

St. Andrew Presbyterian Church

11th Sunday after Pentecost

August 24, 2025

Wherever you are in your spiritual journey, you are welcome here.

Gathering Around the Word

Centering Meditation

“The final aim and reason of all music is nothing other than the glorification of God and the refreshment of the spirit.” — J.S. Bach

Ringing of the Bell

Prelude **Prelude Number 4 from 12 Short Organ Preludes** **A. Grey**

Welcome

***Hymn #611** **Joyful, Joyful, We Adore Thee** **all verses**

This well-known melody was created to provide a choral setting for J.C.E. von Schiller’s poem, “An die Freude” (To Joy), as the final movement of the composer’s Ninth Symphony. The author, a prominent Presbyterian pastor and author, wrote the words with this tune in mind.

TEXT: Henry van Dyke, 1907, alt.

HYMN TO JOY

MUSIC: Ludvig van Beethoven, 1824

Hymn #475 **Come, Thou Fount of Every Blessing** **all verses**

Written for Pentecost by a British Baptist pastor, this text is full of biblical terms like “Ebenezer” (I Samuel 7:12), Hebrew for “a stone of help” set up to give thanks for God’s assistance. The tune name honors hymnal compiler Asahel Nettleton, who probably did not compose it.

TEXT: Robert Robinson, 1758, alt.

NETTLETON

MUSIC: Wyeth’s *Repository of Sacred Music, Part Second*, 1813

Silent Prayers

Hymn #661 **Why Should I Feel Discouraged?** **verses 1, 2**

This hymn based on Jesus’ saying about God’s care for all creatures (Mt.10:29-30/Lk.12:6-7) began with the refrain’s last line, inspired by a woman who had endured much illness. It was first sung in public at the Royal Albert Hall, London, during evangelistic services in 1905.

TEXT: Civilla Durfee Martin, 1905

SPARROW

MUSIC: Charles H. Gabriel, 1905

Passing of Christ's Peace

One: The peace of Christ always be with you.

All: And also with you.

Sung Response #582 Glory to God, Whose Goodness Shines on Me

Proclaiming the Word

Hymn #291 Spirit, Spirit of Gentleness verses 1, 4

As the author/composer reminds us in the refrain, the Spirit is both gentle and restless. The stanzas reinforce a sense of the Spirit's activity through a wide range of verbs, initially in the past tense; but they become more urgent in the present tense of the fourth stanza.

TEXT: James K. Manley, 1975, alt.

SPIRIT

MUSIC: James K. Manley, 1975

Scripture Reading Psalm 96 Pew Bible, p.479

Hymn #14 For the Beauty of the Earth verses 1, 2, 4

In the course of many revisions, the original eucharistic emphasis of this text has shifted to a hymn of thanksgiving for a wide range of human experience, with a Christological summation. It is set here to the tune that is customary in North America, though not elsewhere.

TEXT: Folliott Sandford Pierpoint, 1864, alt.

DIX

MUSIC: Conrad Kocher, 1838; abr. William Henry Monk, 1861; harm. *The English Hymnal*, 1906

Hymn #15 All Creatures of Our God and King verses 1, 4, 6

Sometimes called "The Canticle of the Sun," this cosmic roll call allows human beings to give voice to all creation. One of the earliest religious poems in the Italian language, it is made even more expansive by this broad, repetitive melody with interspersed "Alleluias."

TEXT: Francis of Assisi, 1225; trans. Composite

LASST UNS ERFREUEN

MUSIC: Geistliche Kirchengesäng, 1623, alt.; harm. Ralph Vaughan Williams, 1906

Hymn #22 God of the Sparrow verses 1, 3, 4, 5

Though a lack of punctuation makes this text appear freeform and the flowing tune enhances a sense of movement, each stanza here is firmly anchored by a final weighty word (praise, save, thanks, life, peace, home), a sign of God's eternal presence in an ever-changing world.

TEXT: Jaroslav J. Vajda, 1983

ROEDER

MUSIC: Carl F. Schalk, 1983

***Hymn #157 I Danced in the Morning all verses**

This 20th-century ballad-like retelling of the life of Christ, though written for this Shaker tune,

has many similarities with the pre-Reformation carol “Tomorrow shall be my dancing day.” Such narrative carols were common both at Christmas and as part of medieval mystery plays.

TEXT: Sydney Carter, 1963

LORD OF THE DANCE

MUSIC: American Shaker melody; adapt. Sydney Carter, 1963

Responding to the Word

Affirmation of Faith

from The Confession of Belhar

All: We believe in the triune God, Father, Son and Holy Spirit, who gathers, protects and cares for the church through Word and Spirit. This, God has done since the beginning of the world and will do to the end.

We believe in one holy, universal Christian church, the communion of saints called from the entire human family.

Hymn #462

I Love to Tell the Story

verses 1, 3

This text is drawn from the second part of a fifty-stanza poem on the life of Christ written in 1866, during the author’s recovery from a serious illness. The tune named for her first appeared three years later, and the composer was responsible for the creation of the refrain.

TEXT: Katherine Hankey, 1866; ref. William G. Fischer, 1869

HANKEY

MUSIC: William G. Fischer, 1869

Invitation to the Offering

One: Freely you have received, freely give.

Let us return to God the offerings of our life and the gifts of the earth.

