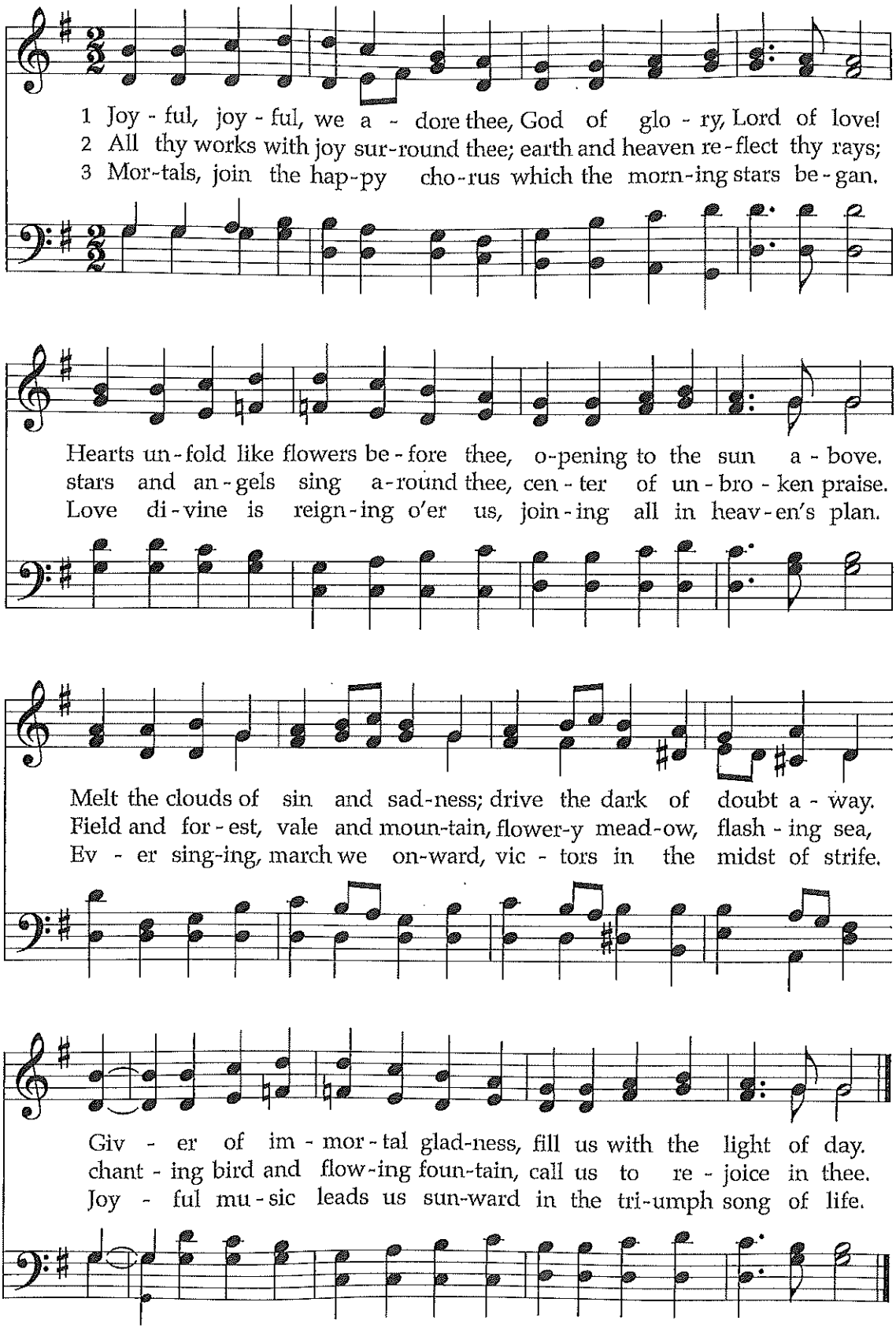
611 Joyful, Joyful, We Adore Thee

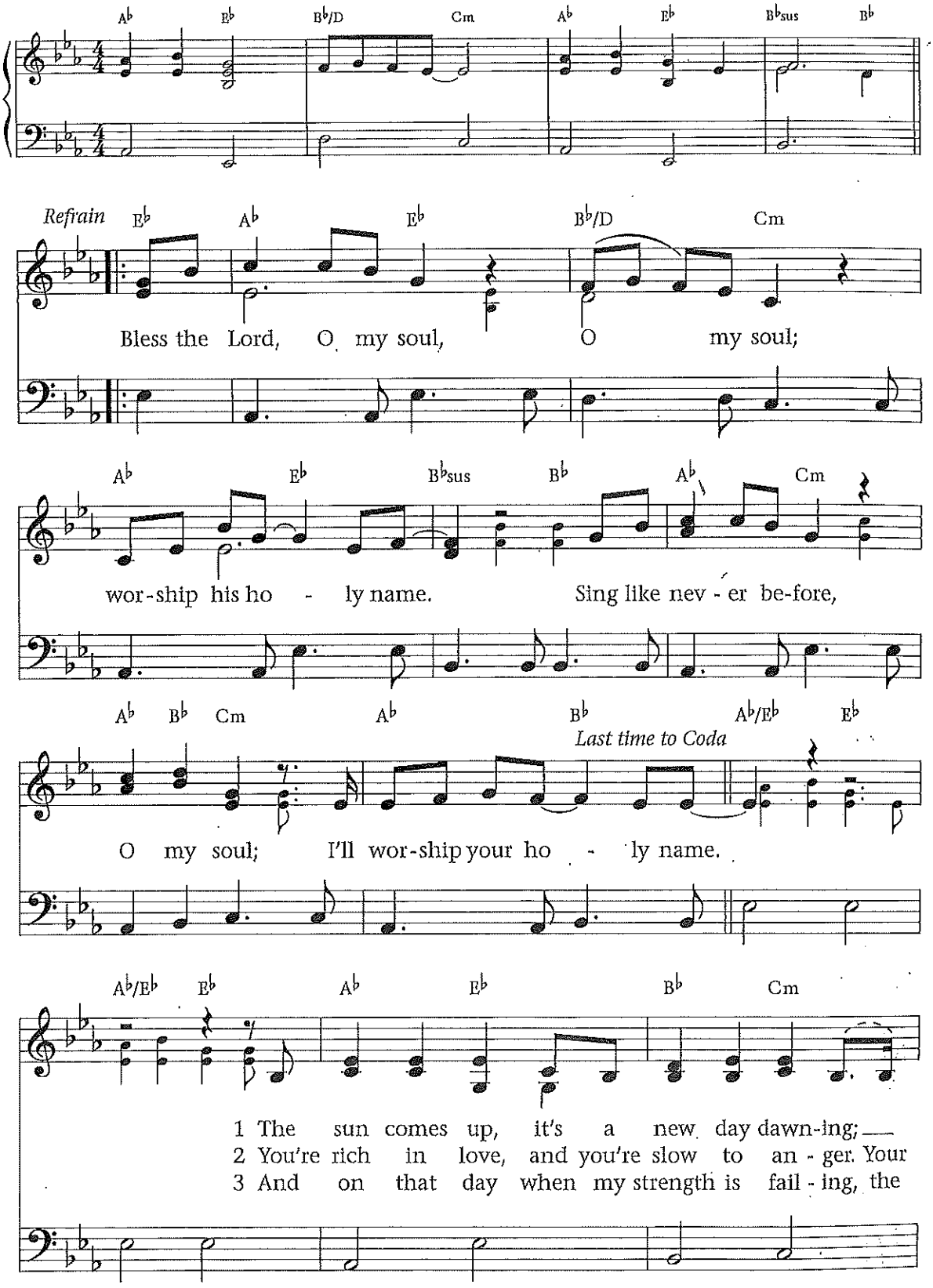


This well-known melody was created to provide a choral setting for J. C. F. von Schiller's poem, "An die Freude" (To Joy), as the final movement of the composer's *Ninth Symphony*. The author, a prominent Presbyterian pastor and author, wrote the words with this tune in mind.

