

Hymns Revived

Worthy hymns from the past
revised
and
revived

with
Behind the Hymn
stories

from the series:
[Fresh Views of
Timeless Truths](#)

Ken Bible

LNW *hymns*.COM

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Behind the Hymn: Give Me Jesus

Over the years, this spiritual has appeared in various collections under a variety of writers' names, and with a wide selection of lyrics in the verses. I had often come across it and was always moved by this simple, heartfelt prayer. A few times I had heard it performed, but I don't ever remember hearing it sung as a congregational hymn.

It was pressed on my mind when my wife and I bought several coffee mugs with the opening words of the spiritual printed on the side: "In the morning when I rise, give me Jesus." As I thought about the spiritual in the following months, I began to wonder if it had not enjoyed broader usage because the lyrics were too repetitious. Each verse had only one phrase of text, sung three times, followed by "Give me Jesus".

In August, 2023, I felt impressed to revise the melody slightly and to give each verse of text three rhyming phrases. I pray simply that these changes help give this hymn the usage it deserves.

Father, all Your blessings, all Your life, love, and holy beauty come to us in Jesus Christ. All day long, whatever comes, now and forever, give me Jesus!

Hymn recording: [Give Me Jesus](#)

Give Me Jesus

Psalm 5:3; 55:17; Philippians 3:7-11; 1 John 1:7

♩ = 92

Unison G^9/B G/B C G/B G^9/B A^m E^m/G F^6 F D^m9 D^m11

1. In the morn - ing when I rise, Thro' the stress each day sup -
 2. When my path is clear and bright, Or when noth - ing's go - ing
 3. He is grace I can't re - pay, Per - fect peace a - long life's

$G\text{ sus}$ G G^9/B G/B A^m7 E^m/G E^m11/G $D^7/F\sharp$ E^m/G G^7 $C\text{ sus}$ C^{sus}/G C

plies, As I rest my wea - ry eyes, Give me Je - sus.
 right, Keep me walk - ing in the light- Give me Je - sus.
 way, Heav - en's joy at close of day- Give me Je - sus!

Refrain A^m7 G G^9/F G^7 G^9 G A^m G^7 C C/D C/E $C^{\text{add}9}/E$

Give me Je - sus! Give me Je - sus! You may

F D^m7 $C^{\text{add}9}/E$ C/E E^m/G G^7 F/C F F^6 C

have all this world- Give me Je - sus!

WORDS: Ken Bible and African-American Spiritual
 MUSIC: African-American Spiritual; arr. by Ken Bible

GIVE ME JESUS
 7.7.7.4.w.Ref.

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 CCLI Song #7223929.

Behind the Hymn: I Cannot Tell

I had long admired William Y. Fullerton's hymn, "I Cannot Tell". As part of my product development duties at Lillenas Publishing Company, I had sought places to use it in publication. But arrangers to whom I presented it would never choose it. Finally one of them told me why: the text had too many archaic phrases and would need a rewrite.

April 12-17, 1996, I did that rewrite, and since then, the hymn has enjoyed broad usage in hymnals and choral publications. Many individuals have singled it out for praise. But I have to make an honest admission: for me, my version does not have the poetic subtlety or depth of insight of William Y. Fullerton's original version.

Yet many find it meaningful because it makes the majestic mysteries of Jesus' life, death, resurrection, and eternal triumph accessible to the minds and hearts of believers.

Father, it is Yours.

Hymn recording: [I Cannot Tell](#)

I Cannot Tell

TUNE: O Danny Boy (LONDONDERRY AIR)

The musical score is written for guitar and voice. It consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are arranged in three lines, each corresponding to a system of music. The chords are indicated above the treble staff.

System 1:

Chords: G, D⁷_{sus}/G, G, C, D^m/C, C, F, C/E, C, D^m/F, F

1. I can - not tell why He, the King of Heav - en,
2. I can - not tell why He, the Joy of Heav - en,
3. I can - not tell when He will rule the na - tions,

System 2:

Chords: F, C/E, G⁷/D, C, F/C, C, D⁷, D⁹, G^{sus}, G

Should leave the peace of all e - ter - ni - ty,
Should give Him - self to suf - fer for my sin,
How He will claim His loved ones as His own;

System 3:

Chords: G, D⁷_{sus}/G, G, C, D^m/C, C, F, C/E, C, D^m/F, F

Why God Him - self should lay a - side His splen - dor
Why Ho - ly God should love me in my shame - ful - ness,
And who can tell the ho - ly ju - bi - la - tion

System 4:

Chords: F, G/F, C/E, G/D, C, F, C/G, G, F/G, G⁷, C^{sus}, C

To leave the Fa - ther's side and come to me.
Why He should die to draw my soul to Him.
When all His chil - dren gath - er 'round His throne.

WORDS: Ken Bible, inspired by William Y. Fullerton
MUSIC: Traditional Irish Melody

LONDONDERRY AIR
11.10.11.10.11.10.11.12.

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G $\frac{F}{G}$ G⁷ C $\frac{CM^7}{E}$ $\frac{G}{F}$ F $\frac{C}{E}$ $\frac{Am^7}{C}$ $\frac{G}{B}$ Am

But this I know: our si - lence filled with sing - ing,
 But this I know: that Christ the Lord is ris - en,
 But this I know: all flesh will see His glo - ry,

G $\frac{F}{G}$ G⁷ Am $\frac{CM^7}{G}$ $\frac{G}{F}$ F $\frac{C}{E}$ C G sus G

And all our dark - ness fled from heav - en's light
 And praise His name, He's ris - en now in me!
 And skies will burst as all cre - a - tion sings.