Offertory

The Love of God

arr. Marty Parks

Hymn # 721

Lord, You Have Come to the Lakeshore

verses 1, 3

This is one of the most popular songs to emerge from the 1970s revival of religious song in Spain. It asks singers to become like the fishermen who left boats and nets to follow Jesus, first as disciples learning his way of love, then as apostles carrying that love to others.

TEXT: Cesáreo Gabaráin, 1979;

PESCADOR DE HOMBRES

English trans. Gertrude Suppe, et al., 1988

MUSIC: Cesáreo Gabaráin, 1979; harm. Skinner Chavez-Melo, 1987

Prayer of Dedication

Prayers of the People

Hymn #340

This is My Song

all verses

The first two stanzas of this hymn were written between the 20th century’s two world wars and

focus on the theme of international peace. The third stanza, by another author and added later, uses the language of the Lord's Prayer to voice a distinctly Christian perspective.

TEXT: Stanzas 1-2, Lloyd Stone, 1934; stanza 3, Georgia Harkness, 1964, alt. FINLANDIA

MUSIC: Jean Sibelius, 1899; arr. *The Hymnal*, 1933, alt.

The Lord's Prayer

All: Loving God, holy be your name. Your kingdom come, your will be done on earth as in heaven. Give us today our daily bread, and forgive us our sins, as we forgive those who sin against us. Save us from the time of trial and deliver us from evil. For the kingdom, the power and the glory are yours now and forever. Amen.

Bearing and Following the Word Into the World

***Closing Hymn #69 I, the Lord of Sea and Sky all verses**

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.

TEXT: Daniel L. Schutte, 1981, alt.

HERE I AM (Schutte)

MUSIC: Daniel L. Schutte, 1981; harm. Alfred V. Fedak

Matters of Community

Postlude

Aria from Sonata Number 3

C. P. Bach

Charge and Benediction

*Please stand as you are comfortable

Resources:

Glory to God Presbyterian Hymnal


<p>St. Andrew Staff Transitional Pastor Rev. Eric Koenig-Reinke</p> <p>Director of Music Julie Taylor</p> <p>Clerk of Session Suzanne Busch</p> <p>Organist/Pianist Tatiana Shustova Denise Baccadutre</p> <p>Treasurer Debbie Steffen</p> <p>Assistant Treasurer</p> <p>Financial Secretary Marie StClaire</p> <p>Administrative Assistant Birgitta Gustafson</p> <p>Deacon Moderator Sharon Burkhardt</p> <p>Memorial Secretary Sharon Burkhardt</p> <p>Building Maintenance Julian Lopez</p> <p>Landscaping Josh Lopez</p> <p>Custodian Georgia Benavidez</p>	<p>Worship Planners and Participants</p> <p>Liturgist Catherine Robinson</p> <p>Musicians Tatiana Shustova</p> <p>Tech Team Jim Dillow, David Schneider Richard Irish, Josiah Fidel Chris Fogel, Janet McEwen Valerie Dalton, Karen Ulack Bob Busch, Suzanne Busch Kevin Hughes, Barbara Sanders James and Sharon Macklin</p> <p>Worship Planning Rev. Eric Koenig-Reinke, Catherine Robinson, Julie Taylor</p> <p>Music Jesus, the Very Thought of Thee, arr. Jeff Bennett, Lorenz, 2021. The Longer I Serve Him, William J. Gaither, arr. Carol Tornquist, Alfred, 1964. Prelude Number 4 from 12 Short Organ Preludes, A. Grey, Augener, 1948. The Love of God, arr. Marty Parks, Lorenz, 2021. Aria from Sonata Number 3, C. P. Bach, Berlin, Rellstab, no date, Public Domain.</p> <p>All other hymns are in the public domain.</p> <p>Projection, podcast use, and music reprinted with permission under ONE LICENSE #A-732021.</p>
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ADORATION


611 Joyful, Joyful, We Adore Thee



1 Joy - ful, joy - ful, we a - dore thee, God of glo - ry, Lord of love!
 2 All thy works with joy sur-round thee; earth and heaven re-lect thy rays;
 3 Mor-tals, join the hap-py cho-rus which the morn-ing stars be-gan.



Hearts un-fold like flowers be-fore thee, o-pen-ing to the sun a - bove.
 stars and an-gels sing a-round thee, cen-ter of un-bro-ken praise.
 Love di-vine is reign-ing o'er us, join-ing all in heav-en's plan.



Melt the clouds of sin and sad-ness; drive the dark of doubt a - way.
 Field and for-est, vale and moun-tain, flower-y mead-ow, flash - ing sea,
 Ev - er sing-ing, march we on-ward, vic - tors in the midst of strife.



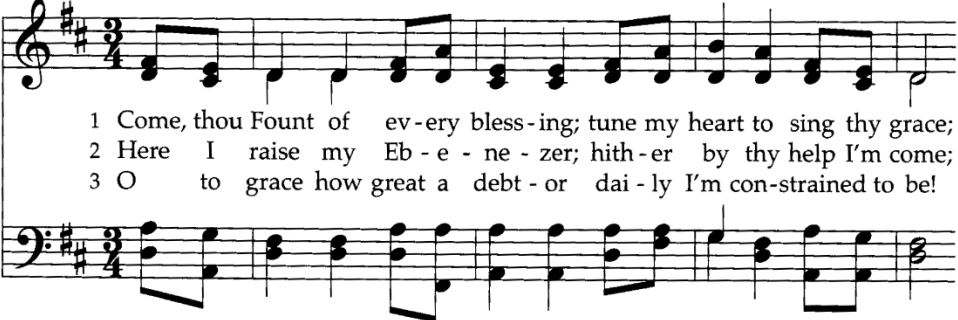
Giv - er of im - mor - tal glad-ness, fill us with the light of day.
 chant - ing bird and flow-ing foun-tain, call us to re - joice in thee.
 Joy - ful mu - sic leads us sun-ward in the tri-umph song of life.

