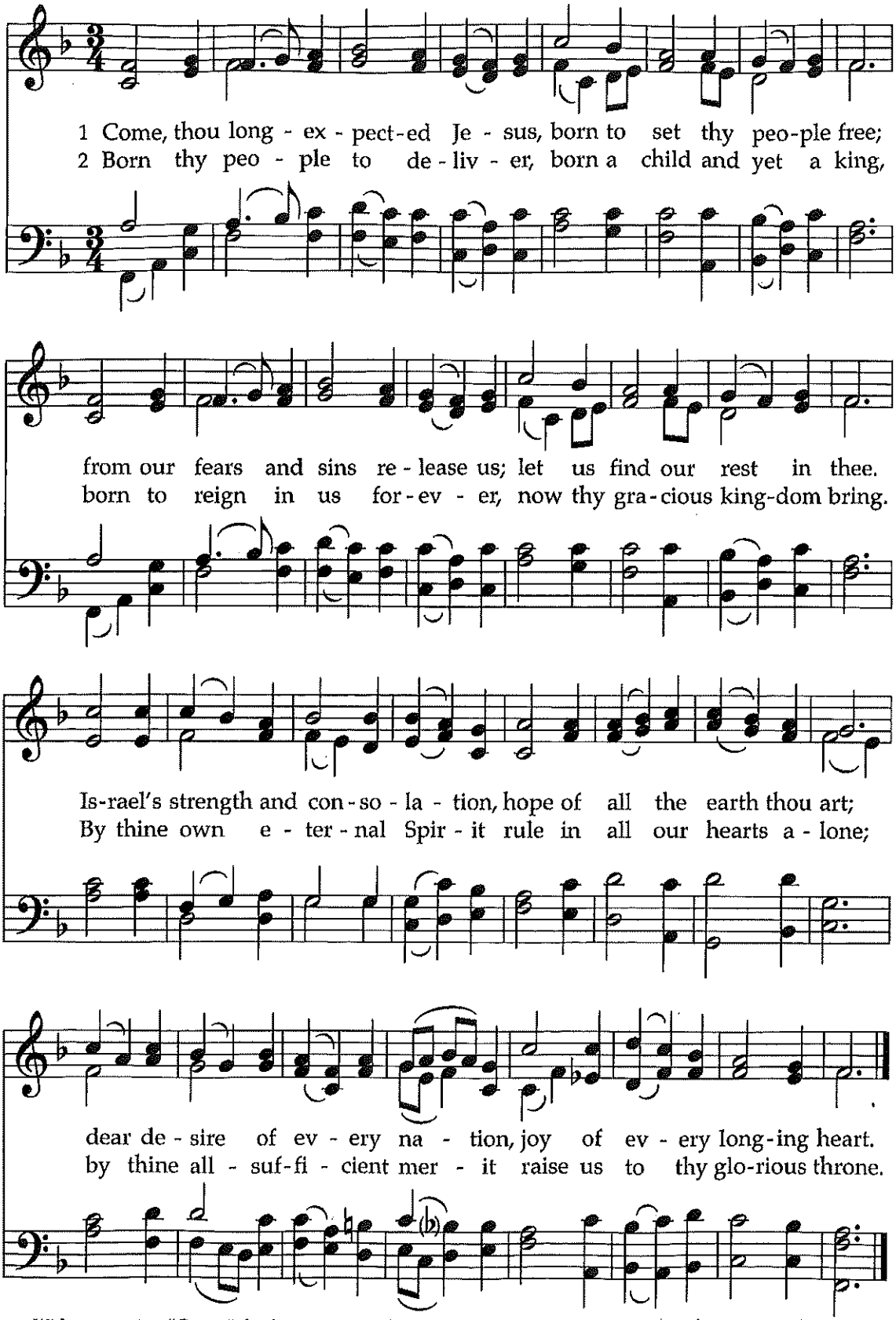
Come, Thou Long-Expected Jesus 82

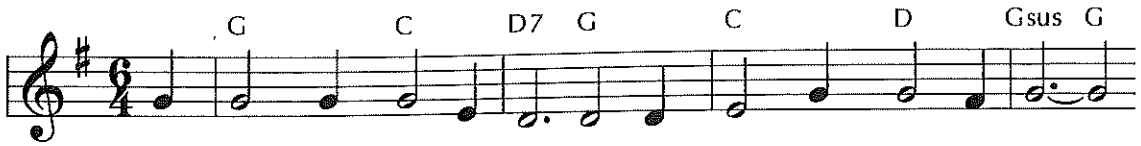


With its opening "Come," this hymn sounds the note of entreaty and invitation that characterizes the Advent season (from the Latin *adventus* = "coming"). Its blending of memory and hope helps us to give voice to our present faith as we stand between the past and the future.

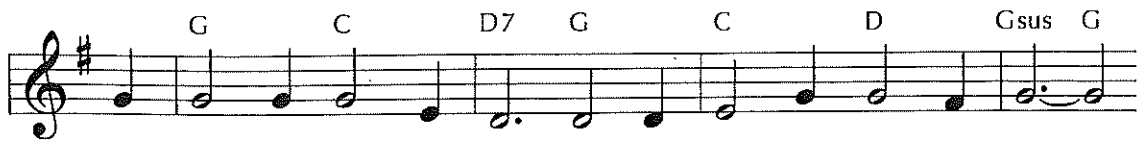
TEXT: Charles Wesley, 1744
MUSIC: Rowland Hugh Prichard, 1830; harm. Ralph Vaughan Williams, 1906

HYFRYDOL
8.7.8.7.D
(alternate tune: STUTTGART, 83)