G Am⁷ $\frac{G}{B}$ C C⁹ $\frac{Dm}{F}$ F $\frac{C}{E}$ C Am

When Christ the Lord, so hu - man, yet so ho - ly,
 Be - cause He lives, I'll rise to life e - ter - nal!
 The Son will rise on one e - ter - nal morn - ing

Am $\frac{Em^6}{Ab}$ $\frac{C}{G}$ C⁷ $\frac{Dm}{F}$ F $\frac{F}{G}$ G⁷ C

In love was born a child for me that ho - ly night!
 He took my guilt - y heart, and I'm for - ev - er free!
 When Christ, the Sav - ior of the world, is Lord and King!

Behind the Hymn: I Love You, Jesus, Savior, Lord

Edward Caswall (1814-1878) was an Anglican clergyman who converted to Catholicism and became a priest. He wrote a number of hymns that have enjoyed usage over the years, including “My God, I Love Thee”. Jane Marshall adapted his text and used it for her classic anthem, “My Eternal King”.

But I wanted his sincere expression of love for God to continue to speak its truth to current congregations. So on April 25-29, 1994, I kept Caswall’s ideas but completely rewrote his text. The hymn says simply that despite God’s boundless wealth and lavish blessings, we don’t love Him because of His gifts, nor out of fear of His punishment. We are moved to love Him and are drawn to serve Him because of His boundless love for us so undeniably expressed on the cross.

Father, as Your witnesses, remind us of this truth. People will be drawn to You and bound to You, not by fear of hell nor by promises of heaven, but by Your love. Help us to tell people and show people how much You love them.

Hymn recording: [I Love You, Jesus, Savior, Lord](#)

I Love You, Jesus, Savior, Lord

TUNE: There Is a Fountain (CLEANSING FOUNTAIN)

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are arranged in three systems, each with three lines of text. The first system covers the first line of lyrics, the second system covers the second and third lines, and the third system covers the fourth and fifth lines. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are placed above the staff lines, indicating the harmonic structure. The lyrics are written in a simple, clear font, with hyphens used for syllables that span across lines.

1. I love You, Je - sus, Sav - ior, Lord, But not for what I gain
2. But Lord, You showed a love for me That I could not de - ny.
3. So how can I but love You now, My Sav - ior and my Friend?

Of all the un - i - mag - ined wealth Of all Your vast do - main.
Your a - gon - iz - ing death, O God - I knew the guilt was mine.
You pour out love I don't de - serve And can - not com - pre - hend.

I love You, Lord, but not in fear As hell slips in - to view -
You called my name. I heard Your voice And saw You face to face.
I wor - ship You, Al - might - y God, And love You as I sing,

That end - less, hope - less pain and death Of nev - er know - ing You.
A love and mer - cy flowed from You That words could nev - er trace.
For You are Love and Life and Lord And my E - ter - nal King!

WORDS: Ken Bible, inspired by Edward Caswall
MUSIC: Traditional American Melody; arr. by Lowell Mason

CLEANSING FOUNTAIN
C.M.D.

Alt. Tune: KINGSFOLD
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Behind the Hymn: It's a Gift

I've always enjoyed the old Shaker hymn:

*'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.*

It's so joyful and folksy, in the best sense of the word.

But for years I longed for a text that more fully expressed the simplicity and joy of living in Christ, of walking with Him day by day. Life in Him is so rich and free. All He requires is that we trust Him.

It is God who works in you to will and to act according to his good purpose.
(Philippians 2:13, NIV)

I will put my law in their minds and write it on their hearts. I will be their God, and they will be my people. (Jeremiah 31:33, NIV)

I will give you a new heart and put a new spirit in you; I will remove from you your heart of stone and give you a heart of flesh. And I will put my Spirit in you and move you to follow my decrees and be careful to keep my laws. (Ezekiel 36:26-27, NIV)

God has chosen to make known...the glorious riches of this mystery, which is Christ in you, the hope of glory. (Colossians 1:27, NIV)

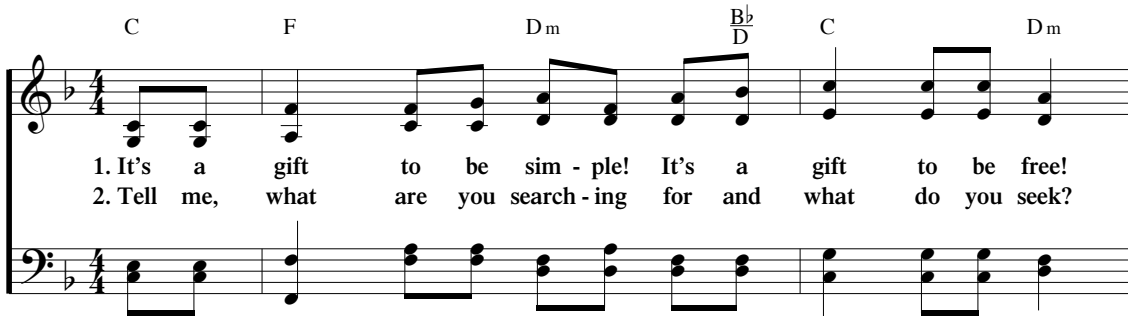
On Sunday morning, June 28, 1998, Pastor Jesse Middendorf was preaching on freedom in Christ. His message inspired me to write this new hymn, based on the old Shaker hymn. It is written to speak both to seekers and to believers. My prayer is that it draws someone to the beauty, the freedom, and the natural simplicity of life in Christ.