This well-known melody was created to provide a choral setting for J. C. F. von Schiller's poem, "An die Freude" (To Joy), as the final movement of the composer's *Ninth Symphony*. The author, a prominent Presbyterian pastor and author, wrote the words with this tune in mind.

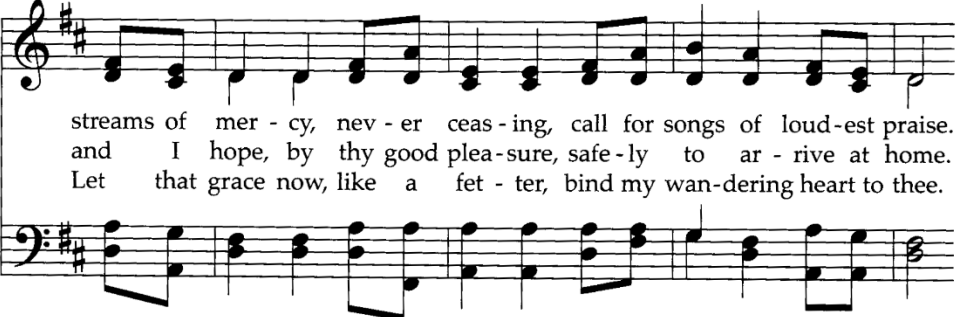
TEXT: Henry van Dyke, 1907, alt.
 MUSIC: Ludwig van Beethoven, 1824; adapt. Edward Hodges, 1842, alt.

HYMN TO JOY
 8.7.8.7.D

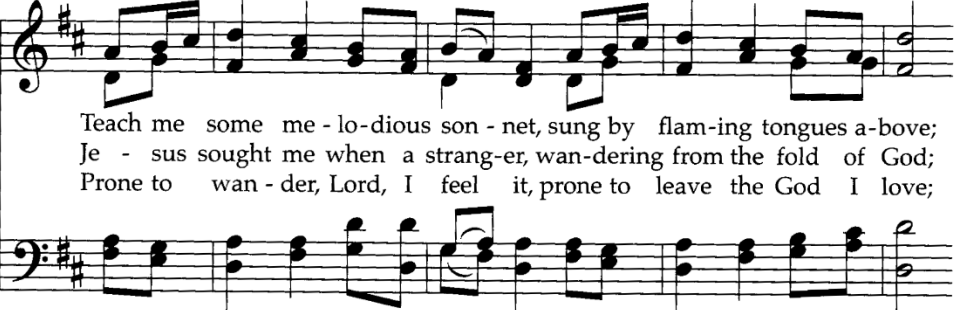
Come, Thou Fount of Every Blessing 475



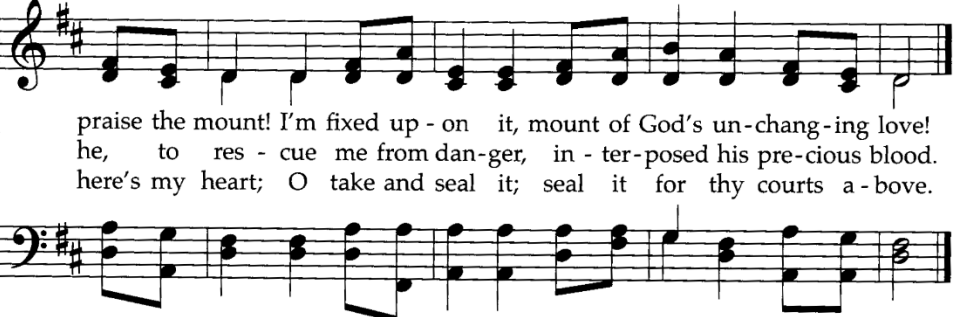
1 Come, thou Fount of ev-ery bless-ing; tune my heart to sing thy grace;
 2 Here I raise my Eb - e - ne - zer; hith-er by thy help I'm come;
 3 O to grace how great a debt - or dai - ly I'm con-strained to be!



streams of mer - cy, nev - er ceas-ing, call for songs of loud-est praise.
 and I hope, by thy good plea-sure, safe-ly to ar - rive at home.
 Let that grace now, like a fet - ter, bind my wan-dering heart to thee.



Teach me some me - lo-dious son - net, sung by flam-ing tongues a-bove;
 Je - sus sought me when a strang-er, wan-dering from the fold of God;
 Prone to wan - der, Lord, I feel it, prone to leave the God I love;



praise the mount! I'm fixed up - on it, mount of God's un-chang-ing love!
 he, to res - cue me from dan-ger, in - ter-posed his pre-cious blood.
 here's my heart; O take and seal it; seal it for thy courts a-bove.

