

819 Be Still, My Soul

1 Be still, my soul: the Lord is on thy side.
 2 Be still, my soul: thy God doth un - der - take
 3 Be still, my soul: the hour is has - tening on

Bear pa - tient - ly the cross of grief or pain.
 to guide the fu - ture sure - ly as the past.
 when we shall be for - ev - er with the Lord;

Leave to thy God to or - der and pro - vide,
 Thy hope, thy con - fi - dence let noth - ing shake;
 when dis - ap - point - ment, grief, and fear are gone,

who through all chang - es faith - ful will re - main.
 all now mys - te - rious shall be bright at last.
 sor - row for - got, love's pur - est joys re - stored.

This meditative text seems to be rooted in Psalm 46:10, "Be still and know that I am God," while also reaching forward to 1 Thessalonians 4:17b, "we will be with the Lord forever." Much of the appeal of this hymn comes from its tune, named for the tone poem on which it is based.

LIVING AND DYING IN CHRIST

Be still, my soul: thy best, thy heaven - ly Friend
Be still, my soul: the waves and winds still know
Be still, my soul: when change and tears are past

through thorn - y ways leads to a joy - ful end.
his voice who ruled them while he dwelt be - low.
all safe and bless - ed we shall meet at last.

834 Precious Lord, Take My Hand

1 Pre - cious Lord, take my hand; lead me on, help me
2 When my way grows drear, pre - cious Lord, lin - ger

stand; I am tired, I am weak, I am worn.
near; when my life is al - most gone,

Through the storm, through the night, lead me on to the
hear my cry, hear my call, hold my hand lest I

light; take my hand, pre - cious Lord, lead me home.
fall; take my hand, pre - cious Lord, lead me home.

This black gospel song, like much hymnody, sprang out of the author's deep personal loss (the death of his wife and newborn son), yet it has brought solace to many. He thought his fingers were playing new music, but they unlocked a deep memory of a tune almost a century old.

O Love That Wilt Not Let Me Go 833

The musical score is written for voice and piano in 4/4 time, with a key signature of one sharp (F#). It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are printed below the vocal line.

1 O Love that wilt not let me go, I rest my
2 O Light that fol-lowest all my way, I yield my
3 O Joy that seek - est me through pain, I can - not
4 O Cross that lift - est up my head, I dare not
wea - ry soul in thee; I give thee back the life I owe, that
flick - ering torch to thee; my heart re - stores its bor - rowed ray, that
close my heart to thee; I trace the rain - bow through the rain, and
ask to fly from thee; I lay in dust life's glo - ry dead, and
in thine o - cean depths its flow may rich - er, full - er be.
in thy sun - shine's blaze its day may bright - er, fair - er be.
feel the prom - ise is not vain that morn shall tear - less be.
from the ground there blos - soms red life that shall end - less be.

This intense hymn of commitment to God (addressed as Love, Light, and Joy) closes with an invocation of the ultimate testimony to those attributes (the Cross). The composer, a Scotsman, named this specially-composed tune for the 11th-century patroness of Scotland.

TEXT: George Matheson, 1881, alt.
MUSIC: Albert Lister Peace, 1884, alt.

ST. MARGARET
8.8.8.8.6