

# 838 Standing on the Promises

1 Stand - ing on the prom - is - es of Christ my king,  
 2 Stand - ing on the prom - is - es that can - not fail,  
 3 Stand - ing on the prom - is - es of Christ the Lord,  
 4 Stand - ing on the prom - is - es I can - not fall,

through e - ter - nal a - ges let his prais - es ring;  
 when the howl - ing storms of doubt and fear as - sail,  
 bound to him e - ter - nal - ly by love's strong cord,  
 lis - tening ev - ery mo - ment to the Spir - it's call,

glo - ry in the high - est, I will shout and sing,  
 by the liv - ing Word of God I shall pre - vail,  
 o - ver - com - ing dai - ly with the Spir - it's sword,  
 rest - ing in my Sav - ior as my all in all,

stand - ing on the prom - is - es of God.  
 stand - ing on the prom - is - es of God.  
 stand - ing on the prom - is - es of God.  
 stand - ing on the prom - is - es of God.

Perhaps because this hymn is so well known, its language sounds vaguely scriptural; but while there are various biblical uses of "stand" and "promise(s)," the two words are never combined. The confidence here is similar to that of "My Hope Is Built on Nothing Less" (see no. 353).

TRUSTING IN THE PROMISES OF GOD

Refrain

Stand - ing, stand - ing,  
stand - ing on the prom - is - es, stand - ing on the prom - is - es,

stand - ing on the prom - is - es of God my Sav - ior;

stand - ing, stand - ing,  
stand - ing on the prom - is - es, stand - ing on the prom - is - es,

I'm stand - ing on the prom - is - es of God.

## Glory Be to the Father

581

Glo - ry be to the Fa - ther, and to the

The first system of music is in 4/4 time, featuring a treble and bass staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "Glo - ry be to the Fa - ther, and to the".

Son, and to the Ho - ly Ghost; as it was in the be -

The second system of music continues the melody and accompaniment. The lyrics are: "Son, and to the Ho - ly Ghost; as it was in the be -".

gin - ning, is now, and ev - er shall be,

The third system of music continues the melody and accompaniment. The lyrics are: "gin - ning, is now, and ev - er shall be,".

world with - out end. A - men, a - men.

The fourth system of music concludes the piece. The lyrics are: "world with - out end. A - men, a - men.".

JESUS CHRIST: LIFE

175

# Seek Ye First

*Descant*

Al - le - lu - ia,

1 Seek ye first the king - dom of God  
2 Ask, and it shall be giv - en un - to you;  
3 You shall not live by bread a - lone,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It begins with a whole rest followed by a half note 'Al', a whole note 'le', a half note 'lu', and a whole note 'ia'. The middle staff is a piano accompaniment in treble clef, starting with a chord of F#4 and C#5, followed by a series of chords and eighth notes. The bottom staff is a piano accompaniment in bass clef, starting with a chord of F#2 and C#3, followed by a series of chords and eighth notes.

al - le - lu - ia,

and its righ - teous - ness,  
seek, and you shall find;  
but by ev - ery word

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, continuing the 'al - le - lu - ia' text. The middle staff is a piano accompaniment in treble clef, with chords and eighth notes. The bottom staff is a piano accompaniment in bass clef, with chords and eighth notes.

The author and composer wrote the first stanza and folk-style tune after attending a Bible study on Matthew 6:33. The later stanzas, based respectively on Matthew 7:7 and Matthew 4:4 emerged anonymously. Such meditative singing of scripture is an important form of sung prayer.

TEXT: Stanza 1, Karen Lafferty, 1971, alt.; stanzas 2–3, anon.; Spanish trans. anon.;  
Korean trans. The United Methodist Korean Hymnal Committee

MUSIC: Karen Lafferty, 1971

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(admin. Universal Music – Brentwood Benson Publishing)

LAFFERTY  
Irregular

JESUS CHRIST: LIFE

al - le - lu - ia,

and all these things shall be add - ed un - to you.  
knock, and the door shall be o - pened un - to you.  
that pro - ceeds from the mouth of God.

al - le - lu - ia!

Al - le - lu, al - le - lu - ia!

SPANISH

1 *Busca primero el reino de Dios  
y su perfecta justicia,  
que lo demás lo añadirá el Señor.  
Alelu, aleluya.*

KOREAN

1 너희는 먼저- 주의 나라와  
그의를 구하-면  
이모든것 네게 더하시리라  
알렐-루 알렐루야

SERVICE MUSIC

606 Praise God, from Whom

607 All Blessings Flow

Doxology

Praise God, from whom all bless- ings flow; praise Christ, all peo - ple

here be - low; praise Ho - ly Spir - it ev - er - more; praise

Tri - une God, whom we a - dore. A - men.

\*Or "God"

TEXT: Thomas Kert, 1695, 1/109  
MUSIC: Genevan Psalter, [153]

OLD HUNDREDTH  
LM

## Fight the Good Fight 846

1 Fight the good fight with all thy might.  
 2 Run the straight race through God's good grace;  
 3 Cast care a-side; lean on thy guide.  
 4 Faint not nor fear: God's arms are near.

Christ is thy strength and Christ thy right.  
 lift up thine eyes, and seek Christ's face.  
 God's bound-less mer-cy will pro-vide.  
 God chang-eth not, and thou art dear.

Lay hold on life, and it shall be  
 Life with its way be-fore us lies;  
 Trust, and thy trust-ing soul shall prove  
 On-ly be-lieve, and thou shalt see

thy joy and crown e-ter-nal-ly.  
 Christ is the path, and Christ the prize.  
 Christ is its life, and Christ its love.  
 that Christ is all in all to thee.

The opening phrase here (based on 1 Timothy 6:12) is not a military image but an athletic one, from a Greek verb meaning "struggle" or "grapple" or "wrestle." The sports context continues in later stanzas reflecting the experience of a runner (recalling Hebrews 12:1-2).

# Come to the Table of Grace 507

Capo 3: (D) (A) (Bm) (D7/A) (G)  
 F C Dm F7/C Bb

1 Come to the ta - ble of grace. Come to the

(A) (D) (A) (D) (Em)  
 C F C F Gm

ta - ble of grace. This is God's ta - ble; it's

(D/A) (G) (D/A) (A7) (D) (G) (D)  
 F/A Bb F/C C7 F Bb F

not yours or mine. Come to the ta - ble of grace.

- 2 Come to the table of peace...
- 3 Come to the table of love...
- 4 Come to the table of hope...
- 5 Come to the table of joy...

The simple, formulaic nature of this song makes it especially suitable for use during the communion portion of the Lord's Supper. Because it can be learned readily and does not require reference to a printed source, it frees people to sing before and after receiving the elements.



THANKSGIVING

# 643 Now Thank We All Our God

1 Now thank we all our God with heart and hands and voice,  
 2 O may this bounteous God through all our life be near us,  
 3 All praise and thanks to God, who reigns in highest heaven,

who wondrous things hath done, in whom this world rejoices;  
 with ever joyful hearts and blessed peace to cheer us;  
 to Father and to Son and Spirit now be given:

who, from our mothers' arms, hath blessed us on our way  
 and keep us in God's grace, and guide us when perplexed,  
 the one eternal God, whom heaven and earth adore,

with countless gifts of love, and still is ours to-day.  
 and free us from all ills in this world and the next.  
 the God who was, and is, and shall be evermore.

Although this hymn is often used on large and festive occasions, its first two stanzas had much humbler beginnings: they originated as a family table prayer during the Thirty Years' War (1618-1648). These words have been associated with this tune since the mid-17th century.