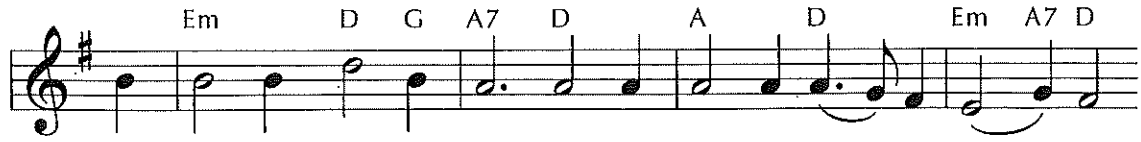
Prepare the Way, O Zion 106



1 Pre - pare the way, O Zi - on, your Christ is draw-ing near!
2 He brings God's rule, O Zi - on; he comes from heaven a - bove.
3 Fling wide your gates, O Zi - on; your Sav - ior's rule em - brace,

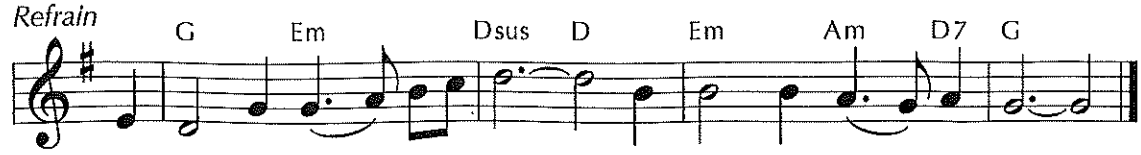


Let ev - ery hill and val - ley a lev - el way ap - pear.
His rule is peace and free - dom, and jus - tice, truth, and love.
and ti - dings of sal - va - tion pro-claim in ev - ery place.



Greet One who comes in glo - ry, fore-told in sa - cred sto - ry.
Lift high your praise re-sound-ing, for grace and joy a - bound-ing.
All lands will bow re - joic - ing, their ad - o - ra - tion voic - ing.

Refrain



O blest is Christ who came in God's most ho - ly name.

Guitar chords do not correspond with keyboard harmony.

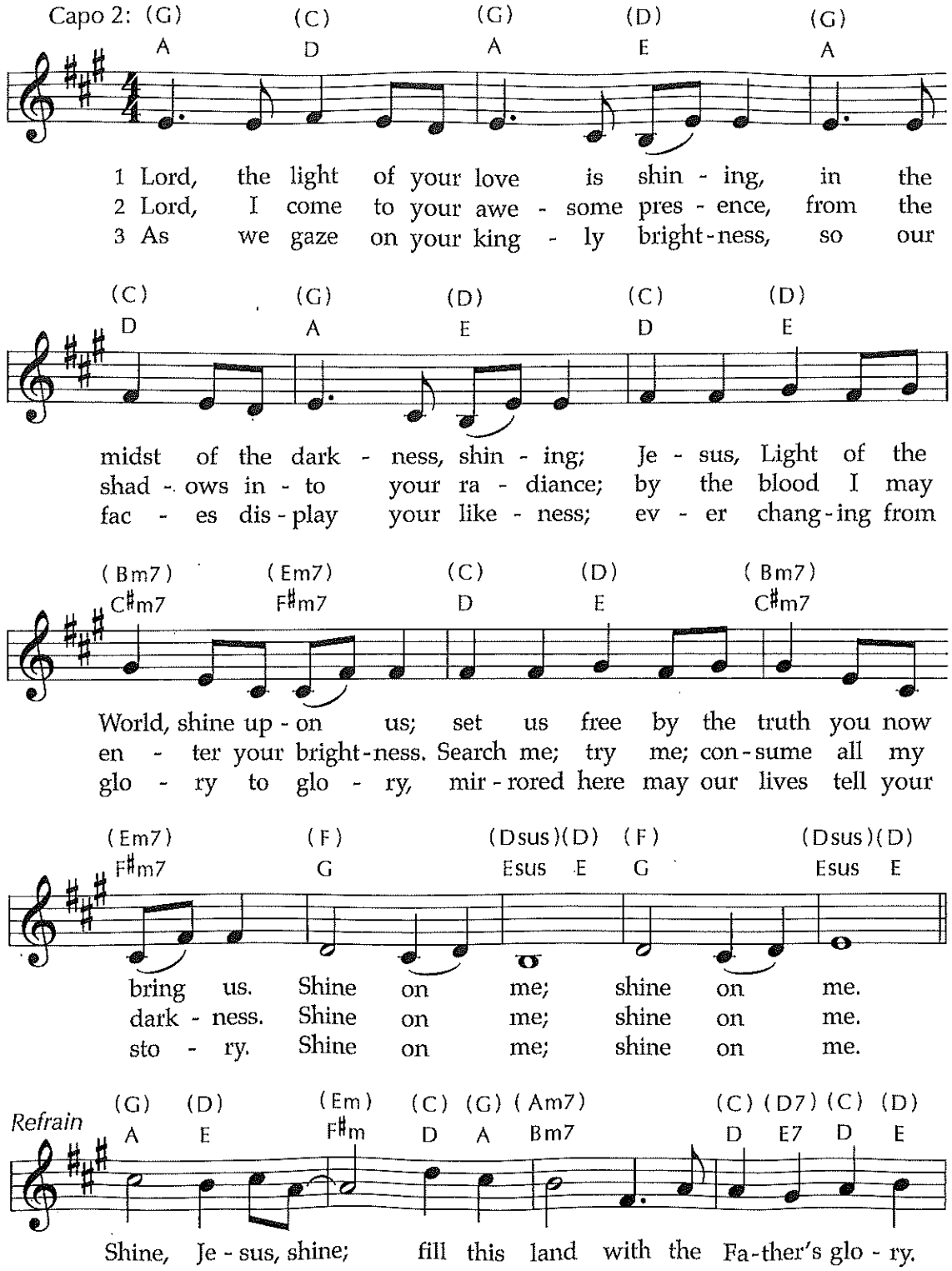
This engaging Advent text based on Isaiah 40:3–5 and Psalm 24:7–10 has been in use in the Church of Sweden for almost two hundred years. It is set to a version of an even older Swedish tune, which in turn seems to be derived from a German folktune that spread to Scandinavia.

