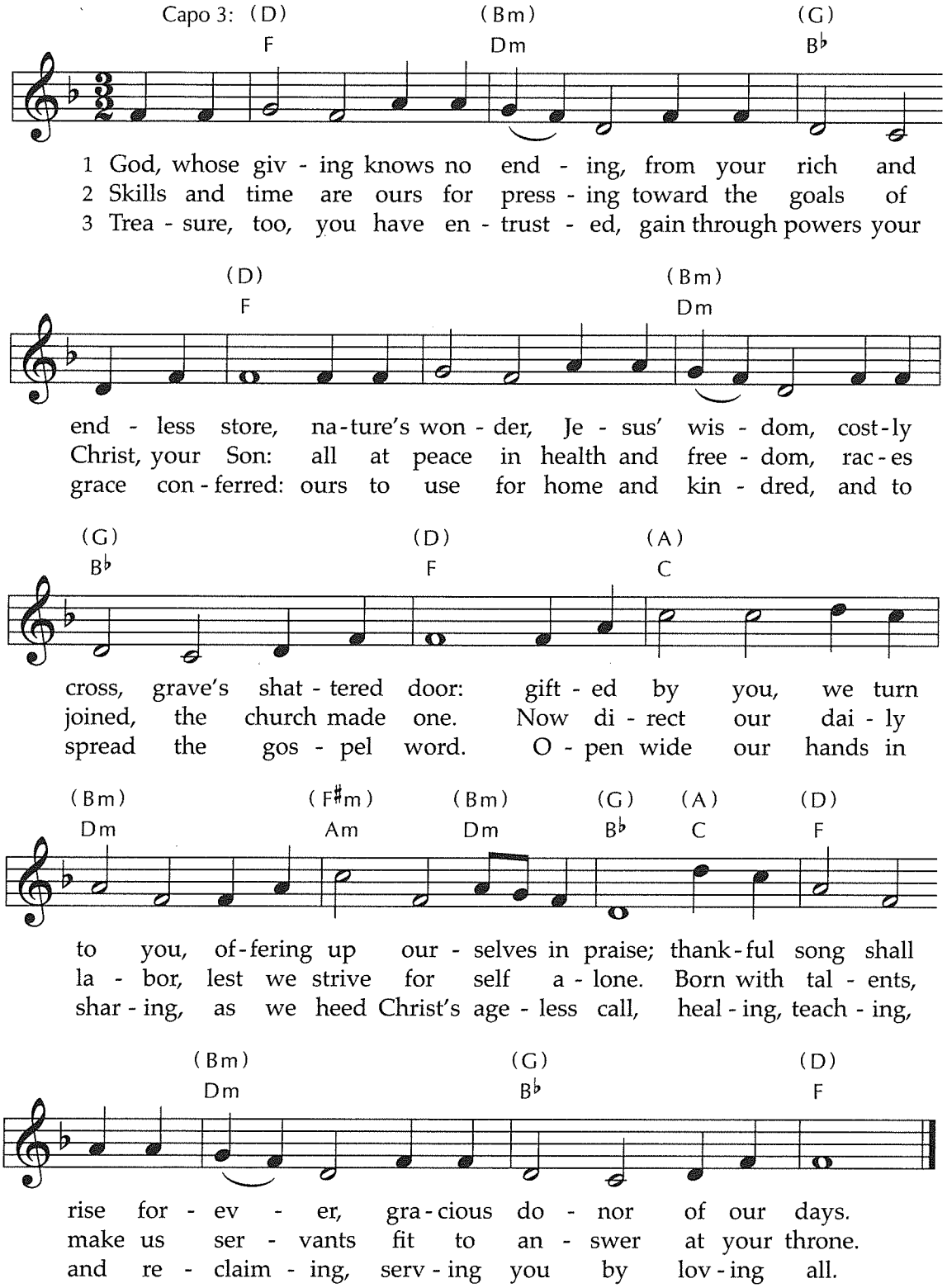
ST. DENIO
11.11.11.11

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.

