

This American gospel song became popular in England in the late 19th century, then returned to this country in the mid-20th century with the Billy Graham crusades. Its continuing popularity may well be due to the freedom from subjective considerations in its praise of God.

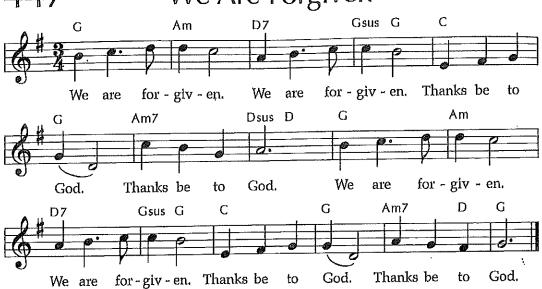


Α.

(

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.

TEXT: Trad. liturgical text MUSIC: Hal H. Hopson, 1995 Music © 1995 Hal H. Hopson WE ARE FORGIVEN 10.8,10.8

If Thou but Trust in God to Guide Thee 816



This hymn is a testimony of experience. The original seven-stanza German text (based on Psalm 55:22) and its tune were created by the author/composer at the age of twenty in thanksgiving for finding employment many weeks after being left almost penniless following a robbery.



This Lord's Supper hymn began with the music of the refrain, an Argentine melody for the Sanctus. Then the refrain text was written to fit that music, followed by stanzas based on themes from John 6. Finally, a melody for the stanzas was composed in the style of the refrain.

Text and Music © 2001 GIA Publications, Inc.

536 Rise, O Church, like Christ Arisen



Guitar chords do not correspond with keyboard harmony.

The second line of the first stanza shows that this hymn is meant for use in the context of the Lord's Supper, but the last stanza further clarifies its special purpose as a sending hymn celebrating the values guiding the work of the church in the world: service, courage, mercy.