TEXT: Frans Mikael Franzen, 1812; rev. 1819; trans. Augustus Nelson, 1958; adapt. Charles P. Price, 1980, alt.
MUSIC: *Then Swenska Psalmboken*, 1697; arr. *American Lutheran Hymnal*, 1930

BEREDEN VÄG FÖR HERRAN
7.6.7.6.7.7 with refrain

192 Lord, the Light of Your Love Is Shining

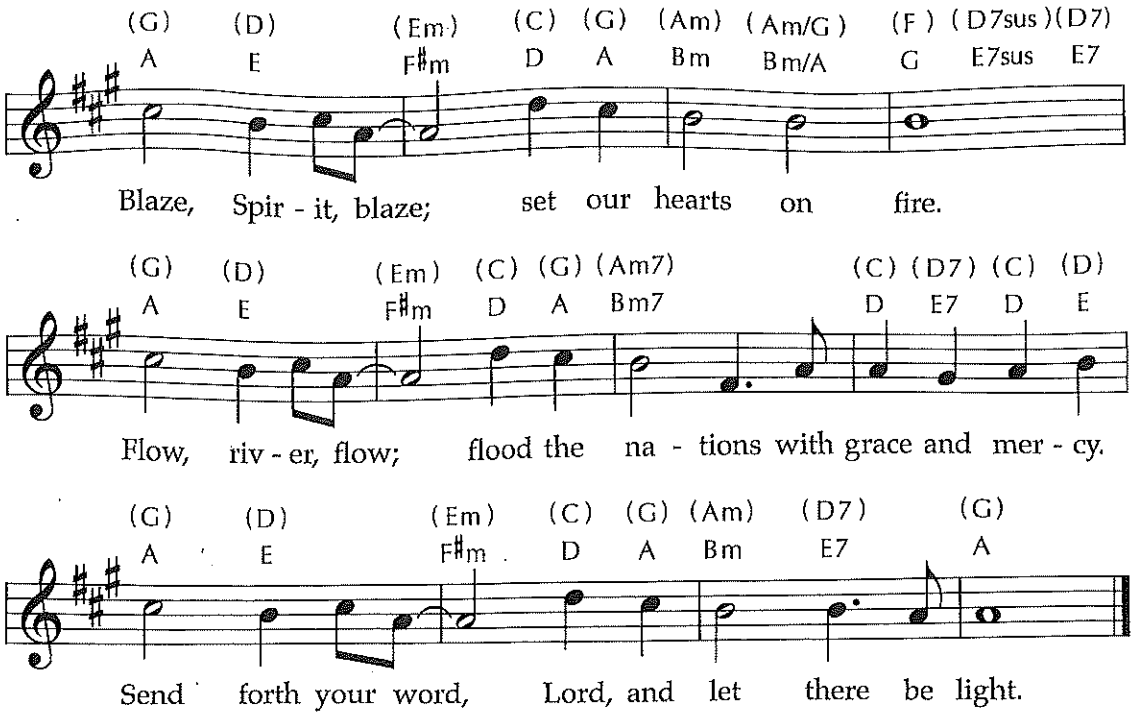
Shine, Jesus, Shine



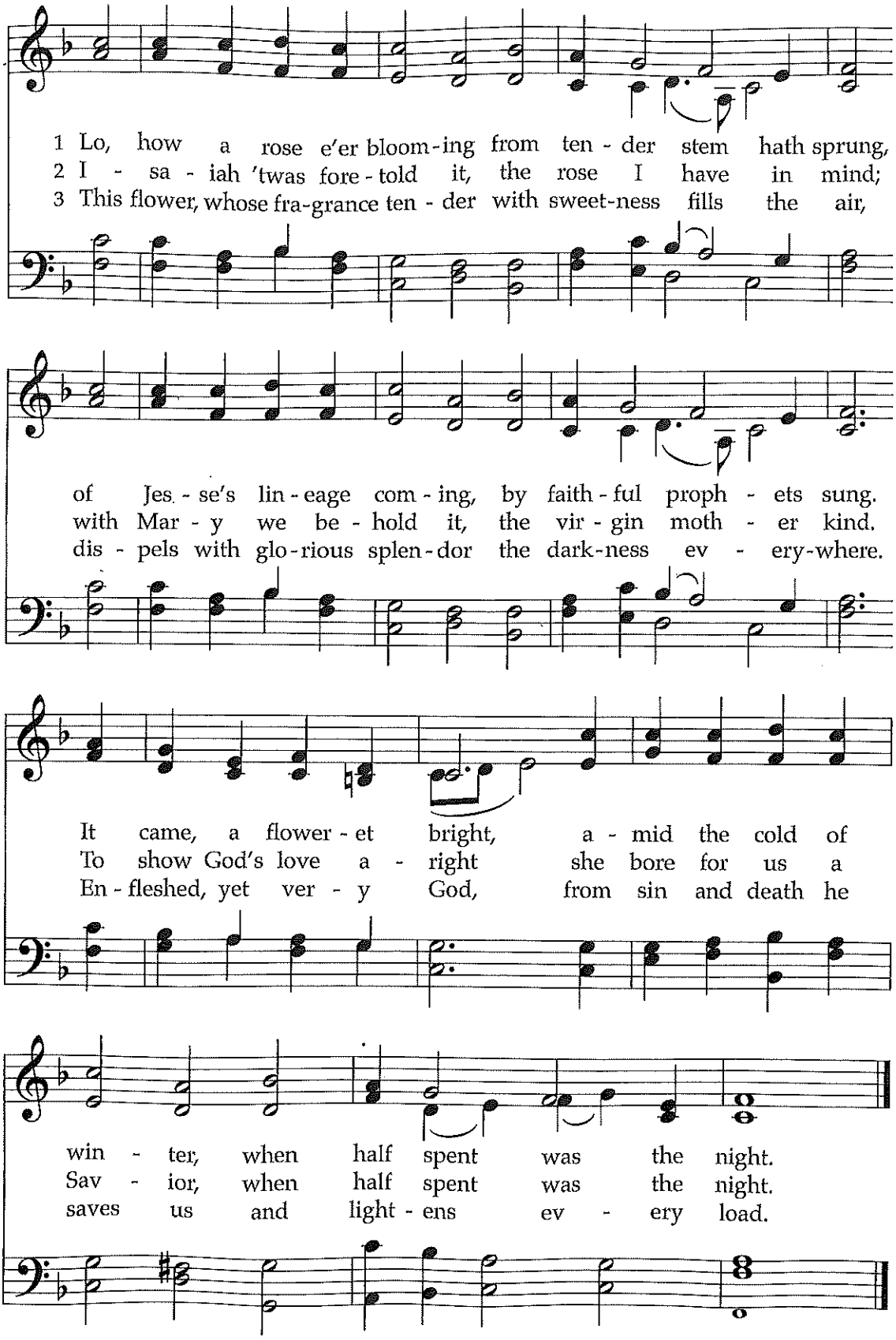
While the reference to Jesus as the Light of the world (John 8:12, 9:5) can be understood generally, this hymn is perhaps best understood as a response to the Transfiguration (Matthew 17:1–8/Mark 9:2–8/Luke 9:28–36). This is the most popular of the author/composer's many songs.

TEXT and MUSIC: Graham Kendrick, 1987

SHINE, JESUS, SHINE
Irregular


(G) (D) (Em) (C) (G) (Am) (Am/G) (F) (D7sus)(D7)
A E F♯m D A Bm Bm/A G E7sus E7
Blaze, Spir - it, blaze; set our hearts on fire.
(G) (D) (Em) (C) (G) (Am7) (C) (D7) (C) (D)
A E F♯m D A Bm7 D E7 D E
Flow, riv - er, flow; flood the na - tions with grace and mer - cy.
(G) (D) (Em) (C) (G) (Am) (D7) (G)
A E F♯m D A Bm E7 A
Send forth your word, Lord, and let there be light.