Hymn recording: [It's a Gift](#)

It's a Gift

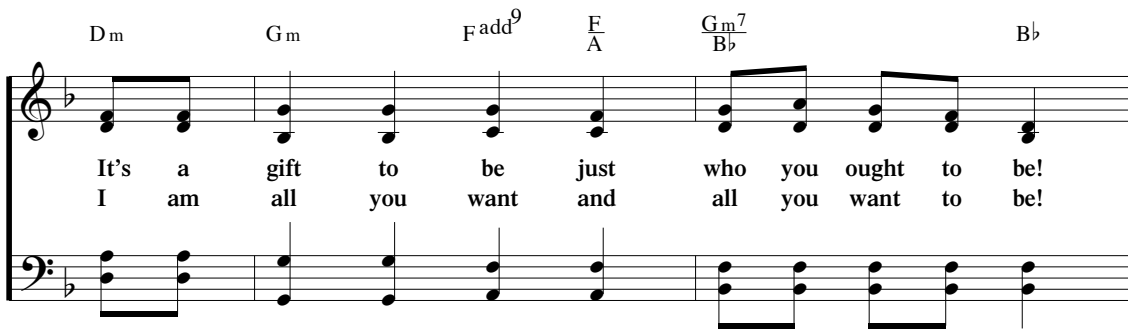
TUNE: 'Tis a Gift to Be Simple, alt.

C F Dm B \flat /D C Dm



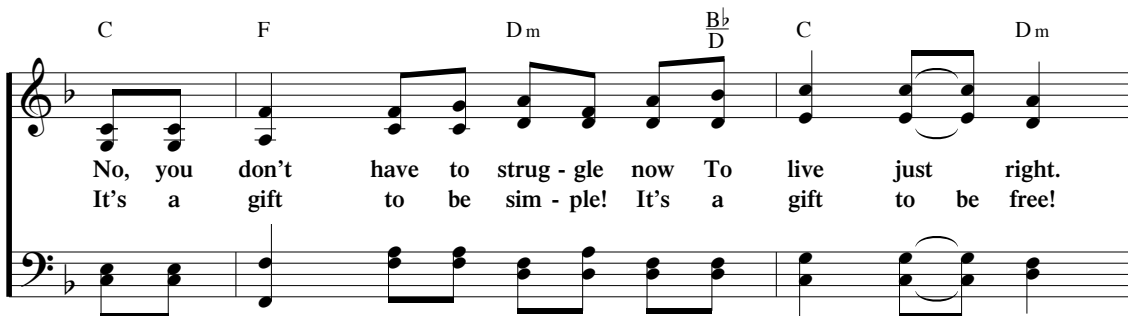
1. It's a gift to be sim - ple! It's a gift to be free!
2. Tell me, what are you search - ing for and what do you seek?

Dm Gm F add⁹ E/A G \flat m⁷/B \flat B \flat



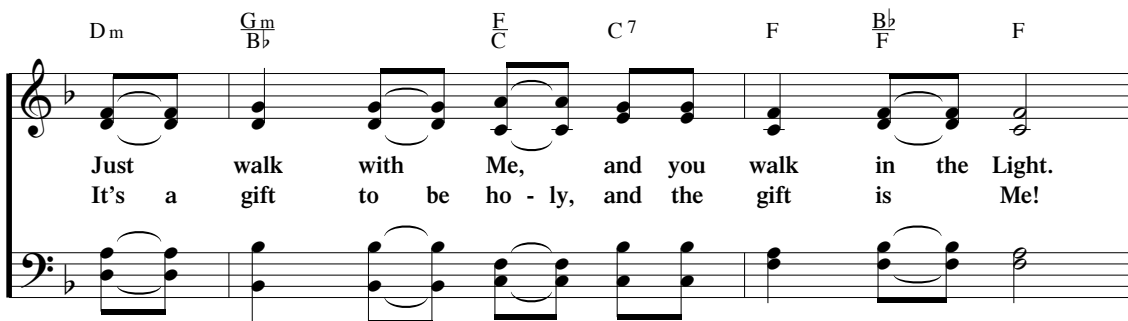
It's a gift to be just and who you ought to be!
I am all to you want and all you want to be!

C F Dm B \flat /D C Dm



No, you don't have to strug - gle now To live just right.
It's a gift to be sim - ple! It's a gift to be free!

Dm G \flat m/B \flat E/C C⁷ F B \flat /F F



Just walk with Me, and you walk in the Light.
It's a gift to be ho - ly, and the gift is Me!

WORDS and MUSIC: Ken Bible, based on a Shaker Hymn

IT'S A GIFT
Irregular

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Refrain

F C⁷ F B^b/_F F C⁷_{sus} F C⁷ F F_C B^b E_A F

Come, come, who - ev - er you may be; O come be as free as

C_E C^{sus}/_D C F D_m B^b/_D

free can be. You can breathe in the o - pen; You can

C D_m G_m/_{B^b} F_C C⁷ F B^b/_F F

dance in the Light, For I am the Lord, and I am Life.

Behind the Hymn: Jesus, the Light of the World

Then Jesus again spoke to them, saying, "I am the Light of the world; the one who follows Me will not walk in the darkness, but will have the Light of life."
(John 8:12, NASB)

African-American spirituals often enlivened and reinvented the hymns of writers like Isaac Watts, Charles Wesley, and John Newton. After emancipation, some white hymn writers continued that tradition.

George D. Elderkin (1845-1928) was one of those. He took Charles Wesley's "Hark! the Herald Angels Sing" and added refrain lines and a refrain, and gave it a musical setting with the flavor of a gospel waltz.

