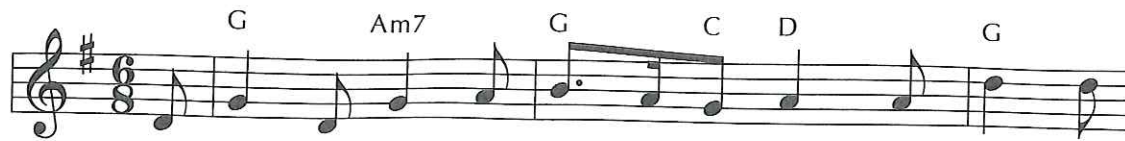


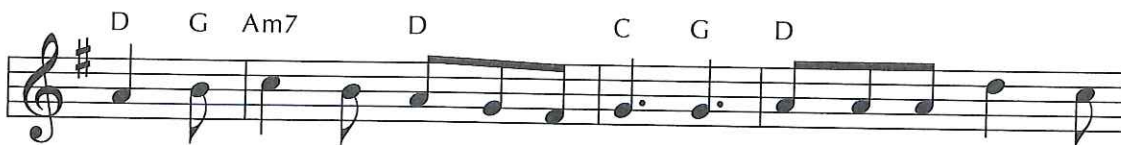
107 Awake! Awake, and Greet the New Morn



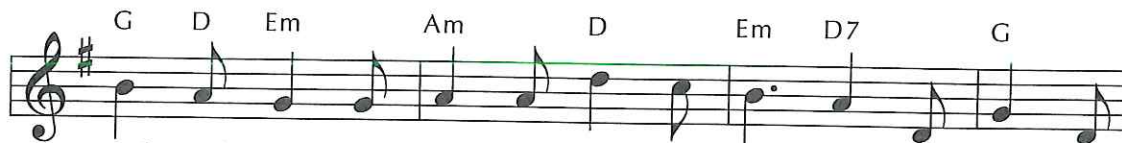
1 A - wake! A - wake, and greet the new morn, for an - gels
2 To us, to all in sor - row and fear, Em - man - u -
3 In dark - est night his com - ing shall be, when all the
4 Re - joice, re - joice, take heart in the night. Though dark the



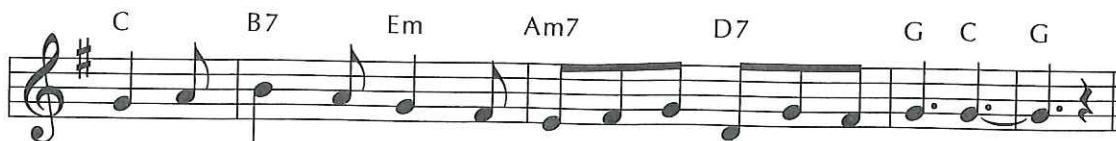
her - ald its dawn-ing. Sing out your joy, for soon he is
el comes a - sing - ing; his hum - ble song is qui - et and
world is de - spair - ing, as morn - ing light so qui - et and
win - ter and cheer - less, the ris - ing sun shall crown you with



born, be - hold! the Child of our long - ing. Come as a ba - by
near, yet fills the earth with its ring - ing; mu - sic to heal the
free, so warm and gen - tle and car - ing. Then shall the mute break
light; be strong and lov - ing and fear - less. Love be our song and



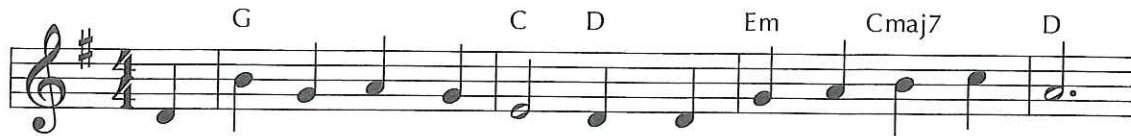
weak and poor, to bring all hearts to - geth - er, he o - pens
bro - ken soul and hymns of lov - ing-kind - ness. The thun - der
forth in song, the lame shall leap in won - der, the weak be
love our prayer and love our end - less sto - ry; may God fill



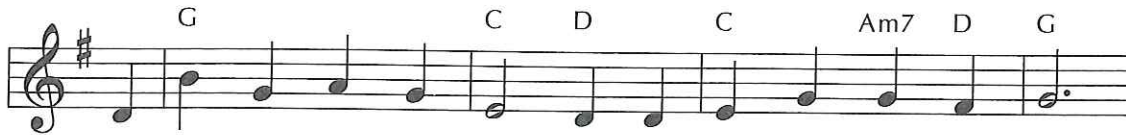
wide the heaven - ly door and lives now in - side us for - ev - er.
of his an - thems rolls to shat - ter all ha - tred and vio - lence.
raised a - bove the strong, and weap - ons be bro - ken a - sun - der.
ev - ery day we share and bring us at last in - to glo - ry.