Written for Pentecost by a British Baptist pastor, this text is full of biblical terms like "Ebenezer" (1 Samuel 7:12), Hebrew for "a stone of help" set up to give thanks for God's assistance. The tune name honors hymnal compiler Asahel Nettleton, who probably did not compose it.

THANKSGIVING

661 Why Should I Feel Discouraged?

His Eye Is on the Sparrow



- 1 Why should I feel dis-cour-aged? Why should the shad-ows come?
- 2 "Let not your heart be trou-bled," his ten-der word I hear,
- 3 When-ev-er I am tempt-ed, when-ev-er clouds a-rise,



Why should my heart be lone-ly and long for heaven and home,
and rest-ing on his good-ness, I lose my doubts and fears;
when song gives place to sigh-ing, when hope with-in me dies,



when Je-sus is my por-tion? My con-stant friend is he:
though by the path he lead-eth but one step I may see:
I draw the clos-er to him; from care he sets me free:



his eye is on the spar-row, and I know he watch-es me;



his eye is on the spar-row, and I know he watch-es me.



I sing be-cause I'm hap-py, (I'm hap-py) I sing be-cause I'm free, (I'm free)



This hymn based on Jesus' saying about God's care for all creatures (Matthew 10:29-30/Luke 12:6-7) began with the refrain's last line, inspired by a woman who had endured much illness. It was first sung in public at the Royal Albert Hall, London, during evangelistic services in 1905.

TEXT: Civilla Durfee Martin, 1905
MUSIC: Charles H. Gabriel, 1905

SPARROW
Irregular

THANKSGIVING


for his eye is on the spar-row, and I know he watch-es me.

The musical score consists of two staves. The top staff is in treble clef and contains a melody with lyrics underneath. The bottom staff is in bass clef and contains a bass line. Above the top staff, there are six chord symbols: C7, F, Fm, C, G7, and C. The melody starts on a C4 note, moves up to E4, then G4, and continues with various intervals. The bass line starts on a C3 note and moves up to E3, then G3, and continues with various intervals. The lyrics are: "for his eye is on the spar-row, and I know he watch-es me."

582

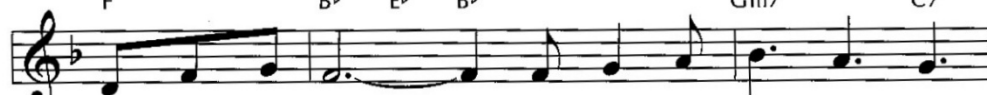
Glory to God, Whose Goodness Shines on Me

Capo 3: (G) (D) (G) (D) (G) (D) (Em) (D)
B \flat F B \flat F B \flat F Gm F




1 Glo - ry to God, whose good - ness shines on me,
2 World with - out end, 7 with - out end. A - men.

(D) (G) (C) (G) (Em7) (A7)
F B \flat E \flat B \flat Gm7 C7




and to the Son, whose grace has par - doned me,
World with - out end, 7 with - out end. A - men.

(A7) (D) (F#) (Bm)
C7 F A Dm



and to the Spir - it, whose love has set me free.
World with - out end, 7 with - out end. A - men.

(Bm7) (D) (Bdim7) (Em7) (Dm)(A7) (D)
Dm7 F Ddim7 Gm7 Fm C7 F



As it was in the be - gin - ning, is now and ev - er shall be. A - men.

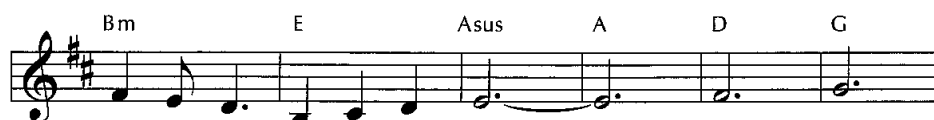
291 Spirit, Spirit of Gentleness

Spirit

Refrain



Spir - it, spir - it of gen - tle-ness, blow through the



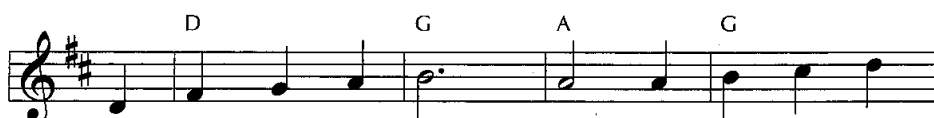
wil - der-ness, call - ing and free. Spir - it,



spir - it of rest - less - ness, stir me from plac - id-ness,



wind, wind on the sea.



- 1 You moved on the wa - ters; you called to the
- 2 You swept through the des - ert; you stung with the
- 3 You sang in a sta - ble; you cried from a
- 4 You call from to - mor - row; you break an - cient




deep; then you coaxed up the moun - tains from the
 sand; and you goad - ed your peo - ple with a
 hill; then you whis-pered in si - lence when the
 schemes; from the bond - age of sor - row the

As the author/composer reminds us in the refrain, the Spirit is both gentle and restless. The stanzas reinforce a sense of the Spirit's activity through a wide range of verbs, initially in the past tense; but they become more urgent in the present tense of the fourth stanza.