Lo, How a Rose E'er Blooming 129

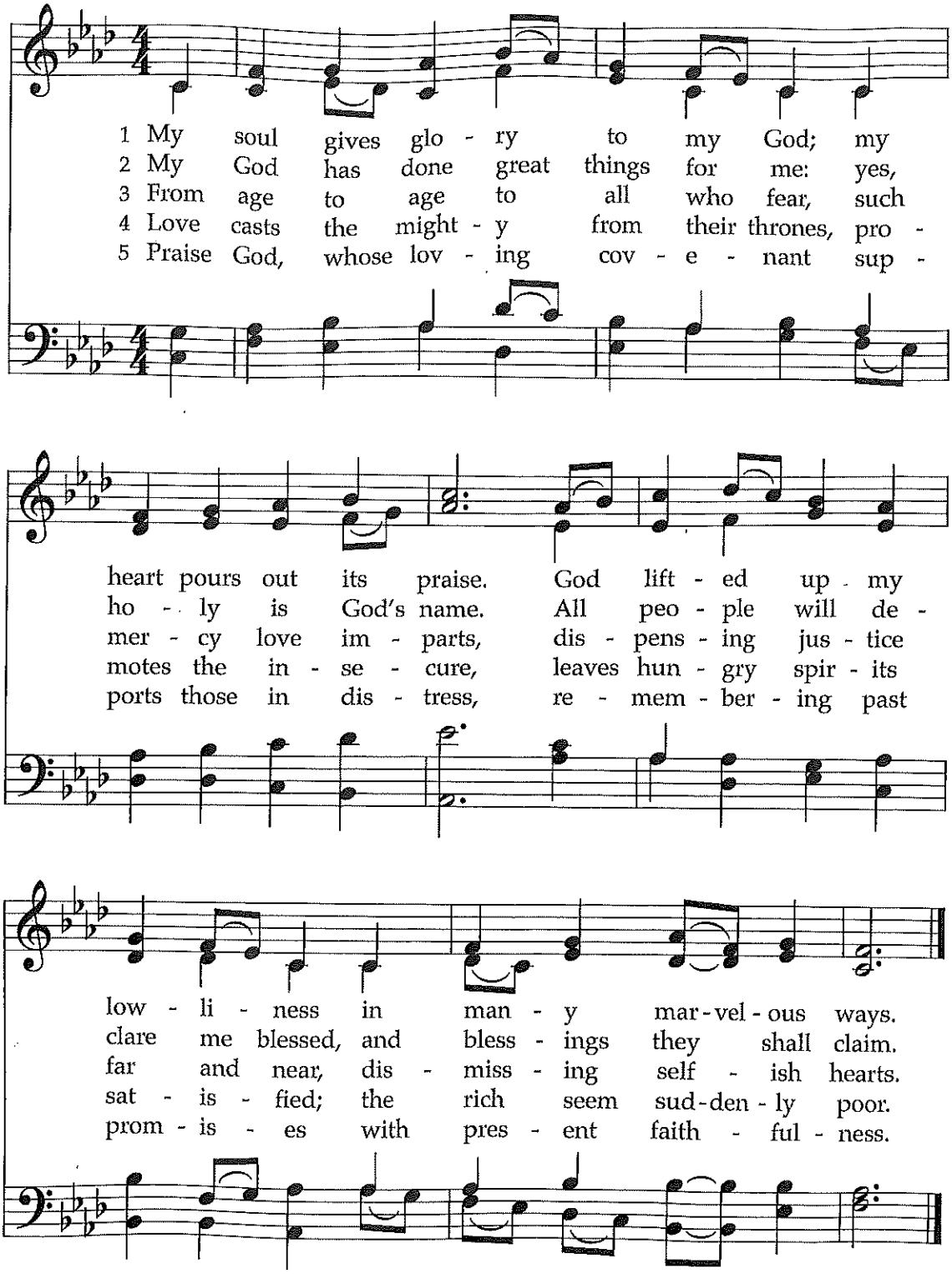


Although the early copies of this 15th-century German text include many more stanzas than are printed here, this simpler, shorter form has much to commend it. This early 17th-century harmonization of the traditional chorale melody invites and rewards singing in parts.

TEXT: German carol; stanzas 1, 2 trans. Theodore Baker, 1894, alt.; stanza 3 trans. Harriet Knuth Spaeth, 1985, alt. ES IST EIN' ROS'