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

HYMN TO JOY
8.7.8.7.D

559 Ten Thousand Reasons



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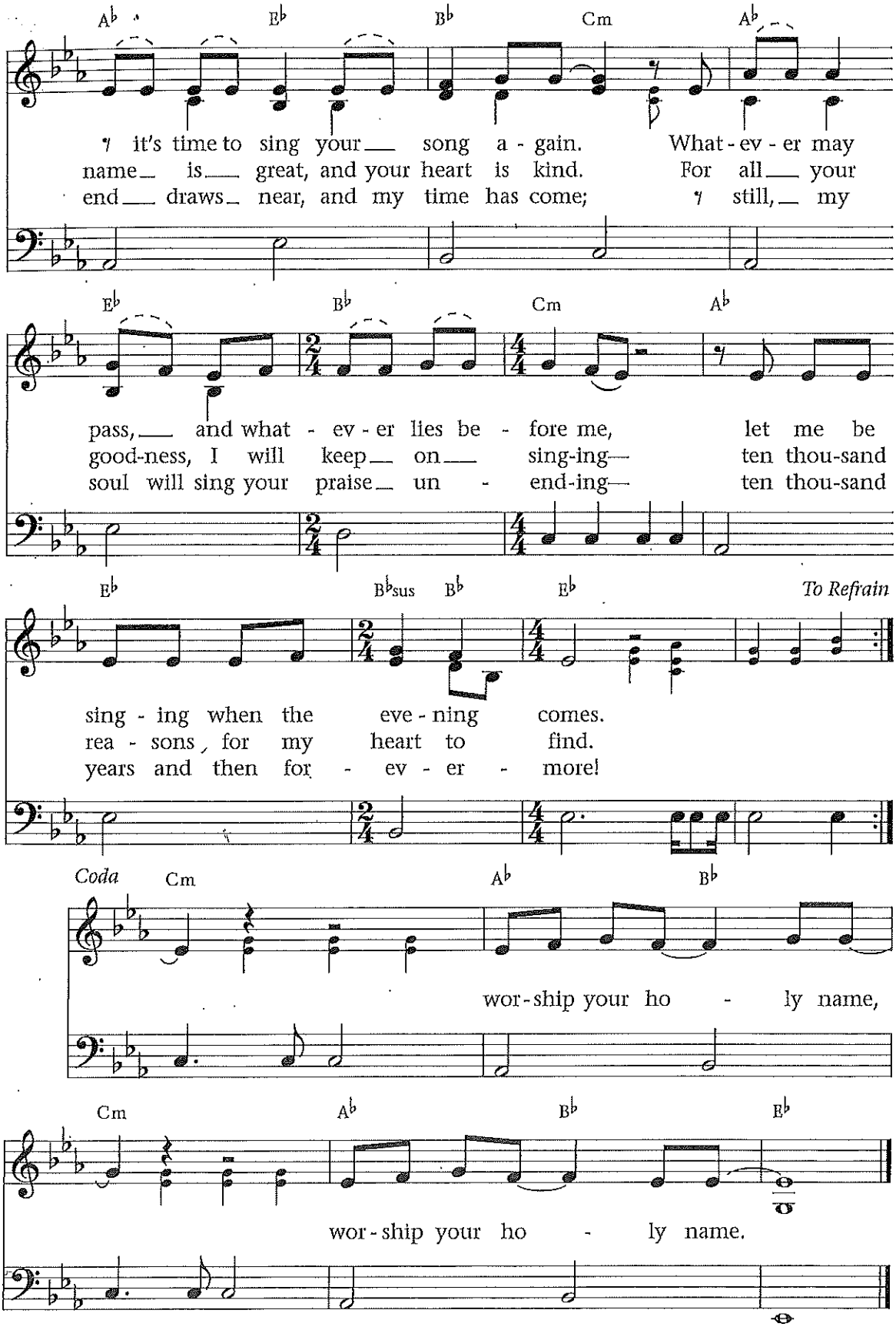
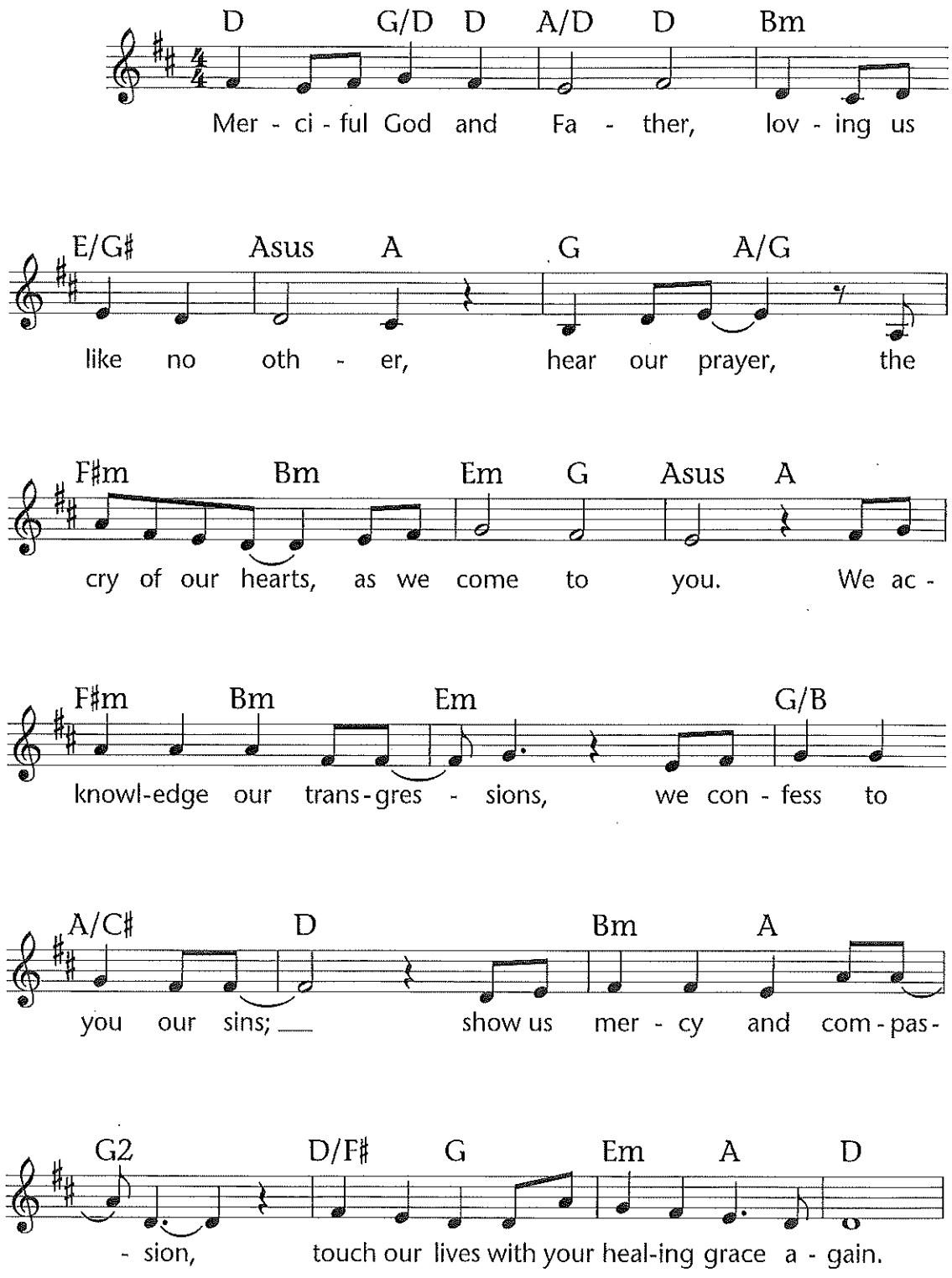