After attending a carol concert, the author and composer of this hymn was moved to create a contemporary, accessible carol that drew on the familiar images in a new way. There are echoes here of passages such as Isaiah 9:6, Isaiah 7:14/Matthew 1:23, Isaiah 35:5-6, Isaiah 2:4.

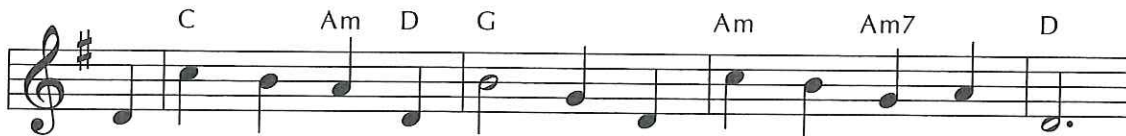
We Wait the Peaceful Kingdom 378



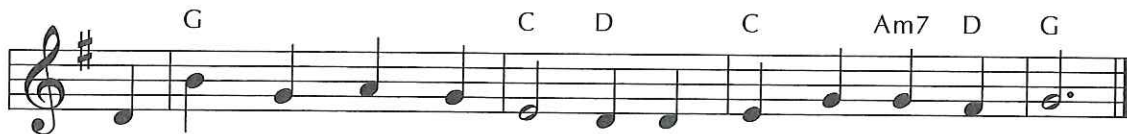
1 We wait the peace-ful king-dom, when wolf and lamb shall lie
 2 Where is the peace-ful king-dom? When will this new day start?
 3 When wars of des-o-la-tion and hate come to an end,
 4 That lit-tle child shall lead us to walk the cho-sen way,



in gen-tle-ness and friend-ship with-out a fear or sigh,
 We long for peace and com-fort to reign with-in each heart.
 when na-tion meets with na-tion and calls the oth-er "friend,"
 to share the peace-ful king-dom, to greet God's new-born day.



when li-on shall be graz-ing, when snake shall nev-er strike;
 Yet not in our lives on-ly, nor sim-ply in our home:
 still peace in all its full-ness will on-ly have be-gun:
 The child born in a sta-ble is sent to break our chains,



a lit-tle child shall lead us both strong and weak a-like.
 we pray that all cre-a-tion will one day find sha-lom.
 sha-lom for all cre-a-tion be-gins with jus-tice done.
 to bring through word and ta-ble the day when jus-tice reigns.

This text paraphrases Isaiah 11:6-9 in the first stanza, then reflects on that passage in widening frames of reference from self to all creation and identifies its "little child" with one born at Bethlehem. The tune is named for the composer's sister, his first piano teacher.

TEXT: Kathleen R. Moore, 2010

MUSIC: Hal H. Hopson, 1983

Text © 2010 The Hymn Society (admin. Hope Publishing Company)

Music © 1983 Hope Publishing Company

MERLE'S TUNE

7.6.7.6.D.

There Is a Longing

Isa. 11:1-10; Rom. 15:12
Liturgical Year/Advent

Words and Music by
Anne Quigley

Em Am D G

There is a long-ing in our hearts, O Lord, for

C Am B B7 Em

you to re - veal your - self to us. — There is a

Am D G C Am B7 Em ^{Fine}

long-ing in our hearts for love we on - ly find in you, our God.

Em Am D G C

1. For jus - tice, for free - dom, for
2. For wis - dom, for cour - age, for
3. For heal - ing, for whole - ness, for
4. Lord save us, take pit - y, light

Am B B7 Em7 Am7

mer - cy: hear our prayer. — In sor - row,
com - fort: hear our prayer. — In weak - ness,
new life: hear our prayer. — In sick - ness,
in our dark - ness. — We call you,

D7 Gmaj7 C Am7 B7sus B7 Em

in grief:
in fear: be near, hear our prayer, O God.
in death:
we wait:

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103 Come Now, O Prince of Peace

오소서

1 Come now, O Prince of Peace; make us one bod - y.
 2 Come now, O God of love; make us one bod - y.
 3 Come now and set us free, O God, our Sav - ior.
 4 Come, hope of u - ni - ty; make us one bod - y.