MUSIC: *Alte Catholische Geistliche Kirchengesäng*, 1599; arr. Michael Praetorius, 1609 7.6.7.6.6.7.6

My Soul Gives Glory to My God 99

Song of Mary

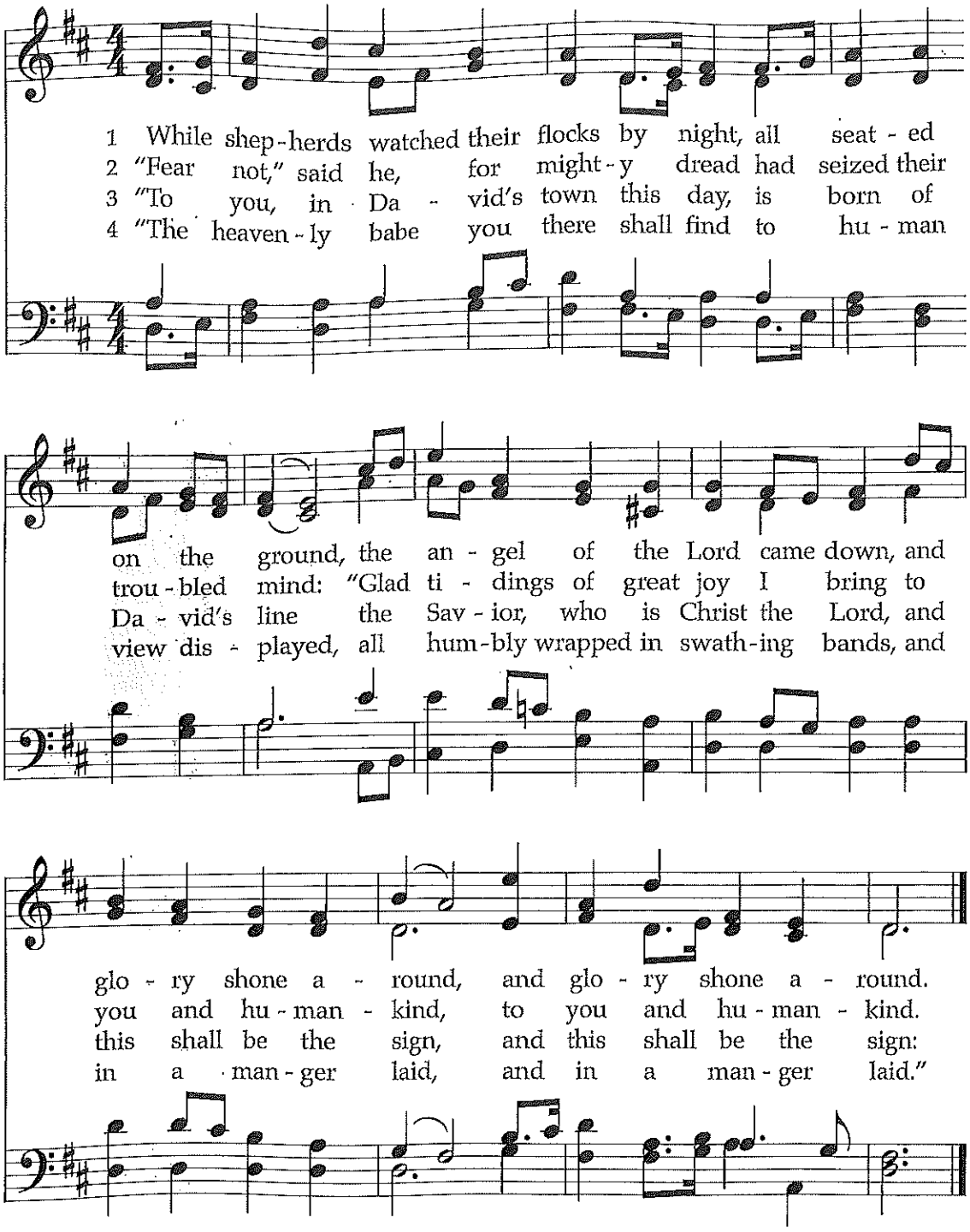


This 20th-century paraphrase is based on the Song of Mary (Luke 1:46–55), commonly known by its opening Latin word, *Magnificat*. This song of praise offers clear reminders that God's purposes often lead to the reversal of human values, exalting the poor and dethroning the mighty.