GIFT OF THE HOLY SPIRIT

E Asus A D G



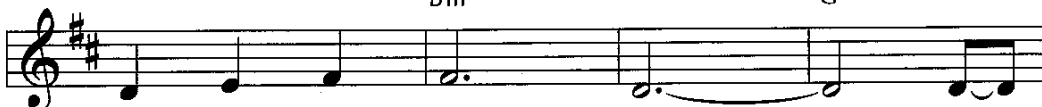
val - leys of sleep; and o - ver the e -
 law and a land. When they were con - found -
 whole world was still. And down in the cit -
 cap - tives dream dreams. Our wom - en see vi -

A G D



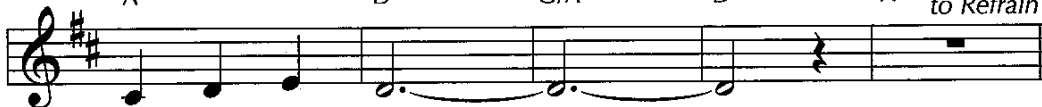
ons you called to each thing, "A -
 ed with i - dols and lies, then you
 y, you called once a - gain when you
 sions; our men clear their eyes. With

Bm G



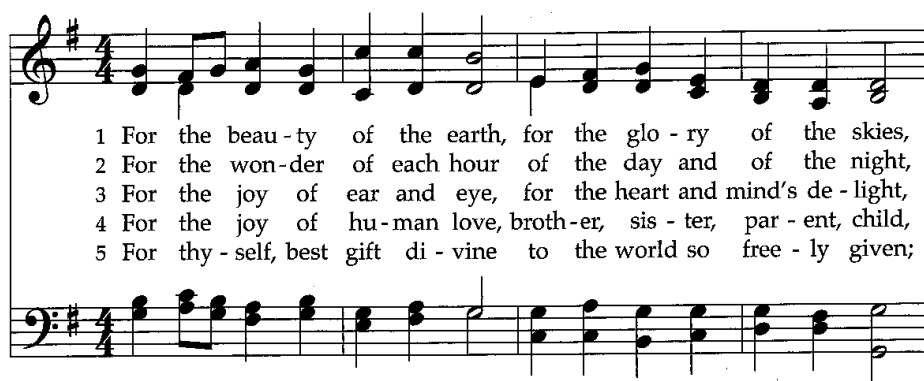
wake from your slum - bers and
 spoke through your proph - ets to
 blew through your peo - ple on the
 bold new de - ci - sions your

A D G/A D A to Refrain

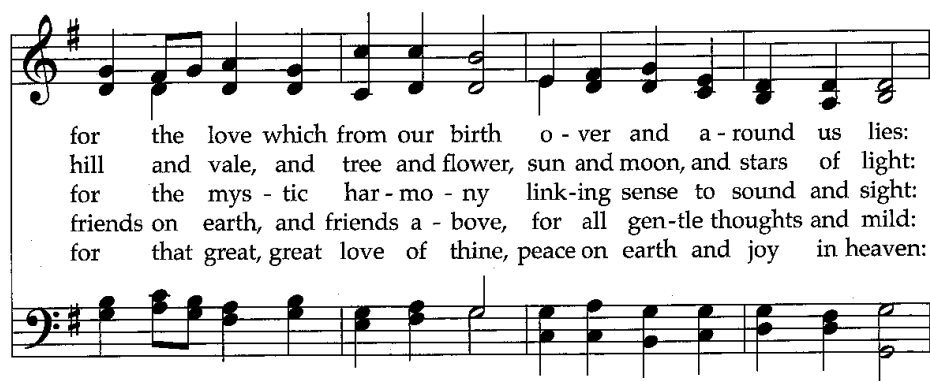


rise on your wings."
 o - pen their eyes.
 rush of the wind.
 peo - ple a - rise.

For the Beauty of the Earth 14

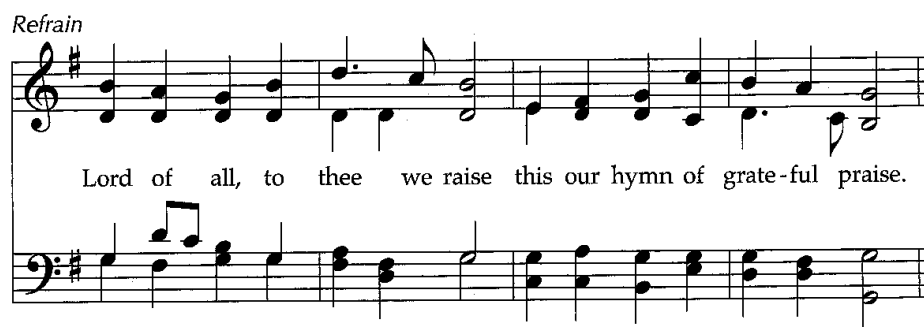


1 For the beau - ty of the earth, for the glo - ry of the skies,
 2 For the won - der of each hour of the day and of the night,
 3 For the joy of ear and eye, for the heart and mind's de - light,
 4 For the joy of hu - man love, broth - er, sis - ter, par - ent, child,
 5 For thy - self, best gift di - vine to the world so free - ly given;



for the love which from our birth o - ver and a - round us lies:
 hill and vale, and tree and flower, sun and moon, and stars of light:
 for the mys - tic har - mo - ny link - ing sense to sound and sight:
 friends on earth, and friends a - bove, for all gen - tle thoughts and mild:
 for that great, great love of thine, peace on earth and joy in heaven:

Refrain



Lord of all, to thee we raise this our hymn of grate - ful praise.

