393 O Day of Rest and Gladness



In this text the first day of the week represents a threefold commemoration of Creation, Resurrection, and Pentecost—each an encounter with Trinitarian activity centered on one of the Three Persons. The tune name recalls the secular German song adapted for use with several hymns.

JESUS CHRIST: LIFE I Will Come to You You Are Mine Leader or All Ε D si - lence; will you the come in 1 to ″[who are hope - less; 2 hope for all am de - spair - ing, 3 "I am strength for all the I all free - dom; the Word that leads E F#m D Esus your fear. lift you from all will Ι (2) In the for all who long to see. I am eyes ones who dwell in the shame. for heal - ing the peace the world can - not give. C# F#m Α D my choice. Be will hear my voice; claim you as You be your light. shad-ows night, I will 7 of the All the blind will see; the lame will all run free, and em - brac - ing all your pain. Stand will call your name, Ι E E Esus Esus Bm Α (to stanza 2) still know here. and I am (to Refrain) in me. Come and rest (to Refrain) all will know my name. (to Refrain) live! walk and now up, Refrain AllF#m7 D



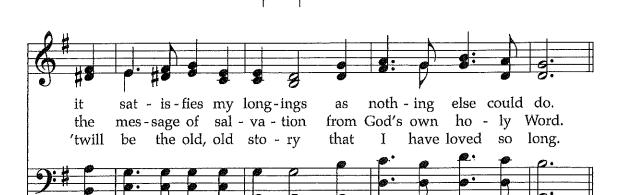
I have called you each by Do not be a-fraid, I am with you.



4 "I love you and you are mine." Presuming to speak in the voice of God, as this song does, can only be done with integrity if the singers understand their words as an expression of what they believe about God's nature and God's intentions.

It is an occasion for affirming faith, not for wishful thinking.

THE WORD I Love to Tell the Story un - seen things a - bove, 1 I tell the sto pleas - ant to 2 I love the ry; 'tis to tell sto 3 T ry, for those who know it best to tell the sto of Je - sus and his glo - ry, of Te - sus and his love. what seems, each time I tell more won-der-ful - ly sweet! it. seem hun - ger - ing and thirst-ing it, like to hear the sto - ry, be - cause I know 'tis I love to tell the true; for some have nev - er love to tell the sto - ry, heard glo - ry, song, And when, in scenes of sing the new, new I



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.



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