TEXT: Miriam Therese Winter, 1979; rev. 1987
MUSIC: Wyeth's *Repository of Sacred Music*, 1813; harm. C. Winfred Douglas, 1940

MORNING SONG
CM

While Shepherds Watched Their Flocks 118



5 Thus spoke the seraph, and forthwith
appeared a shining throng
of angels praising God, who thus
addressed their joyful song,
addressed their joyful song:

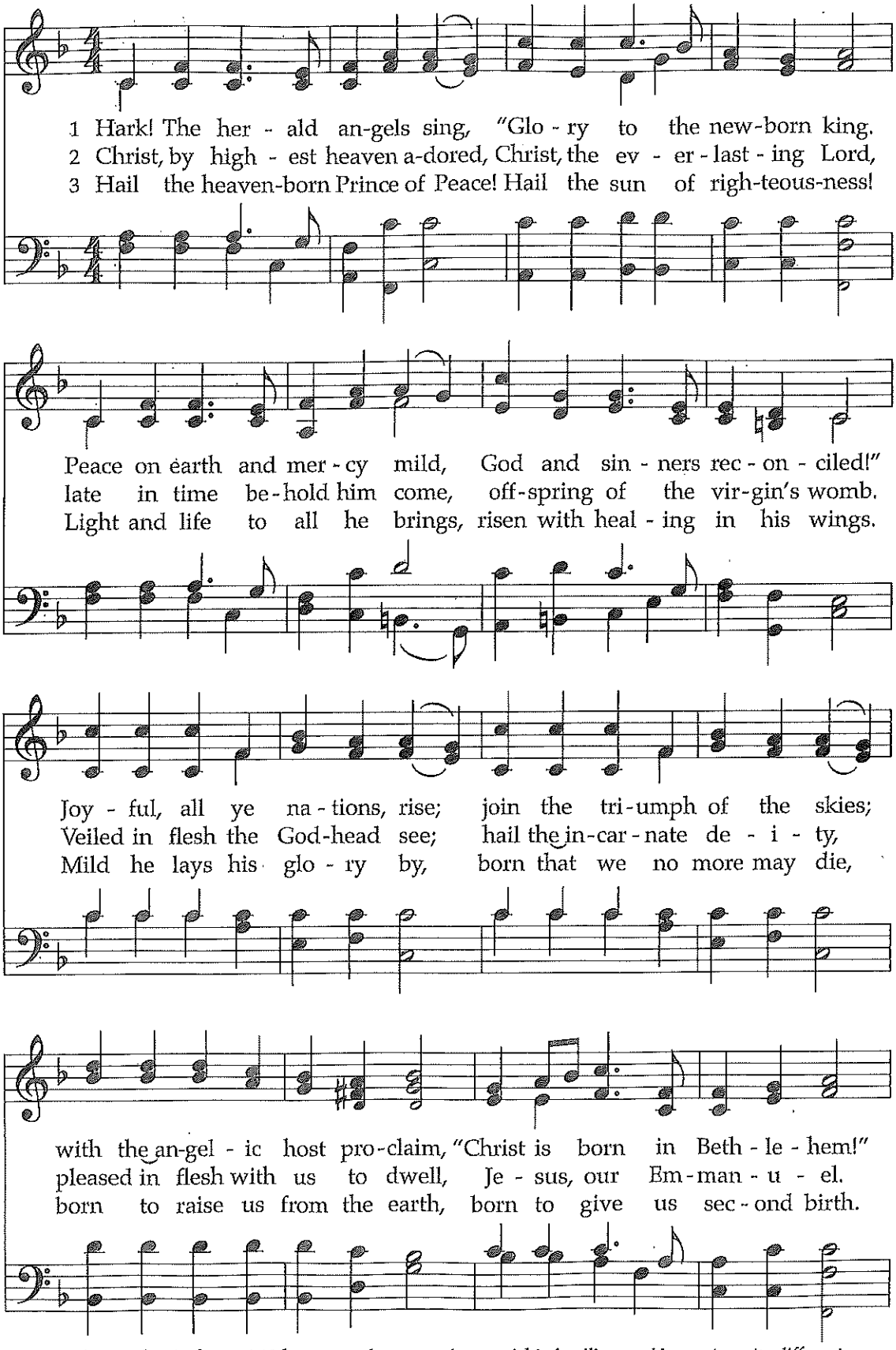
6 "All glory be to God on high,
and to the earth be peace;
good will to all from highest heaven
begin and never cease,
begin and never cease!"

The publication of this text in the late 17th century marked an important moment in the transition from the older practice of psalm-singing to the newer style of hymn-singing. This tune was not originally written for church use but was derived from an operatic aria.