A♭ E♭ B♭ Cm A♭
it's time to sing your song a - gain. What - ev - er may
name is great, and your heart is kind. For all your
end draws near, and my time has come; still, my
E♭ B♭ Cm A♭
pass, and what - ev - er lies be - fore me, let me be
good-ness, I will keep on sing-ing— ten thou-sand
soul will sing your praise un - end-ing— ten thou-sand
E♭ B♭sus B♭ E♭ To Refrain
sing - ing when the eve - ning comes.
rea - sons for my heart to find.
years and then for - ev - er - more!
Coda Cm A♭ B♭
wor - ship your ho - ly name,
Cm A♭ B♭ E♭
wor - ship your ho - ly name.

Healing Grace

Confession/Forgiveness

Words and music by
Gary Sadler and John Chisum



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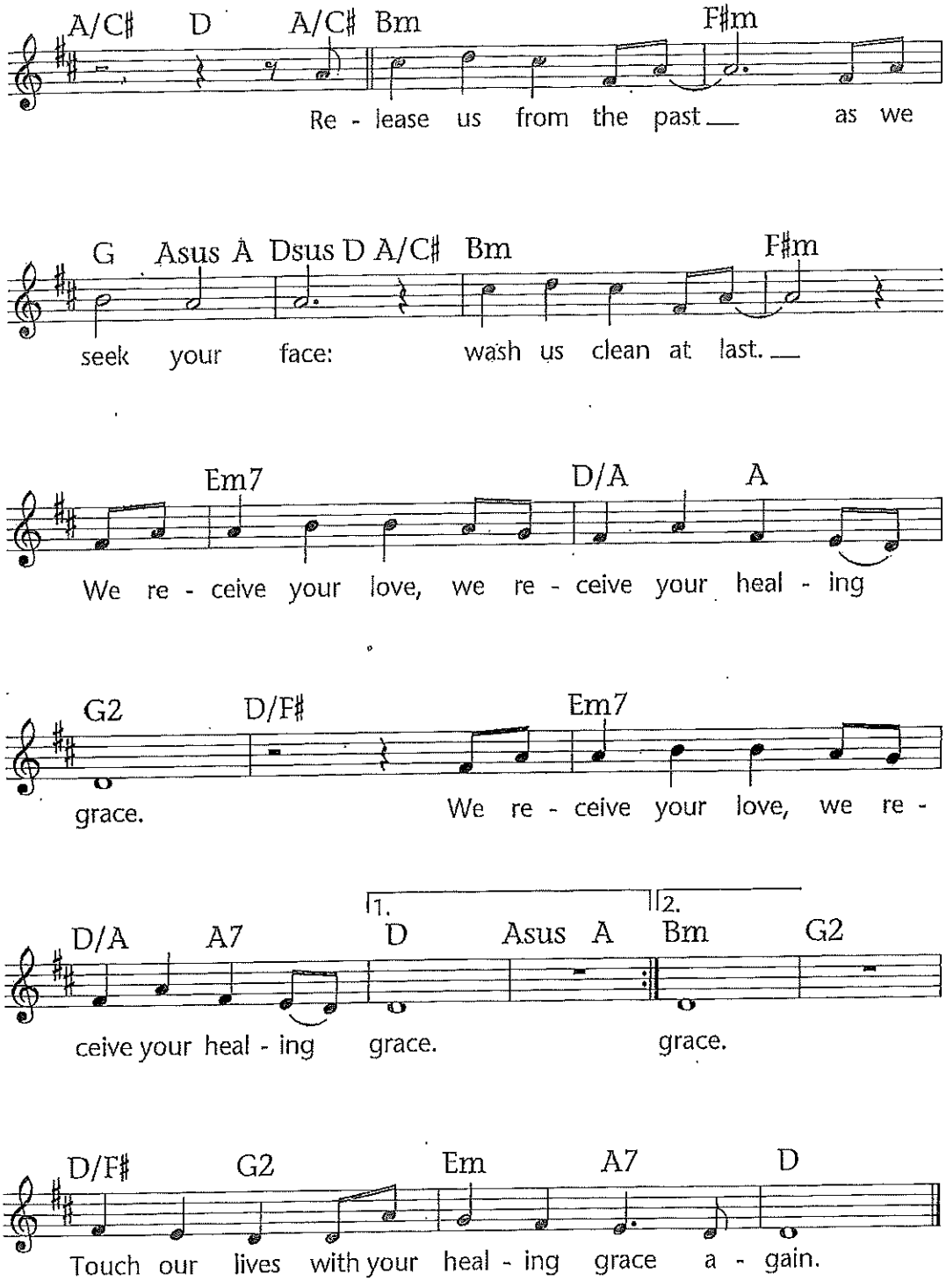
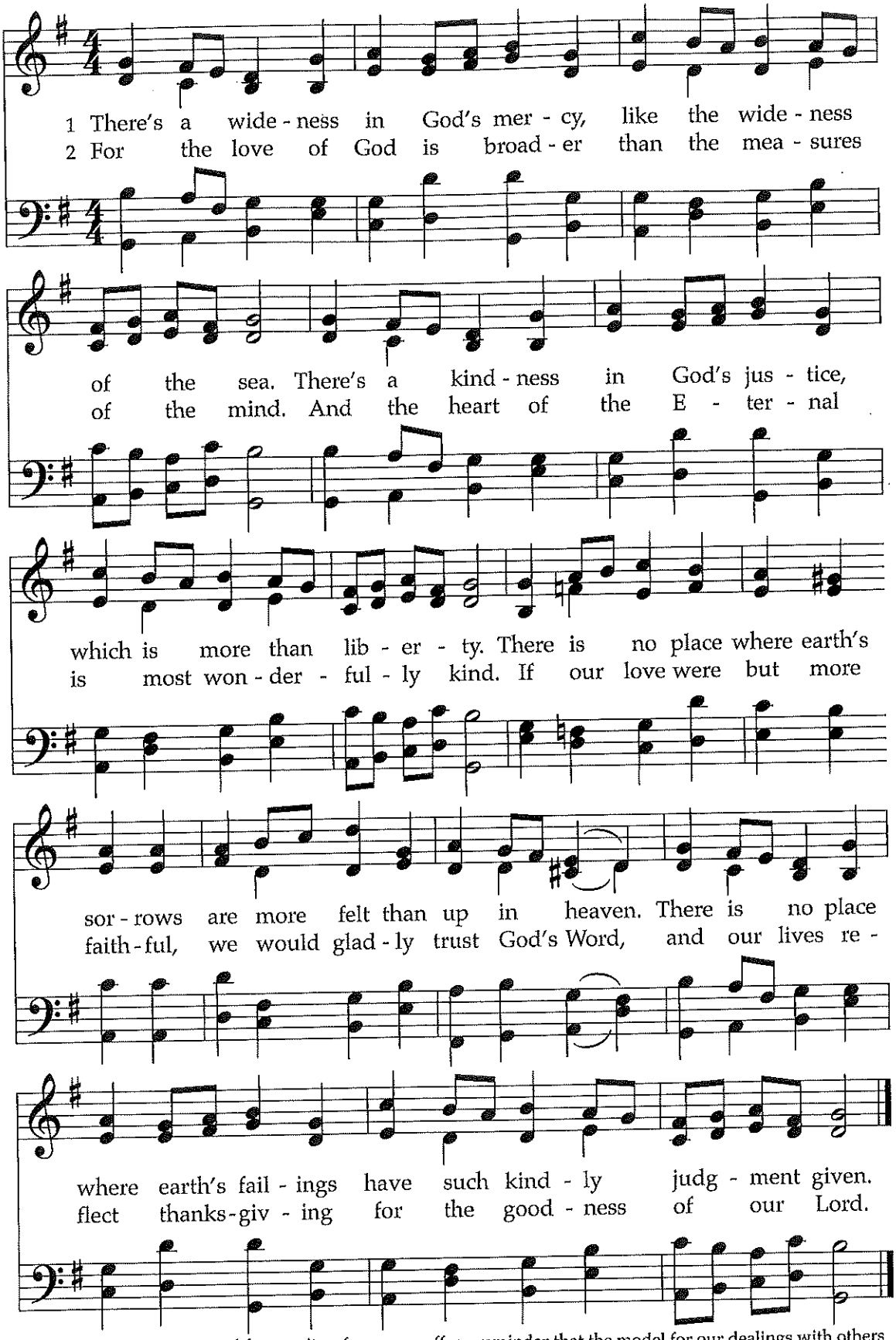

