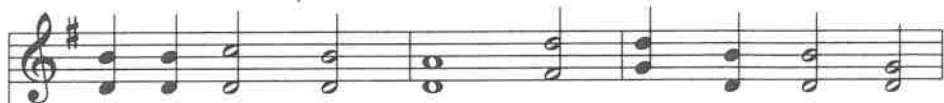


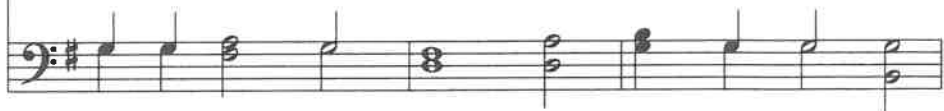
610 O for a Thousand Tongues to Sing



1 O for a thou - sand tongues to sing my
 2 The name of Je - sus charms our fears, and
 3 Christ speaks, and lis - tening to his voice new
 4 My gra - cious Mas - ter and my God, as -
 5 To God all glo - ry, praise, and love be



dear Re - deem - er's praise, the glo - ries of my
 bids our sor - rows cease, sings mu - sic in the
 life the dead re - ceive; the mourn - ful wak - en
 sist me to pro - claim, to spread through all the
 now and ev - er given by saints be - low and



God and King, the tri - umphs of God's grace!
 sin - ner's ears, brings life, and health, and peace.
 to re - jice; the poor in heart be - lieve.
 earth a - broad the hon - ors of thy name.
 saints a - bove, the church in earth and heaven.



SPANISH

1 *Mil voces para celebrar
 a mi Libertador,
 las glorias de su majestad,
 los triunfos de su amor.*

KOREAN

1 만 입이 내게 있으면
 그 입 다 가지고
 내 구주 주신 은총을
 늘 찬송하겠네

This text comes from an eighteen-stanza hymn the author wrote to mark the first anniversary of his life-changing conversion experience. It is now customarily the first hymn in Methodist hymnals worldwide. This tune, adapted from a German composer, is the usual North American setting.

Jesus Loves Me!

1 Je - sus loves me! This I know, for the Bi - ble tells me so.
2 Je - sus loves me! This I know, as he loved so long a - go,

Lit - tle ones to him be-long. They are weak, but he is strong.
tak - ing chil-dren on his knee, say - ing, "Let them come to me."

Refrain

Yes, Je - sus loves me! Yes, Je - sus loves me!

Yes, Je - sus loves me! The Bi - ble tells me so.

Few songs of faith have supported people from cradle to grave like this one. The great theologian Karl Barth said that its opening two lines were a summary of all that he had learned. The composer formed the refrain from those lines when creating this universally used tune.

1 God is so good; God is so good;
 2 God cares for me; God cares for me;
 3 God loves me so; God loves me so;
 4 God is so good; God is so good;

The first system of music consists of a treble clef staff and a bass clef staff, both in 4/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef is a simple four-note ascending pattern: G4, A4, B4, C5. The bass clef provides a simple accompaniment with chords and single notes.

God is so good; God's so good to me.
 God cares for me; God's so good to me.
 God loves me so; God's so good to me.
 God is so good; God's so good to me.

The second system of music continues the melody and accompaniment from the first system. The treble clef staff shows the continuation of the four-note ascending pattern, ending on a whole note chord. The bass clef staff continues with its accompaniment.

The exact origins of this chorus celebrating God's providential care are not clear, but it seems to have arisen during the 1970s. Because the text changes so little, the slowly rising four-note pattern of the tune provides the primary source of energy within its five-note range.

39 Great Is Thy Faithfulness

1 *Great is thy faith - ful - ness, O God my Fa - ther;
 2 Sum - mer and win - ter, and spring - time and har - vest,
 3 Par - don for sin and a peace that en - dur - eth,

there is no shad - ow of turn - ing with thee.
 sun, moon, and stars in their cours - es a - bove
 thine own dear pres - ence to cheer and to guide,

Thou chang - est not; thy com - pas - sions they fail not.
 join with all na - ture in man - i - fold wit - ness
 strength for to - day and bright hope for to - mor - row:

As thou hast been thou for - ev - er wilt be.
 to thy great faith - ful - ness, mer - cy, and love.
 bless - ings all mine, with ten thou - sand be - side!

Refrain

Great is thy faith - ful - ness! Great is thy faith - ful - ness!
 오 신 실 하 신 주 오 신 실 하 신 주

Morn - ing by morn - ing, new mer - cies I see.
 날 마 다 자 비 를 배 푸 시 며

All I have need - ed thy hand hath pro - vid - ed.
 일 용 할 모 든 것 내 려 주 시 니

Great is thy faith - ful - ness, Lord un - to me!
 오 신 실 하 신 주 나 의 구 주

*Or "Great is thy faithfulness, O God, Creator."

Written as a meditation on Lamentations 3:22-23, this text is one of the few hymns among the 1200 poems by this Methodist writer and pastor that has gained much currency. The tune that appears here was composed especially for these words, and the pairing has proved enduring.