The popularity of "Jesus, the Light of the World" prompted composer-arranger Tom Fettke to call me on June 16, 1998. He was compiling a choral songbook titled *Magnify the Lord*. Since "Jesus, the Light of the World" had a non-seasonal refrain, he wanted me to give it non-seasonal verses. That request resulted in the hymn below.

Hymn recording: [Jesus, the Light of the World](#)

Jesus, the Light of the World

John 8:12; 2 Peter 1:19; Revelation 21:23

♩ = 100

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each with a treble and bass staff. Chord symbols are placed above the treble staff. The lyrics are written below the staves, with some words appearing in multiple parts. The first system includes three verses of lyrics. The second system continues the lyrics. The third system includes a repeat sign. The fourth system is the refrain, marked 'Refrain' and 'Elderkin'.

Chord symbols: Eb, Ab, Eb/Bb, G7/B, Cm, Eb/Bb, Ab, Eb/G, Fm/Ab, Fm7/Ab, Bb7, Eb, Ab, Eb/Bb, G7/B, Cm, Eb/Bb, Bb7, Gm/Bb, Bb7, Eb, Ab/Eb, Eb, Eb, Ab/Eb, Eb, Eb, Ab/Eb, Eb.

Lyrics:
1. See the Bright and Morn - ing Star, Je - sus, the Light of the
2. He's the Lamp that lights our way, Je - sus, the Light of the
3. No more dark - ness, no more night- Je - sus, the Light of the
World! He has ris - en in our hearts,
World! Step by step and day by day-
World! He will shine for - ev - er bright,
Je - sus, the Light of the World!
Je - sus, the Light of the World!
Je - sus, the Light of the World!
Refrain
Walk in the Light, beau - ti - ful Light; Come where His love and His

WORDS: Ken Bible and George D. Elderkin
MUSIC: George D. Elderkin, arr. by Ken Bible

ELDERKIN
7.7.7.7. w. Ref.

Cm⁶ $\frac{D^m}{C}$ F⁷ B^{b7} E^b $\frac{A^b}{E^b}$ E^b $\frac{F^m}{A^b}$ A^b A^{o7}

mer - cy are bright. Shine all a - round us by day and by night,

$\frac{E^b}{B^b}$ B^{b7} $\frac{G^m}{B^b}$ B^{b7} E^b $\frac{A^b}{E^b}$ E^b

Je - sus, the Light of the World.

Behind the Hymn: My Time Is in Your Hand

My times are in Your hand. (NASB)

The more we enjoy fellowship with our Father, the more we yearn for constancy in Him. What an inexpressible pleasure it would be – and will be – to spend every moment ***in Him***. Jesus' complete and constant connection with His Father was His key to remaining in perfect peace and completely adequate in every situation, no matter what the demands.

I deeply desire that constancy in God.

That's why I was drawn to William Freeman Lloyd's hymn based on this verse, "My Times Are in Thy Hand". Since it is nearly unknown these days, it was long on my list of hymns to rewrite. I was stirred to action by a pair of Sunday School lessons I was preparing to teach on time. Using my teaching notes from the latter of those two lessons, I wrote this hymn text on January 24-27, 2023, to be sung with that lesson.

It is appropriate that the writing of my hymn was inspired by a Sunday School lesson, since William Lloyd had devoted his life to Sunday School work.


Hymn recording: [My Time Is in Your Hand](#)

My Time Is in Your Hand

Psalm 31:14-15; Matthew 6:27

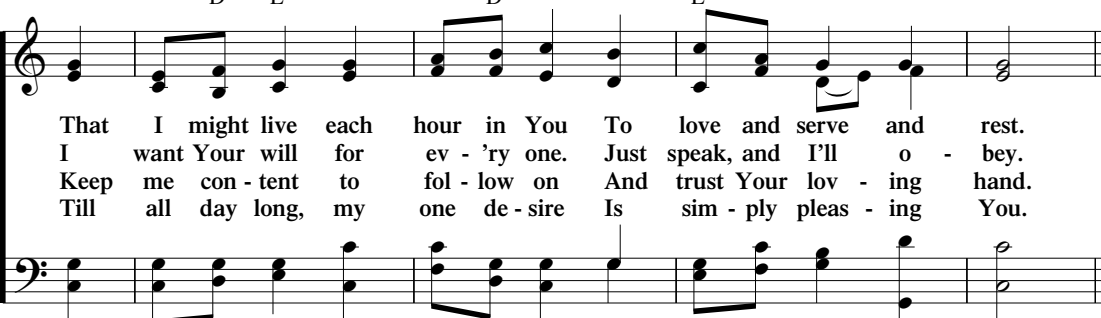
♩ = 66

C C $\frac{G^7}{C}$ C F C D⁷ G C⁶ D G



1. My time is in Your hand. Lord, give me all Your best
2. Each mo - ment, Lord, is Yours, Those sprin-kled thro' the day.
3. When in - ter - rup - tions come And needs ar - rive un - planned,
4. O make me more like Christ In all I say and do,

C C $\frac{G^7}{D}$ $\frac{C}{E}$ C F $\frac{G^7}{D}$ C G $\frac{C}{E}$ F G G⁷ C



That I might live each hour in You To love and serve and rest.
I want Your will for ev - 'ry one. Just speak, and I'll o - bey.
Keep me con - tent to fol - low on And trust Your lov - ing hand.
Till all day long, my one de - sire Is sim - ply pleas - ing You.

WORDS: Ken Bible, inspired by William F. Lloyd (1791-1853)
MUSIC: Lowell Mason (1792-1872)

BOYLSTON
S.M.

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Behind the Hymn: Not I, but Christ

I want to breath this prayer every moment, with every fiber of my being. What greater privilege and pleasure could there be than glorifying Christ with every thought, word, and action! I want to tell and show everyone just how good and great and personally present He is.

