

20 All Things Bright and Beautiful

Refrain

All things bright and beau-ti - ful, all crea-tures great and small,

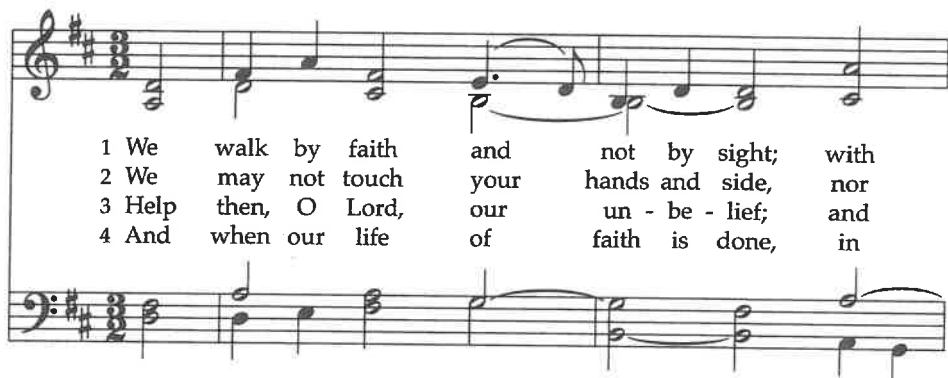
all things wise and won-der - ful, the Lord God made them all. *Fine*

1 Each lit - tle flower that o - pens, each lit - tle bird that sings,
2 The pur - ple-head-ed moun-tain, the riv - er run-ning by,
3 The cold wind in the win-ter, the pleas-ant sum-mer sun,
4 God gave us eyes to see them, and lips that we might tell

God made their glow-ing col - ors; God made their ti - ny wings.
the sun - set, and the morn - ing that bright-ens up the sky:
the ripe fruits in the gar - den, God made them ev - ery one.
how great is God Al - might - y, who has made all things well. *to Refrain*

One of a series of hymns the author wrote for children on the Apostles' Creed, this text (originally in seven stanzas) expands "Maker of heaven and earth." The first stanza became the refrain when the text was later set to a popular tune from the age of King Charles II.

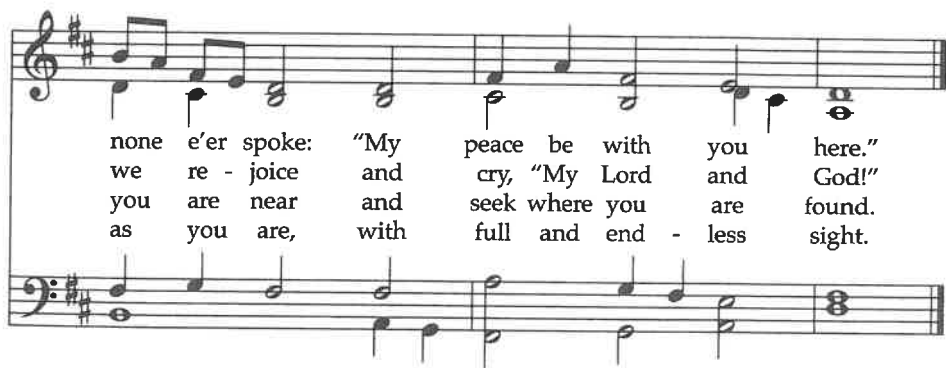
817 We Walk by Faith and Not by Sight



1 We walk by faith and not by sight; with
2 We may not touch your hands and side, nor
3 Help then, O Lord, our un - be - lief; and
4 And when our life of faith is done, in



gra - cious words draw near, O Christ, who spoke as
fol - low where you trod; but in your prom - ise
may our faith a - bound to call on you when
realms of clear - er light may we be - hold you



none e'er spoke: "My peace be with you here."
we re - jice and cry, "My Lord and God!"
you are near and seek where you are found.
as you are, with full and end - less sight.

Guitar chords in Pew Edition do not correspond with keyboard harmony.

The opening line here is essentially a quotation of 2 Corinthians 5:7, but that affirmation is fleshed out by references to the appearance of the risen Christ to Thomas (John 20:19-29). The shape note tune, named for a stream in Fayette County, Pennsylvania, adds resolution to the words.

384 Soon and Very Soon

Piano introduction in 3/4 time, featuring a melody in the right hand and a bass line in the left hand.

1 Soon and ver - y soon we are
 2 No more cry - ing there: we are
 3 No more dy - ing there: we are
 4 Soon and ver - y soon we are

Piano accompaniment for the first vocal line, including a grand staff with treble and bass clefs.

going to see the King. Soon and ver - y soon
 going to see the King. No more cry - ing there:
 going to see the King. No more dy - ing there:
 going to see the King. Soon and ver - y soon

Piano accompaniment for the chorus, including a grand staff with treble and bass clefs.

we are going to see the King.
 we are going to see the King.
 we are going to see the King.
 we are going to see the King.

Piano accompaniment for the second vocal line, including a grand staff with treble and bass clefs.

Soon and ver - y soon we are going to see the King.
 No more cry - ing there: we are going to see the King.
 No more dy - ing there: we are going to see the King.
 Soon and ver - y soon we are going to see the King.

Piano accompaniment for the third vocal line, including a grand staff with treble and bass clefs.

This spirited African American gospel hymn draws on John's vision of the new heaven and the new earth in Revelation 21:3-4, with its wonderful promise that God will wipe away the tears from all eyes, that death will be no longer, and that there will be no more mourning or pain.

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Hal-le - lu - jah, hal-le - lu - jah, we're

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "Hal-le - lu - jah, hal-le - lu - jah, we're". The middle staff is a bass line for the vocal part. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

going to see the King!

1-3 4

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "going to see the King!". Above the staff, there are two boxes labeled "1-3" and "4", indicating first and second endings. The middle staff is a bass line for the vocal part. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.