God, Whose Giving Knows No Ending 716
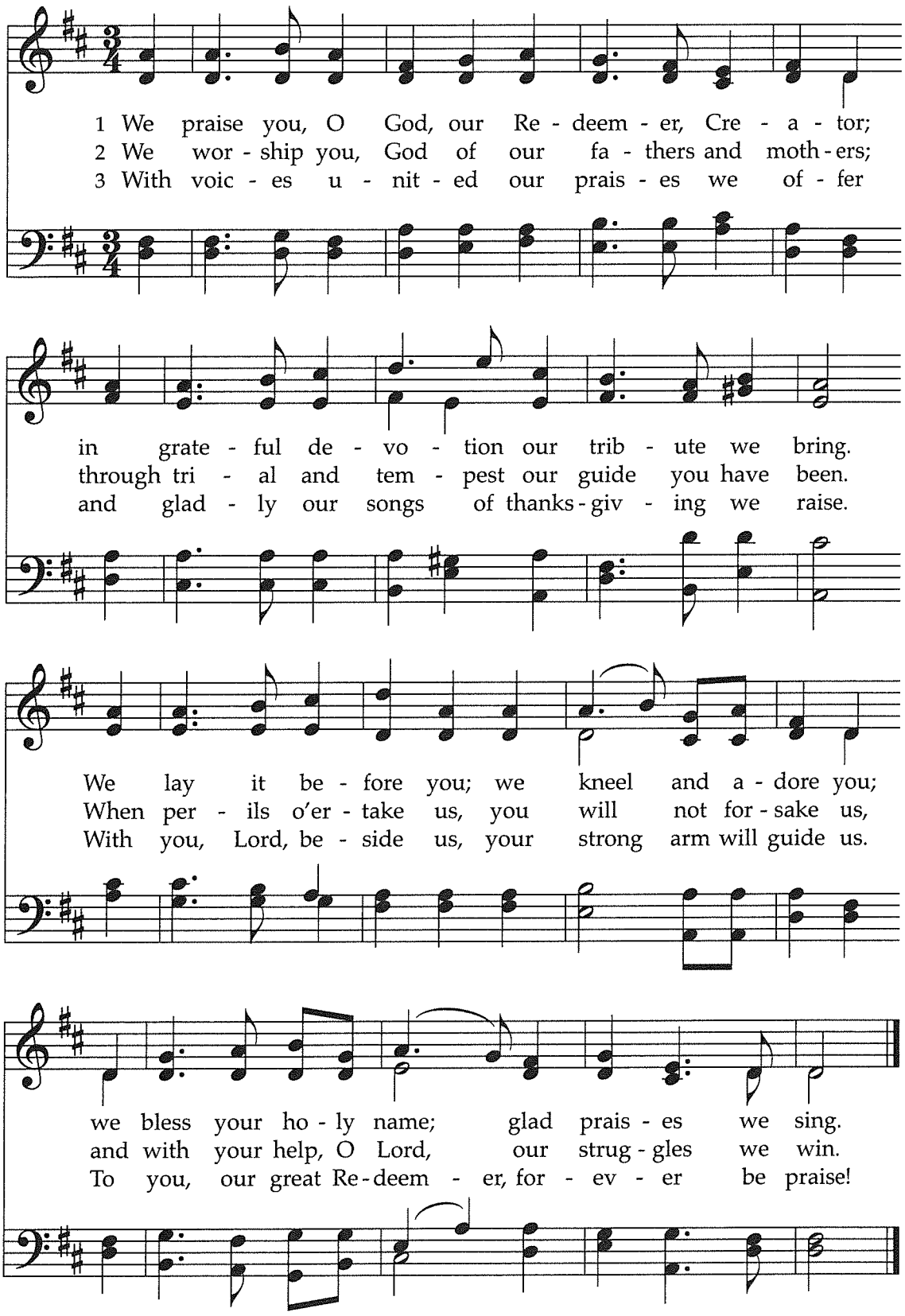


Guitar chords do not correspond with keyboard harmony.

This text on stewardship was one of about 450 submissions in a search for such hymns conducted by the Hymn Society of America in 1961. These words are well grounded by their musical setting, an early American shape note tune named for a Baptist church in Harris County, Georgia.

TEXT: Robert L. Edwards, 1961, alt.
MUSIC: *The Sacred Harp*, 1844; harm. James H. Wood, 1958
Text © 1961, ren. 1989 The Hymn Society (admin. Hope Publishing Company)
Music Harm. © 1958, ren. 1986 Broadman Press (admin. Music Services)

BEACH SPRING
8.7.8.7.D

We Praise You, O God 612



The author wrote this text when only nineteen years old in response to a request from the organist of the Brick Presbyterian Church in New York City, who wanted another Thanksgiving text to sing to this Dutch tune. He regarded the usual text (see no. 336) as too full of conflict.

TEXT: Julia C. Cory, 1902, alt.
MUSIC: *Neder-landtsch Gedenck-Clanck,* 1626; harm. Eduard Kremser, 1877

KREMSER
12.11.12.11
(this tune in a lower key, 336)