The original text was by Ada Anne Whiddington and was first published in 1891. My first response to the hymn was that it needed a better musical setting, so I placed it in the appropriate "to do" file. But when I came across it again on March 15, 2000, I felt that the text was part of the problem and needed a rewrite. I started it that same day and completed it on April 4, 2000, after returning from the Holy Land.

On June 12-14 of that year, I completed my work on this hymn by providing it with a tune. I named the tune BOWERS in honor of Curt Bowers, head of Chaplaincy Ministries at the International Headquarters for the Church of the Nazarene. He had played a key role in reaching chaplains with our line of pocket-size books.

Hymn recording: [Not I, but Christ](#)

Not I, but Christ

Strong, with determination ♩ = 100

G D D⁷ Em B^m/_D C G/B D/A G G/B A^m/_C

1. Not I, but Christ be hon - ored and ex - alt - ed.
 2. Not I, but Christ in all my dai - ly la - bor.
 3. Christ, on - ly Christ, my joy and deep - est long - ing!

A^m G/B A^m/_C D D⁹/_C G/B A^m6 G^{add9} G

Not I, but Christ be wor - shipped and a - dored.
 Not I, but Christ in ev - 'ry thought and word.
 Christ, on - ly Christ, my goal and my re - ward!

G D D⁷ Em G/B D⁷/_A G G/B CM⁷ C⁶

May all I am re - flect His ho - ly beau - ty.
 In ev - 'ry need, through all my fear and weak - ness,
 Soon He will shine in love and light and glo - ry-

A^m G/B C⁶ G/D A^m7 G/D D⁷ G

Not I, but Christ be seen and heard.
 Not I, but Christ be God and Lord.
 Christ, on - ly Christ for - ev - er - more!

WORDS: Ken Bible and Mrs. A.A. Whiddington (19th c.)
 MUSIC: Ken Bible

BOWERS
 11.10.11.8

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Behind the Hymn: Nothing Between

The author and composer of “Nothing Between” was Charles Albert Tindley (1851-1933) an eminent African-American Methodist minister. Preacher, pastor, writer, and social activist, he is regarded as the ‘father of African-American hymnody’.

During my teen years at Pisgah (now West Chester) Church of the Nazarene, I have a clear memory of “Nothing Between” being sung as a solo by our pastor’s daughter, Joy McKinney Wisehart. Her heartfelt performance of this sincere prayer left a lasting impression on me.

But over the years since, I noticed that the song hadn’t gotten much usage, especially as a congregational hymn. To me, the tune seemed too repetitious, and parts of the text were awkward to today’s ears – though the thoughts were wonderful.

On the evening of August 26, 2008, I dreamed about revising the song. Taking that as a message from God, the next morning I interrupted my work on another hymn and began by revising the music. I revised the text over the next few days, finishing on August 31, 2008.

Our Father God made us for Himself. Let us keep our hearts and lives for Him alone, with nothing distracting, nothing between.

Hymn recording: [Nothing Between](#)

Nothing Between

Matthew 5:29-30; 18:8-9; Mark 9:43-48

♩ = 92

F $\frac{E}{A}$ $\frac{E}{C}$ F $\frac{E}{A}$ B \flat 6 B \flat $\frac{B\flat}{F}$ F

1. Noth - ing be - tween my soul and the Sav - ior,
2. Noth - ing be - tween, not life and its treas - ures;
3. Noth - ing be - tween thro' years and thro' tri - als;

F $\frac{E}{A}$ $\frac{E}{C}$ Dm Dm7 G⁹ G⁷ C F $\frac{E}{A}$ $\frac{E}{C}$ F $\frac{E}{A}$

None of this world's de - lu - sions and dreams; I have re - nounced all
Hab - its and hopes, tho' harm - less they seem, Must not dis - tract from
Tho' trou - ble comes, my heart is se - rene, Near - ing the day I

B \flat 6 B \flat $\frac{B\flat}{F}$ F F $\frac{B\flat}{F}$ F $\frac{Gm}{B\flat}$ $\frac{B\flat}{C}$ C⁷ F

sin and its pleas - ures. Je - sus is mine. There's noth - ing be - tween.
Je - sus our Sav - ior. He is my joy. There's noth - ing be - tween.
stand in His beau - ty, One with my Lord and noth - ing be - tween.

REFRAIN
F $\frac{B\flat}{F}$ F C $\frac{B\flat}{C}$ C⁷ F F $\frac{B\flat}{F}$ F

REFRAIN
Noth - ing be - tween my soul and the Sav - ior, So that His bless - ed

WORDS & MUSIC: Charles Albert Tindley and Ken Bible

NOTHING BETWEEN 2
10.9.10.9. w.Ref.

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G⁷ G⁹ C F $\frac{E}{A}$ $\frac{C}{G}$ F $\frac{E}{A}$

face may be seen; Noth - ing pre - vent - ing the

$\frac{Gm}{Bb}$ B \flat $\frac{Bb}{F}$ F F $\frac{Bb}{F}$ F $\frac{Gm}{Bb}$ $\frac{Bb}{C}$ C⁷ F

flow of His fa - vor, Keep the way clear. Let noth - ing be - tween.

Behind the Hymn: Psalm 44

I was in the God-directed process of writing a hymn based on each of the 150 Psalms. As I approached the next Psalm in order, Psalm 44, I assembled research notes, then went looking for a tune, starting with my folder of spirituals. I soon came to “Steady, Jesus Listenin’”. I knew it was the one! I could picture it being sung.