TEXT: Nahum Tate, 1700, alt.
MUSIC: George Frederick Handel, 1728; arr. Lowell Mason, 1821

CHRISTMAS
CM with repeat
(alternate tune: WINCHESTER OLD, 117)

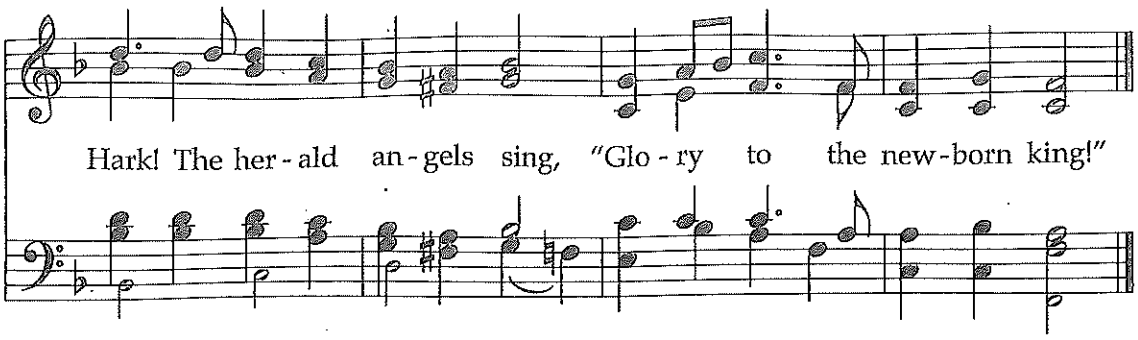
119 Hark! The Herald Angels Sing



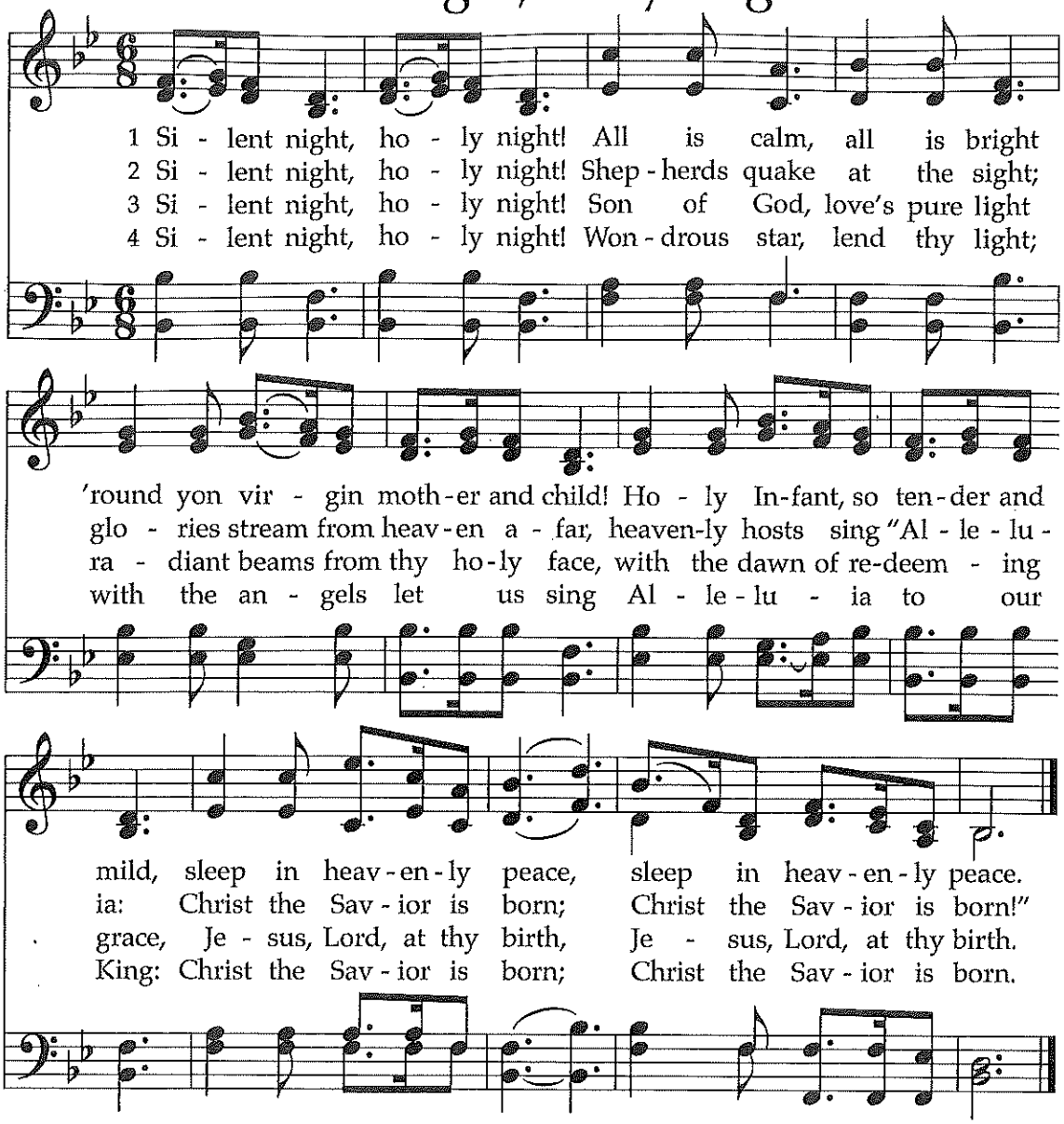
Brought together in the mid-19th century, the text and tune of this familiar carol began in quite different forms. The text had ten stanzas and began, "Hark, how all the welkin rings." The tune was created for a festival celebrating Gutenberg's introduction of moveable type.

TEXT: Charles Wesley, 1739, alt.
MUSIC: Felix Mendelssohn, 1840; arr. William Hayman Cummings, 1855

MENDELSSOHN
7.7.7.7.D with refrain


Hark! The her - ald an - gels sing, "Glo - ry to the new-born king!"