In the course of many revisions, the original eucharistic emphasis of this text has shifted to a hymn of thanksgiving for a wide range of human experience, with a Christological summation. It is set here to the tune that is customary in North America, though not elsewhere.

15 All Creatures of Our God and King

Unison

1 All crea-tures of our God and King, lift up your voice
 2 O broth-er wind with clouds and rain, you nur-ture gifts
 3 O broth-er fire, so warm and bright, chase off the shad-
 4 All who for love of God for-give, all who in pain

Harmony

and with us sing, Al-le-lu-ia! Al-le-lu-ia!
 of fruit and grain. Al-le-lu-ia! Al-le-lu-ia!
 ows of the night. Al-le-lu-ia! Al-le-lu-ia!
 or sor-row grieve, Al-le-lu-ia! Al-le-lu-ia!

Unison

O broth-er sun with gold-en beam, O sis-ter moon
 O sis-ter wa-ter, flow-ing clear, make mu-sic for
 Dear moth-er earth, who day by day un-folds such bless-
 Christ bears your bur-dens and your fears; so, e-ven in

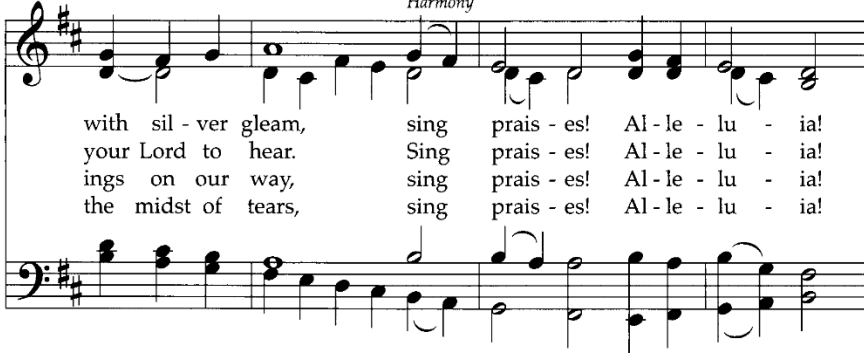
Sometimes called "The Canticle of the Sun," this cosmic roll call allows human beings to give voice to all creation. One of the earliest religious poems in the Italian language, it is made even more expansive by this broad, repetitive melody with interspersed "Alleluias."

TEXT: Francis of Assisi, 1225; trans. composite
 MUSIC: *Geistliche Kirchengesäng*, 1623, alt.; harm. Ralph Vaughan Williams, 1906

LASST UNS ERFREUEN
 LM with alleluias
 (this tune in a higher key, 327)


CREATION AND PROVIDENCE

Harmony



with sil - ver gleam, sing prais - es! Al - le - lu - ia!
 your Lord to hear. Sing prais - es! Al - le - lu - ia!
 ings on our way, sing prais - es! Al - le - lu - ia!
 the midst of tears, sing prais - es! Al - le - lu - ia!

Unison



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

5 And you, most gentle sister death,
 waiting to hush our final breath:
 Alleluia! Alleluia!
 Since Christ our light has pierced your gloom,
 fair is the night that leads us home.
 Sing praises! Alleluia!
 Alleluia! Alleluia! Alleluia!

6 O sisters, brothers, take your part,
 and worship God with humble heart.
 Alleluia! Alleluia!
 All creatures, bless the Father, Son,
 and Holy Spirit, Three in One!
 Sing praises! Alleluia!
 Alleluia! Alleluia! Alleluia!

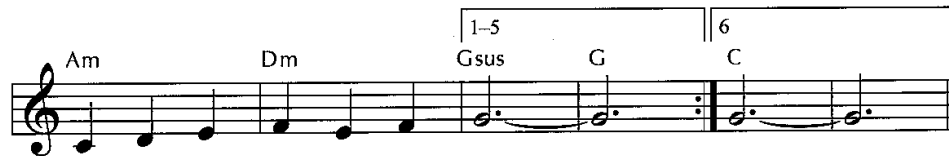
22 God of the Sparrow



1 God of the spar - row God of the whale God of the
 2 God of the earth - quake God of the storm God of the
 3 God of the rain - bow God of the cross God of the
 4 God of the hun - gry God of the sick God of the
 5 God of the neigh - bor God of the foe God of the
 6 God of the a - ges God near at hand God of the



swirl - ing stars How does the crea - ture say Awe
 trum - pet blast How does the crea - ture cry Woe
 emp - ty grave How does the crea - ture say Grace
 prod - i - gal How does the crea - ture say Care
 prun - ing hook How does the crea - ture say Love
 lov - ing heart How do your chil - dren say Joy



How does the crea - ture say Praise
 How does the crea - ture cry Save
 How does the crea - ture say Thanks
 How does the crea - ture say Life
 How does the crea - ture say Peace
 How do your chil - dren say Home

Guitar chords do not correspond with keyboard harmony.

Though a lack of punctuation makes this text appear freeform and the flowing tune enhances a sense of movement, each stanza here is firmly anchored by a final weighty word (praise, save, thanks, life, peace, home), a sign of God's eternal presence in an ever-changing world.