I revised the tune, then wrote a completely new text, keeping only one word of the original text: “Steady”. I began work on the hymn on New Year’s Eve, 2020, and completed it on January 4.

In tough times, that is God’s word to us: “Steady”. He is Almighty God, always able, always wise, always lovingly working for our best. Nothing has changed. Just hold steady!

Hymn recording: [Psalm 44](#)

Psalm 44

♩ = 56 *Refrain*

Unison D D A Bm G

Stead-y- God is with us! Stead-y- Lord Al-might - y!

5th time to Coda 1 2, 3, 4

D D G M7 A D G D G

Stead-y- He is faith - ful! Just keep trust-ing God! God!

D G D F# G D A D6 Bm G M7 A D

1. Prob - lems press - ing all a - round Try to keep my spir - it bound.
2. Tho' the pres - sures seem so great, Pa - tience tells my heart to wait.
3. Sa - tan can - not sat - is - fy. All his whis - pers are a lie.

D G D F# G D A D6 Bm G M7 A D D D.C. CODA

How I'm tempt - ed to de - spair When it seems God does - n't care! God!
When my wor - ried mind would doubt, Still I know He'll work it out.
When he lures your tho'ts a - way, Stop right then and trust and pray.

WORDS & MUSIC: Ken Bible and African-American Spiritual

STEADY 2
7.7.7.7.w.Ref.

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Behind the Hymn: See How God's Flower Blossoms

*A shoot will spring from the stem of Jesse,
And a Branch from his roots will bear fruit. (Isaiah 11:1, NASB)*

I love the warm, down-to-earth, yet mysterious flavor of Isaiah's prophecies of Messiah. What Spirit-inspired pictures he paints! Thus I had long been attracted to the Advent hymn, "Lo How a Rose E'er Blooming", translated from a 16th century German original.

In the mid 1980's I began supplying new words for familiar, well-loved Christmas melodies that lacked accessible Christian texts. I first tackled "Lo, How a Rose E'er Blooming" in February, 1990, but wasn't able to finish until I came back to it on December 3-6, 1993. That version was titled "The Flower". It was musically much closer to the original and was primarily choral.

I first attempted adapting the music for congregational use in December, 2000, but I was never comfortable with that version and didn't use or distribute it. On August 7, 2008, I woke up having dreamed about "The Flower". That prompted another attempt at adapting the music for congregation, but I wasn't satisfied until August 14, 2008, when I condensed it all the way down to an even 4/4 meter, at which point I retitled it, "See How God's Flower Blossoms".

Jesus Christ -- what a mighty salvation God has brought from such a tiny seed! He is the full flower of the Father's glorious grace!

Hymn recording: [See How God's Flower Blossoms](#)

See How God's Flower Blossoms

TUNE: Lo, How a Rose E'er Blooming (adapted)

Isaiah 11:1

♩ = 76

F F B \flat F C D m G m 7 $\frac{F}{A}$ $\frac{Gm}{B\flat}$ $\frac{F}{C}$ C

1. See how God's flow - er - blos - soms From dry and hard - ened
2. The breath of God e - ter - nal Fills fra - gile flesh and
3. This flow'r is now a gar - den, The fruit of that small

F F B \flat F C D m G m 7 $\frac{F}{A}$ $\frac{Gm}{B\flat}$ $\frac{F}{C}$ C

earth, And from our sin and dark-ness, A child of hum - ble
bone With truth and love and beau - ty That glows of God a -
seed, A prom - ise green and grow - ing, An E - den yet to

F G m A m F G C $\frac{Csus}{D}$ $\frac{C}{E}$ C $\frac{C}{E}$ F B \flat F

birth; So small for such a need, Yet all of love's long
lone. And we have seen His face- The glo - ry of the
be. O Christ, our heart's de - light! We rise and bloom and

C D D7 G m 7 $\frac{F}{A}$ $\frac{Gm}{B\flat}$ $\frac{F}{C}$ C F

prom - ise Is in that ti - ny seed.
Fa - ther, The flow - er of His grace.
flour - ish In You, our love and life!

WORDS: Ken Bible

MUSIC: *Alte Catholische Geistliche Kirchengesang* (harm. by Michael Praetorius) and Ken Bible

GOD'S FLOWER

7.6.7.6.6.7.6.

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Behind the Hymn: Soldiers of Christ, Arise

John and Charles Wesley's Methodist movement was highly controversial in its day. Active opposition, even violence was common. Thus a call to put on "The Whole Armor of God" (the poem's original title in 1742) was highly relevant.

The hymn was based on Ephesians 6:10 and following. Thus when I was drawn to write a hymn on the full armor of God, I went back to Charles' hymn. But when I printed off the full text of the hymn from the internet, I found that he didn't deal with the various pieces of armor in any detail. Instead, much of his hymn deals with the Ephesians 6:18ff verses on prayer. That was further than I wanted to go with my hymn. I wanted to focus on the armor.

So I adapted his first four lines, then waited to see what other portions of his hymn might be useful for mine. As it turned out, nothing else was. I finished my hymn on June 9, 2016.

Father, help me to arm and protect myself with the full armor of Jesus Christ: His truth, His righteousness, His gospel, His faith, His salvation, and His Word.

Hymn recording: [Soldiers of Christ, Arise](#)

Soldiers of Christ, Arise

TUNE: Crown Him with Many Crowns (DIADEMATA)
Ephesians 6:10-17

♩ = 96

D Bm G $\frac{D}{F\#}$ G $\frac{A^7}{E}$ D A

1. Sol - diers of Christ, a - rise, And put your ar - mor on.
2. E - vil is all a lie. Christ Je - sus is the truth.
3. Raise up His shield of faith, And wield His Spir - it's sword,

A D $\frac{A}{C\#}$ Bm D E $\frac{E}{D}$ $\frac{A}{C\#}$ $\frac{E^7}{B}$ A D E^7_{sus} E^7 A

Be strong in all your God pro - vides Thro' His e - ter - nal Son.
His righ - teous - ness pro - tects our hearts From sin and all its fruit.
For when He speaks, all worlds o - bey Their ho - ly, sov-'reign Lord.