A/C♯ D A/C♯ Bm F♯m
Re - lease us from the past as we
G Asus A Dsus D A/C♯ Bm F♯m
seek your face: wash us clean at last.
Em7 D/A A
We re - ceive your love, we re - ceive your heal - ing
G2 D/F♯ Em7
grace. We re - ceive your love, we re -
1. 2.
D/A A7 D Asus A Bm G2
ceive your heal - ing grace. grace.
D/F♯ G2 Em A7 D
Touch our lives with your heal - ing grace a - gain.

435 There's a Wideness in God's Mercy

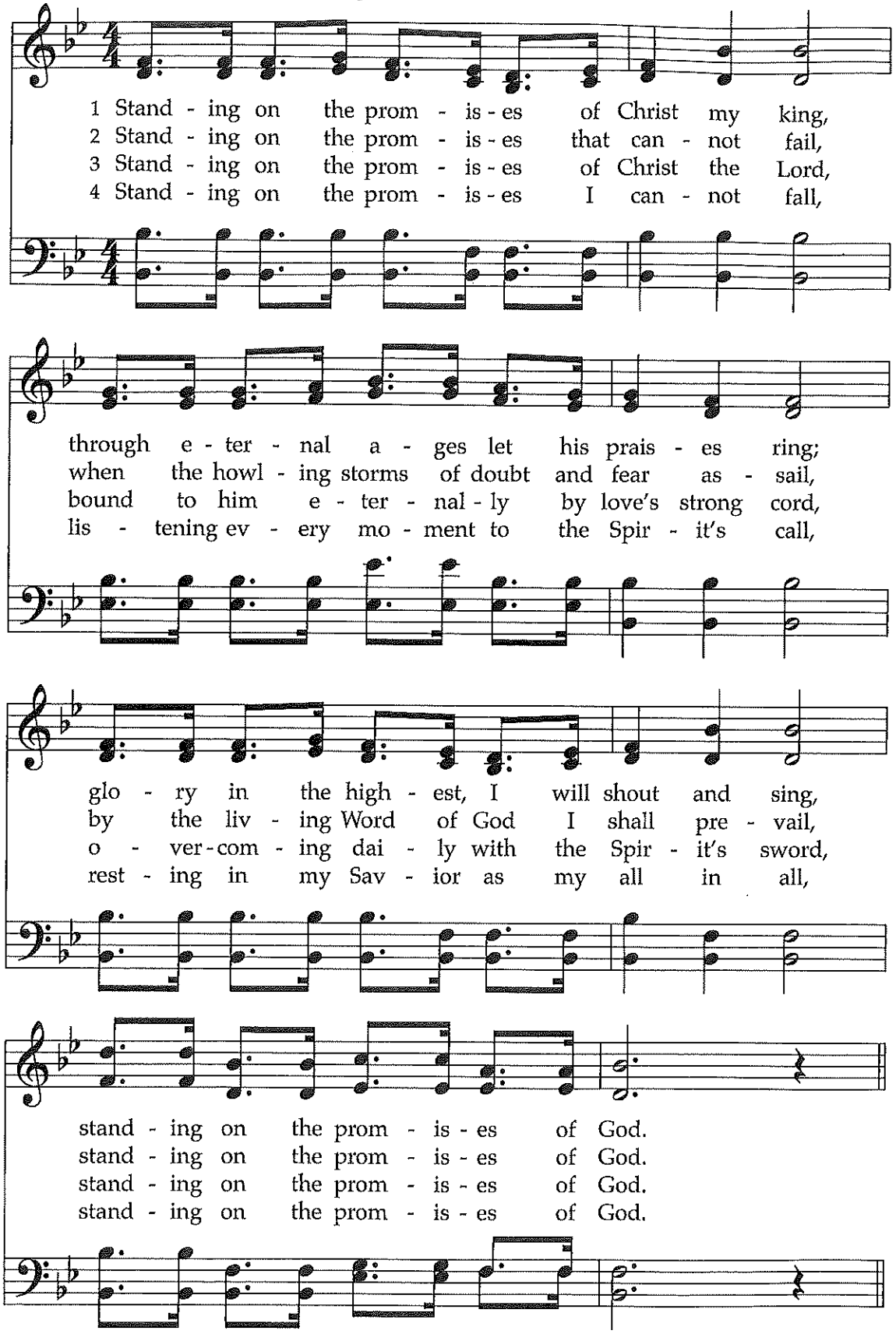


These stanzas, excerpted from quite a few more, offer a reminder that the model for our dealings with others should be God's generosity rather than limited human tolerance. The text is effectively set to a broad and sturdy Dutch folk melody, probably from the 17th century.

