O Sons and Daughters, Let Us Sing

1 O sons and daughters, let us sing with heavenly hosts to Christ our King; today the grave has lost its sting!

2 That night the apostles met in fear; angels among them came their Lord most dear, and said, "My peace be with you here."

3 When Thomas first the tidings heard, how they had seen the risen Lord, he doubted the disciples' word. Alleluia! Alleluia!

4 "My pierced side, O Thomas, see; and look up on my hands, my feet; not faithless, but believing be." Alleluia! Alleluia!

5 No longer Thomas then denied; Alleluia! Alleluia!

6 How blest are they who have not seen, and yet whose faith has constant been, "You are my Lord and God!" he cried. Alleluia! Alleluia!

These stanzas from a 19th-century translation of a longer 15th-century Latin text are the continuation of hymn no. 235 and are based on the traditional gospel reading for the Second Sunday of Easter. They are sung to a 15th-century French tune adapted for church use.
582  Glory to God,  
Whose Goodness Shines on Me 

Capo 3:  (G) 
Bb     (D) (G) (D) (G) (D) (Em) (D) 
Bb     F  Bb  F  Bb  F  Gm  F  

1  Glory to God, whose goodness shines on me,  
2  World without end, without end. Amen.

(D) (G) (C) (G) (Em7) (A7) 
F  Bb  Eb  Bb  Gm7  C7 

and to the Son, whose grace has pardoned me,  
World without end, without end. Amen.

(A7) (D) (F#) (Bm) 
C7  F  A  Dm 

and to the Spirit, whose love has set me free.  
World without end, without end. Amen.

(Bm7) (D) (Bdim7) (Em7) (Dm)(A7) (D) 
Dm7  F  Ddim7  Gm7  Fm  C7  F 

As it was in the beginning, is now and ever shall be. Amen.
My hope is built on nothing less than Jesus’ love and righteousness; I dare not trust the sweetest frame, but wholly lean on Jesus’ name. On Christ, the Solid Rock I stand; all other ground is sinking sand, all other ground is sinking sand.
LIVING AND DYING IN CHRIST

817 We Walk by Faith and Not by Sight

D G Bm A

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 unbelief; and
4 And when our life of faith is done, in

D G Bm A A7 D G G D

graceous words draw near, O Christ, who spoke as
follow where you trod; but in your promise
may our faith abound to call on you when
realms of clearer light may we behold you

Bm G F#m A D

none e'er spoke: “My peace be with you here.”
we rejoice and cry, “My Lord and God!”
you are near and seek where you are found.
as you are, with full and endless sight.

Guitar chords 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.

TEXT: Henry Allard, 1844, alt.
MUSIC: Samuel McFarland, c. 1814; harm. Richard Proulx, 1986
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Praise God, from Whom All Blessings Flow
Doxology

Praise God, from whom all blessings flow; praise Christ, all people here below; praise Holy Spirit evermore; praise the Triune God, whom we adore. Amen.

*Or "God"*
The Risen Christ

1 The ris-en Christ, who walks on wound-ed
2 The ris-en Christ, who stands with wound-ed
3 The ris-en Christ, who breaks with wound-ed
4 May we, Christ’s bod-y, walk and serve and

feet from gar-den tomb through dark-en ed cit-y
side, breathes out his Spir-it on them to a-
hand the bread for those who fail to un-der-
stand with the op-pressed in this and ev-ery

street, un-locks the door of grief, de-spair, and fear, and
bide whose faith still wa-vers, who dare not be-lieve; new
stand, re-veals him-self, de-spite their lin-ger-ing tears, en-
land, till all are blessed and can a bless-ing be, re-

speaks a word of peace to all who hear.
grace, new strength, new pur-pose they re-ceive.
flames their hearts, then quick-ly dis-ap-pears.
stored in Christ to true hu-man-i-ty.

Guitar chords do not correspond with keyboard harmony.

This perceptive hymn centers on Christ’s post-Resurrection appearances described in John 20:19–29 and Luke 24:13-48. The first three stanzas are shaped by the wounded body parts: feet, side, hand; the fourth prays for such woundedness in the witness of Christ’s body, the Church.

TEXT: Nigel Weaver, 1993
MUSIC: Walter Carnavos, 1916
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