$\frac{A}{G}$ $\frac{D}{F\#}$ D $\frac{A}{E}$ $\frac{D}{F\#}$ G $\frac{B^7}{F\#}$ E $\frac{D}{F\#}$ $\frac{E}{G\#}$ A

The pow - ers that op - pose Are strong - er far than you,
March bold - ly with your Lord Pro - claim - ing full re - lease,
We stand se - cure in Christ And all that He has done.

WORDS: Ken Bible and Charles Wesley
MUSIC: George J. Elvey

DIADEMATA
S.M.D.

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A G D F# G D F# Em7 A D D F# G D A sus A A7 D

But bold - ly trust in Je - sus Christ And prove what He can do.
 En - fold - ed in His glo - rious news Of life and love and peace.
 We fight to share a vic - to - ry In Christ al - read - y won.

Behind the Hymn: The Blood-washed Pilgrim

I had just finished listening through an unabridged recording of John Bunyan's *The Pilgrim's Progress*. At the same time I had been reading Darius Salter's biography of Francis Asbury. Together, they brought the pilgrim's image to mind:

- traveling light
- loose from the world
- strangers and aliens (1 Peter 1; Heb. 11 & 12)
- lay down all worthless idols; don't carry them along
- freedom from possessions that only feed wanting rather than satisfy it
- contentment (1 Timothy 6:6-11)
- resisting temptation and enduring trials

In December, 2003, as I thought about writing a new hymn text on this subject, using a folk tune, I felt drawn to rewrite the old gospel song, *The Blood-washed Pilgrim*. It was obviously based on *The Pilgrim's Progress*, so it seemed a good place to start. The original text had good content but needed lots of rewriting for clarity and relevance. I also adapted the music a bit here and there. The hymn was completed on December 22, 2003.

Hymn recording: [The Blood-washed Pilgrim](#)

The Blood-washed Pilgrim

Matthew 11:28-30; Hebrews 12:1-3

♩ = 72

B \flat 13 E \flat E \flat B \flat 7 A \flat /
B \flat

1. I saw a blood-washed pil - grim, A sin - ner saved by
2. I saw him in the fur - nace. I saw him in the
3. He walked thro' grief and sick - ness, Thro' suff - 'ring and the
4. Just then I saw him sing - ing With branch - es in his

E \flat B \flat E \flat A \flat /
E \flat E \flat E \flat G

grace, Up - on the ho - ly high - way With
fire. I saw him face Go - li - ath. His
sword, Still pow - er - ful in Spir - it And
hands, "Sal - va - tion, praise, and glo - ry To

E \flat m A \flat A \flat /
B \flat E \flat B \flat 13 E \flat

peace - ful, shin - ing face. When e - vil would op -
faith would nev - er tire. When in the den of
might - y in the Word. When all the world was
God and to the Lamb!" God's peo - ple with - out

WORDS: Ken Bible and Traditional
MUSIC: Traditional, adapted by Ken Bible

BLOOD-WASHED PILGRIM
7.6.7.6.D.w. Ref.

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Eb Bb7 Ab Bb Eb Bb
 press him To turn him from the right, He'd
 li - ons, He sang all thro' the night, "Praise
 fad - ing, The Lord was his de - light. He
 num - ber, All dressed in spot - less white, Had

Eb Ab Eb Eb Eb G Fm Ab Ab Bb Eb
 say, "The yoke is eas - y. The bur - den, it is light."
 God! The yoke is eas - y. The bur - den, it is light."
 said, "His yoke is eas - y. His bur - den, it is light."
 found the yoke so eas - y, The bur - den al - ways light.

Refrain
 Bb13 Eb Eb Bb7 Ab Bb Eb
 Then crowns of vic - to - ry, Shouts of glo - ry.

Eb Ab Eb Bb7 Ab Bb Bb7 1, 3, 5, 7 2, 4, 6, 8
 Eb Eb
 Crowns of vic - to - ry I shall wear. wear.

Behind the Hymn: The Shepherd's Carol

As December 1997 arrived, I hadn't planned on writing any more Christmas carols that season, having already written several. But I came across an old translation of a native American carol. It intrigued me, and I sensed the Lord drawing me toward it. So I wrote a completely new text, using the same 16th century French melody.

Here we see the Christmas story through a fresh lens, from a culture outside our own. We view it through eyes less jaded to its magnificence.

Hymn recording: [The Shepherd's Carol](#)

The Shepherd's Carol

Luke 2:8-20

♩ = 96

Unison

F_m F_m C^{F sus} F_m C_{m7} F_m C_{m7}

1. The night was dark, the wind was cold, Our well of hope was
2. We en - tered in a sta - ble dark, And there up - on some
3. Come kneel with us, you hum - ble ones; O come from ev - 'ry

F_m F_m F_m C^{F sus} F_m C_{m7}

dry hay, land. When He the Might - y Spir - it came From
Sur - round - ed by the an - i - mals, The
He gives Him - self to low - ly hearts And

F_m C_{m7} F_m F_m C_{m7} C^{Bb 7 sus}
C

far be - yond the sky. We woke, and light was
Great Cre - a - tor lay. I saw no glow - ing
rough and rug - ged hands. The jour - ney here is

B_bm B_bm7 C7 D_b B_bm7 B_bm⁶ C^{7 sus} C_{m7}
G ten.

ev - 'ry - where, And ho - ly mus - ic filled the air:
ser - a - phim, But in my heart I heard the hymn:
nev - er far, For God has come to where we are.