TEXT: Frederick William Faber, 1854, alt.
MUSIC: Dutch melody; arr. Julius Röntgen, c. 1906

IN BABILONE
8.7.8.7.D

838 Standing on the Promises

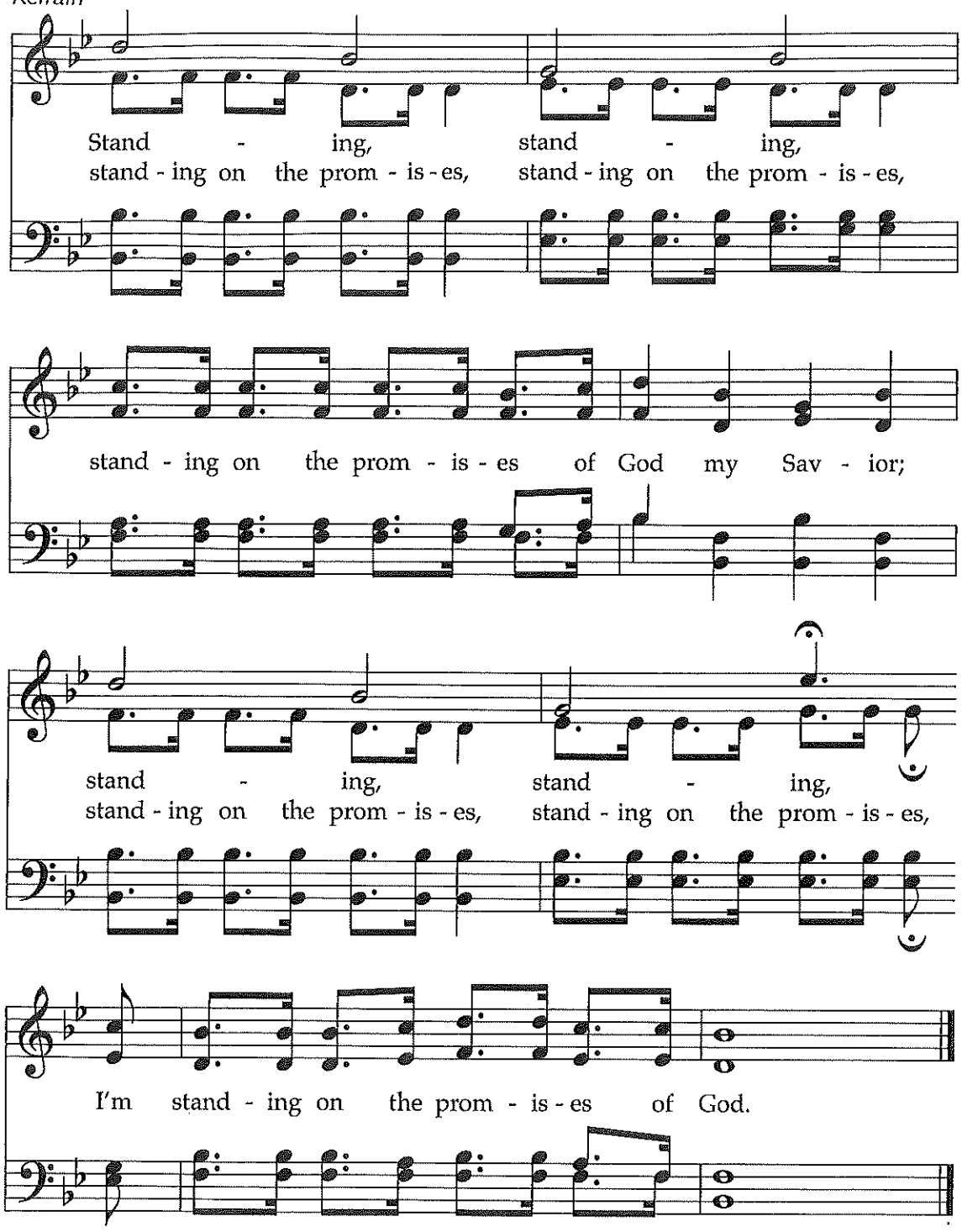


Perhaps because this hymn is so well known, its language sounds vaguely scriptural; but while there are various biblical uses of "stand" and "promise(s)," the two words are never combined. The confidence here is similar to that of "My Hope Is Built on Nothing Less" (see no. 353).

TEXT and MUSIC: R. Kelso Carter, 1886

PROMISES
11.11.11.9 with refrain

Refrain


Stand - ing, stand - ing,
stand - ing on the prom - is - es, stand - ing on the prom - is - es,
stand - ing on the prom - is - es of God my Sav - ior;
stand - ing, stand - ing,
stand - ing on the prom - is - es, stand - ing on the prom - is - es,
I'm stand - ing on the prom - is - es of God.