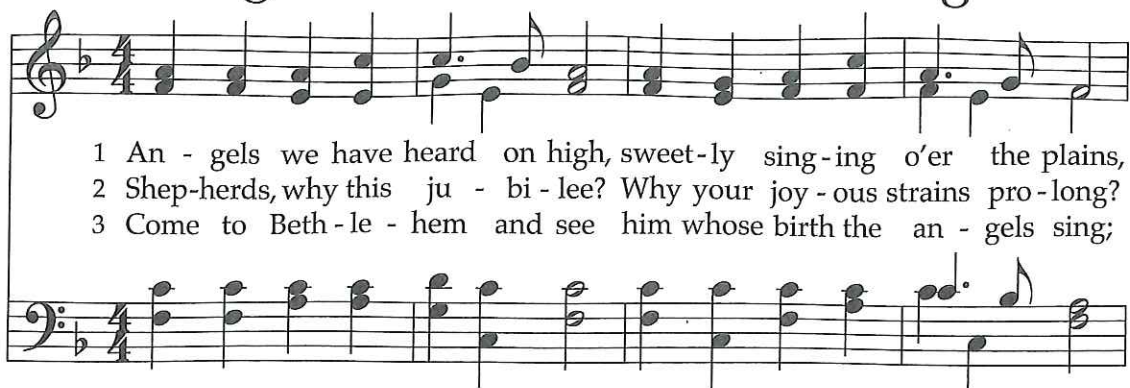
Come, O Lord Je - sus; rec-on-cile all peo - ple.

KOREAN

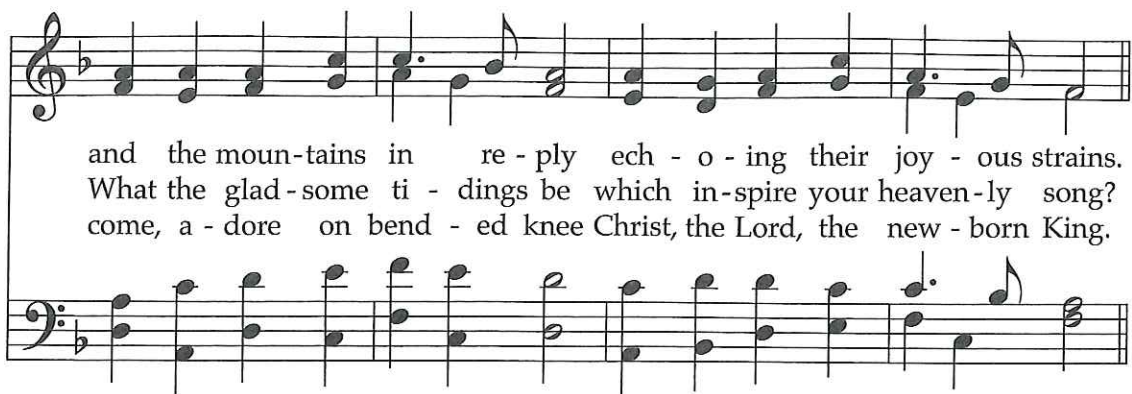
- 1 오소서 오소서 평화의 임금
우리가 한몸 이루게 하소서
- 2 오소서 오소서 사랑의 임금
우리가 한몸 이루게 하소서
- 3 오소서 오소서 자유의 임금
우리가 한몸 이루게 하소서
- 4 오소서 오소서 통일의 임금
우리가 한몸 이루게 하소서

Originally created for a 1988 world conference for the peace and reunification of the Korean peninsula, these four stanzas centering on peace, love, freedom, and unity demonstrate how texts for particular situations can become hymns that speak deeply to shared human longings.

113 Angels We Have Heard on High



1 An - gels we have heard on high, sweet-ly sing-ing o'er the plains,
 2 Shep-herds, why this ju - bi - lee? Why your joy - ous strains pro-long?
 3 Come to Beth - le - hem and see him whose birth the an - gels sing;



and the moun-tains in re - ply ech - o - ing their joy - ous strains.
 What the glad-some ti - dings be which in-spire your heaven-ly song?
 come, a - dore on bend - ed knee Christ, the Lord, the new - born King.

Refrain



Glo - ri - a



in ex - cel - sis De - o! Glo -

This French carol probably dates from the 1700s, though it was not printed until the following century. Because it uses a vernacular language for the narrative stanzas and Latin for the refrain, it belongs to a special category called "macaronic" or mixed-language texts.

TEXT: French carol; trans. James Chadwick, 1860, alt.

MUSIC: French carol; arr. Edward Shippen Barnes, 1937

Music © 1937, ren. 1965 H. Augustine Smith Jr.

(admin. Fleming H. Revell Company, a div. of Baker Publishing Group)

GLORIA
7.7.7.7 with refrain

ri - a in ex - cel - sis De - o!

This musical score is written for two staves, Treble and Bass, in a key of one flat (B-flat major or D minor). The melody is primarily in the Treble staff, while the Bass staff provides harmonic support with chords and single notes. The lyrics 'ri - a in ex - cel - sis De - o!' are placed below the Treble staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and slurs. A double bar line is present at the end of the piece.