157 I Danced in the Morning



1 I danced in the morn-ing when the world was be-gun, and I
2 I danced for the scribe and the Phar - i - see, but
3 I danced on the Sab-bath and I cured the lame. The
4 I danced on a Fri - day when the sky turned black. It's
5 They cut me down and I leapt up high. †



danced in the moon and the stars and the sun, and I
they would not dance and they would not foll - ow me. I
ho - ly peo - ple said it was a shame. They
hard to dance with the dev - il on your back. They
I am the life that will nev - er, nev - er die. I'll



came down from heav - en and I danced on the earth. At
danced for the fish - er - men, for James and John. They
whipped and they stripped and they hung me high, and
bur - ied my bod - y and they thought I'd gone, but
live in you if you'll live in me, 7



Beth - le - hem I had my birth.
came with me and the dance went on.
left me there on a cross to die.
I am the dance and I still go on.
I am the Lord of the Dance, said he.

This 20th-century ballad-like retelling of the life of Christ, though written for this Shaker tune, has many similarities with the pre-Reformation carol "Tomorrow shall be my dancing day." Such narrative carols were common both at Christmas and as part of medieval mystery plays.

JESUS CHRIST: LIFE

Refrain

(F#m) (Bm) (F#m) (Bm) (D) (Bm)
Am Dm Am Dm F Dm

Dance, then, wher-ev - er you may be; I am the Lord of the

(Em) (A) (D) (Bm) (D) (A7) (D)
Gm C F Dm F C7 F

Dance, said he, and I'll lead you all, wher-ev - er you may be,

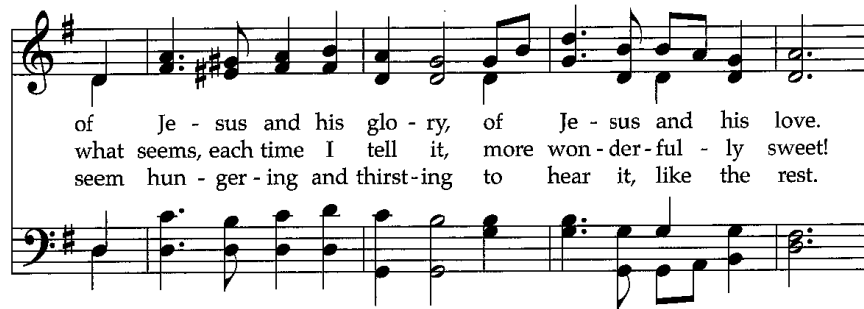
(Em) (A7) (D) (G) (D)
Gm C7 F B^b F

and I'll lead you all in the dance, said he.

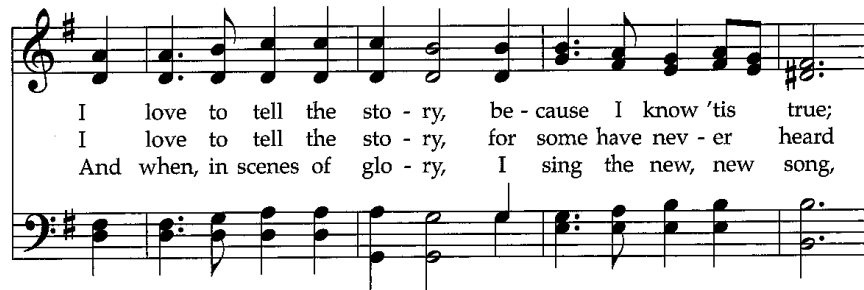
I Love to Tell the Story



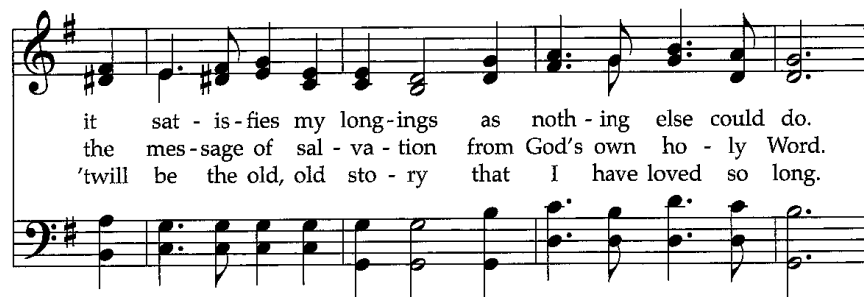
1 I love to tell the sto - ry of un - seen things a - bove,
 2 I love to tell the sto - ry; 'tis pleas - ant to re - peat
 3 I love to tell the sto - ry, for those who know it best



of Je - sus and his glo - ry, of Je - sus and his love.
 what seems, each time I tell it, more won - der - ful - ly sweet!
 seem hun - ger - ing and thirst - ing to hear it, like the rest.



I love to tell the sto - ry, be - cause I know 'tis true;
 I love to tell the sto - ry, for some have nev - er heard
 And when, in scenes of glo - ry, I sing the new, new song,



it sat - is - fies my long - ings as noth - ing else could do.
 the mes - sage of sal - va - tion from God's own ho - ly Word.
 'twill be the old, old sto - ry that I have loved so long.

This text is drawn from the second part of a fifty-stanza poem on the life of Christ written in 1866, during the author's recovery from a serious illness. The tune named for her first appeared three years later, and the composer was responsible for the creation of the refrain.

TEXT: Katherine Hankey, 1866; ref. William G. Fischer, 1869
 MUSIC: William G. Fischer, 1869

HANKEY
 7.6.7.6.D with refrain

THE WORD

Refrain

I love to tell the sto - ry; 'twill be my theme in glo - ry

The first line of the refrain is written on a grand staff (treble and bass clefs) in the key of D major (one sharp). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I love to tell the sto - ry; 'twill be my theme in glo - ry".

to tell the old, old sto - ry of Je - sus and his love.