Silent Night, Holy Night! 122



GERMAN

1 *Stille Nacht, heilige Nacht!*
Alles schläft, einsam wacht
nur das traute, hochheilige Paar.
Holder Knabe im lockigen Haar,
schlaf in himmlischer Ruh,
schlaf in himmlischer Ruh!

KOREAN

1 고요한밤 거룩한밤
어둠에 묻힌밤
주의부모 앉아서
감사기도 드릴때
아기잘도 잔다
아기잘도 잔다

SPANISH

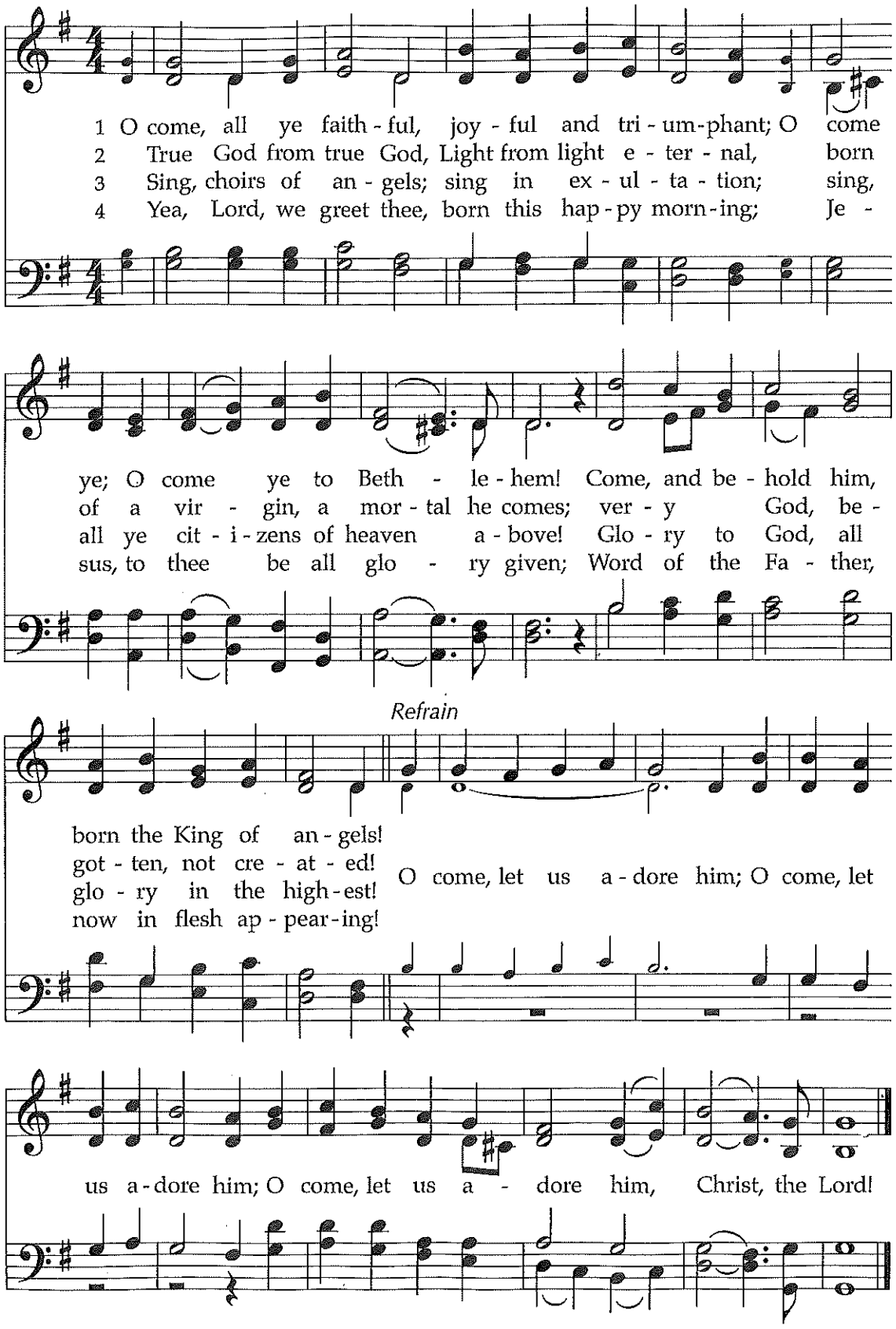
1 *¡Noche de paz, noche de amor!*
Todo duerme en derredor,
entre los astros que esparcen su luz,
bella, anunciando al niñito Jesús,
brilla la estrella de paz,
brilla la estrella de paz.

The tradition that this carol's tune was created for guitar accompaniment at its first singing on Christmas Eve 1818 seems reliable, though a recent find shows that the text was about two years old. But there is no question that this is now a favorite Christmas carol worldwide.

TEXT: Joseph Mohr, 1816; stanzas 1–3, English trans. John Freeman Young, 1863; stanza 4, English trans. Jane Montgomery Campbell, 1863, alt.
MUSIC: Franz Xaver Gruber, 1818
Korean Trans. © The Christian Literature Society of Korea

STILLE NACHT
Irregular

O Come, All Ye Faithful 133



From its Roman Catholic origins, this 18th-century hymn has spread to worldwide use by many denominations in both Latin and vernacular versions. Once popular with a wide range of hymn texts, this tune is now firmly associated with this Christmas text from which it is named.

TEXT: John Francis Wade, c. 1743; trans. Frederick Oakeley, 1841, alt.
MUSIC: John Francis Wade, c. 1743; harm. *The English Hymnal*, 1906

ADESTE FIDELES
Irregular