WORDS: Ken Bible, inspired by a native American (Huron) carol
MUSIC: French Carol Melody; arr. by Ken Bible

UNE JUENE PUCELLE
8.6.8.6.8.8. w. Ref.

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REFRAIN

F_m F_m / C B_bsus / F B_bm / F F_m F_m / C F_m F_m7 C_m / E_b

Glo - ri - a! Glo - ri - a! Lift up your

D_b A_bM7 / C B_bm7 C7 F_m F_m / C F_m

hearts, For the King of Love is come.

Behind the Hymn: The Truth of God Is Greater Far

George Rawson (1807-1889), a solicitor (lawyer) from Leeds, England, wrote the hymn text, "We Limit Not the Truth of God". He based it on a 1620 farewell speech John Robinson made to the pilgrims departing on the Mayflower. Here is a portion of that address:

I charge you before God and His blessed angels that you follow me no further than you have seen me follow Christ. If God reveal anything to you by any other instrument of His, be as ready to receive it as you were to receive any truth from my ministry, for I am verily persuaded the Lord hath more truth and light yet to break forth from His Holy Word.

I was moved by the unique importance of Rawson's hymn and saved it among other worthy hymns. It sat in my notebook for decades until 2010. In January I received an email from a relative who disagreed with something I had written and forcefully advocated for universalism. I am always reluctant to engage in theological disagreements, but I felt prompted by God do some scriptural research and send him a candid reply. I did so on February 15. To end my email on a conciliatory note, I quoted Rawson's hymn.

Quoting it there stirred my interest in it, and March 4 I completed my rewrite, "The Truth of God Is Greater Far".

Hymn recording: [The Truth of God Is Greater Far](#)

The Truth of God Is Greater Far

TUNE: I Sing the Mighty Power of God (ELLACOMBE)

Psalm 119:96; Isaiah 55:8-9; Romans 11:33-36; Colossians 2:2-3; Hebrews 1:1-3

♩ = 92 tacet

A^\flat C Fm B^\flatm F E \flat A \flat D \flat A^\flat C D \flat 6 E \flat A \flat

1. The truth of God is great-er far Than our poor hu-man mind,
2. Who dares to lim-it God Him-self To what we un-der-stand,
3. O Lord, Your Word is Je-sus Christ, Your truth in us be-gun,

tacet

A^\flat C Fm B^\flatm F E \flat A \flat D \flat Fm E \flat sus E \flat A \flat

Than an-y doc-trine, creed, or sect, All par-tial and con-fined.
To shrink His sprawl-ing mys-ter-y And hold it in our hand?
But O the depths of all He is And all that He has done!

A^\flat E^\flat 7sus A^\flat A \flat E \flat G A \flat D \flat E \flat E \flat sus E \flat Fm E^\flat G A \flat E \flat G A \flat D \flat E \flat

His treas-ures hold un-count-ed wealth That hearts have nev-er heard.
Im-mens-i-ty of pur-est love! An o-cean un-ex-plored!
Let faith and love each day in-crease The hun-ger You have stirred:

tacet

A^\flat C Fm B^\flatm F E \flat A \flat D \flat Fm E \flat sus E \flat E \flat 7 A \flat

Our bound-less God has yet more light To shine out from His Word.
Our bound-less God has yet more light To shine out from His Word.
May more and more of Christ our Light Shine bright-ly from Your Word!

WORDS: Ken Bible and George Rawson (1807-1889)

MUSIC: *Gesangbuch der Herzogl*, 1784

ELLACOMBE

C.M.D.

Alt. Tunes: FOREST GREEN; CLEANSING FOUNTAIN; LANDAS

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Behind the Hymn: Your Ceaseless, Unexhausted Love

I am a fervent admirer of the hymns of Charles Wesley. Though we are separated by over two centuries, I consider him my mentor as a hymn writer. He struck a beautiful balance between subjective, emotional appeal and objective, thought-provoking content. I aspire to that combination.

Yet I have rarely felt adequate to attempt to update any of his hymns. With him, language and ideas seemed so interwoven as to be inseparable.

But on November 1, 1991, I made an exception with his hymn, “Thy Ceaseless, Unexhausted Love”. I simply couldn’t let such a valuable hymn die without some effort to give it more life. In this case I kept as much of the original hymn as I could – perhaps half of it – while updating the language where it seemed necessary.

Hymn recording: [Your Ceaseless, Unexhausted Love](#)

Your Ceaseless, Unexhausted Love

TUNE: Must Jesus Bear the Cross Alone? (MAITLAND)

G G sus G Am C

1. Your cease - less, un - ex - haust - ed love, Un -
 2. Right now Your good - ness waits to bless. You
 3. Your mer - cy is a might - y sea, A
 4. Come, bound - less God, and bathe our hearts, Our

G/B D G/B G D G D⁷_{sus} G

mer - it - ed and free, De - lights to heal our
 long and love and seek To pour Your - self un -
 broad and bound - less store, E - nough for all, e -
 ear - ly love re - new Till all we see and

Am C G/B G G/D D⁷ G

sin - ful hearts And help our mis - er - y.
 meas - ured down On us, the poor and weak.
 nough for each, E - nough for ev - er - more.
 all we seek Be ev - er, on - ly You.

WORDS: Ken Bible and Charles Wesley
 MUSIC: George N. Allen

MAITLAND
 C.M.