The second line of the refrain continues the melody and accompaniment from the first line. The lyrics are: "to tell the old, old sto - ry of Je - sus and his love." The line ends with a double bar line.

721 Lord, You Have Come to the Lakeshore

Tú has venido a la orilla

1 Lord, you have come to the lake - shore look - ing
 2 You know so well my pos - ses - sions; my boat
 3 You need my hands, full of car - ing, through my
 4 You, who have fished oth - er o - ceans, ev - er



nei - ther for wealth - y nor wise ones; you on - ly
 car - ries no gold and no weap - ons; 7 you will
 la - bors to give oth - ers rest and con - stant
 longed for by souls who are wait - ing, my lov - ing



asked me to fol - low hum - bly.
 find there my nets and la - bor.
 love that keeps on lov - ing.
 friend, as thus you call me:

Refrain / Estribillo



O Lord, with your eyes you have searched me, and while
 Se - ñor, me has mi - ra - do a los o - jos, son - ri -



smil - ing have spo - ken my name; now my
 en - do has di - cho mi nom - bre, en la g -

This is one of the most popular songs to emerge from the 1970s revival of religious song in Spain. It asks singers to become like the fishermen who left boats and nets to follow Jesus, first as disciples learning his way of love, then as apostles carrying that love to others.

TEXT: Cesáreo Gabaráin, 1979; English trans. Gertrude Suppe, George Lockwood, and Raquel Gutiérrez-Achón, 1988, alt.

MUSIC: Cesáreo Gabaráin, 1979; harm. Skinner Chávez-Melo, 1987

Text, English Trans., and Music © 1979, 1987, 1989 Cesáreo Gabaráin (Published by OCP)

Music Harm. © 1987 OCP

PESCADOR DE HOMBRES
 8.10.10 with refrain

DISCIPLESHIP AND MISSION

boat's left on the shore-line be-hind me. By your
re - na he de - ja - do mi bar - ca, jun - to g

side I will seek oth - er seas.
ti bus - ca - ré o - tro mar.

SPANISH

- 1 Tú has venido a la orilla,
no has buscado ni a sabios, ni a ricos,
tan sólo quieres que yo te siga. Estribillo
- 2 Tú sabes bien lo que tengo:
en mi barca no hay oro ni espadas,
tan solo redes y mi trabajo. Estribillo
- 3 Tú necesitas mis manos,
mi cansancio que a otros descansa,
amor que quiera seguir amando. Estribillo
- 4 Tú, pescador de otros lagos,
ansia eterna de almas que esperan,
amigo bueno, que así me llamas. Estribillo

This Is My Song

1 This is my song, O God of all the na - tions,
 2 My coun - try's skies are blu - er than the o - cean,
 3 This is my prayer, O Lord of all earth's king - doms:

a song of peace for lands a - far and mine.
 and sun - light beams on clo - ver - leaf and pine.
 thy king - dom come; on earth thy will be done.

This is my home, the coun - try where my heart is;
 But oth - er lands have sun - light too, and clo - ver,
 Let Christ be lift - ed up till all shall serve him,

here are my hopes, my dreams, my ho - ly shrine;
 and skies are ev - ery - where as blue as mine.
 and hearts u - nit - ed learn to live as one.

The first two stanzas of this hymn were written between the 20th century's two world wars and focus on the theme of international peace. The third stanza, by another author and added later, uses the language of the Lord's Prayer to voice a distinctly Christian perspective.

TEXT: Stanzas 1-2, Lloyd Stone; stanza 3, Georgia Harkness, alt.

MUSIC: Jean Sibelius, 1899; arr. *The Hymnal*, 1933, alt.

Text Sts. 1-2 © 1934, ren. 1962 The Lorenz Corp.; St. 3 © 1964 The Lorenz Corp.

Music Arr. © 1933, ren. 1961 The Presbyterian Board of Christian Education (admin. Westminster John Knox Press)

FINLANDIA
 11.10.11.10.11.10

THE LIFE OF THE NATIONS

but oth - er hearts in oth - er lands are beat - ing
So hear my song, O God of all the na - tions,
So hear my prayer, O God of all the na - tions:

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style, primarily using chords. The lyrics are centered between the two staves.

with hopes and dreams as true and high as mine.
a song of peace for their land and for mine.
my - self I give thee; let thy will be done.

The second system of the musical score also consists of two staves in the same key signature and clefs as the first. The music continues with chords and some single notes. The lyrics are centered between the staves. The system concludes with a double bar line and a repeat sign.

69 I, the Lord of Sea and Sky

Here I Am, Lord



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.



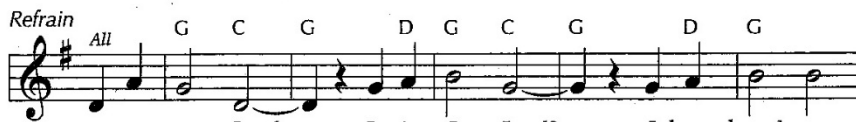
All who dwell in dark and sin my hand will save. I, who
 I have wept for love of them. They turn a - way. I will
 I will set a feast for them. My hand will save. Fin - est



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.



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?



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



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



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.