

Same God

I'm calling on the God of Jacob
Whose love endures through generations
I know that You will keep Your covenant
I'm calling on the God of Moses
The One who opened up the ocean
I need You now to do the same thing for me

CHORUS:

O God, my God, I need You
O God, my God, I need You now
How I need You now
O Rock, O Rock of Ages
I'm standing on Your faithfulness
On Your faithfulness

I'm calling on the God of Mary
Whose favor rests upon the lowly
I know with You all things are possible
I'm calling on the God of David
Who made a shepherd boy courageous
I may not face Goliath
But I've got my own giants

Chorus (sung twice)

My God, I need you...

You heard Your children then
You hear Your children now
You are the same God
You are the same God

You answered prayers back then
And You will answer now
You are the same God
You are the same God

30

You were providing then
You are providing now
You are the same God
You are the same God

You moved in power then
God, move in power now
You are the same God
You are the same God

You were a healer then
You are a healer now
You are the same God
You are the same God

You were a Savior then
You are a Savior now
You are the same God
You are the same God

Chorus (sung twice)

Your faithfulness...

You freed the captives then
You're freeing hearts right now
You are the same God
You are the same God

You touched the lepers then
I feel Your touch right now
You are the same God
You are the same God

I'm calling on the Holy Spirit
Almighty River come and fill me again
Come and fill me again
Come and fill me again

Glory Be to the Father

581

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

The first system of the musical score is in 4/4 time, featuring a treble and bass staff in B-flat major. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass staff provides a harmonic accompaniment with chords and single notes.

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

The second system continues the melody and accompaniment. The treble staff features a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass staff continues with harmonic support.

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

The third system continues the melody and accompaniment. The treble staff features a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass staff continues with harmonic support.

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

The fourth system concludes the piece. The treble staff features a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass staff continues with harmonic support, ending with a double bar line and a repeat sign.

Guide My Feet

741

1 Guide my feet while I run this race;
(yes, my Lord!)

guide my feet while I run this race;
(yes, my Lord!)

guide my feet while I run this race, for I

don't want to run this race in vain! (race in vain!)

- 2 Hold my hand ...
- 3 Stand by me ...
- 4 I'm your child ...

- 5 Search my heart ...
- 6 Guide my feet ...

This African American spiritual is based on the imagery of "the race that is set before us" in Hebrews 12:1–2. Its call-and-response structure allows for the improvisation and addition of stanzas related to an athletic metaphor that is as vivid today as it was centuries ago.

797 We Cannot Measure How You Heal

1 We can - not mea - sure how you heal or
 2 The pain that will not go a - way, the
 3 So some have come who need your help and

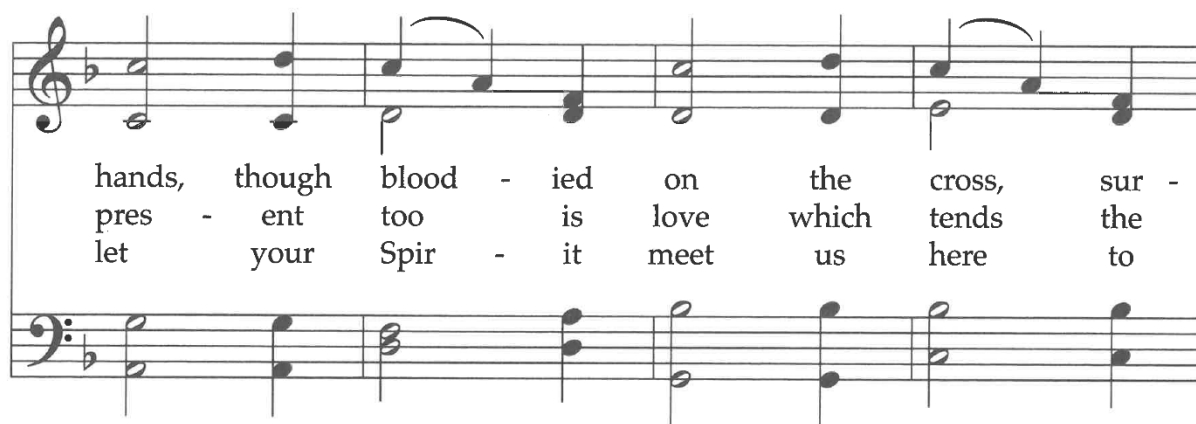
an - swer ev - ery suf - ferer's prayer, yet
 guilt that ev - clings from things long past, the
 some have come to make a - mends, as

we be - lieve your grace re - sponds where
 fear of what the fu - ture holds, are
 hands which shaped and saved the world are

faith and doubt u - nite to care. Your
 pres - ent as if meant to last. But
 pres - ent in the touch of friends. Lord,

This 20th-century text from the Iona Community grapples with the realities of illness and pain, not only as they afflict the body but even more as they lay waste to mind and soul. The traditional folk melody helps to convey the sort of communal experience assumed in the last stanza.

LAMENT AND LONGING FOR HEALING



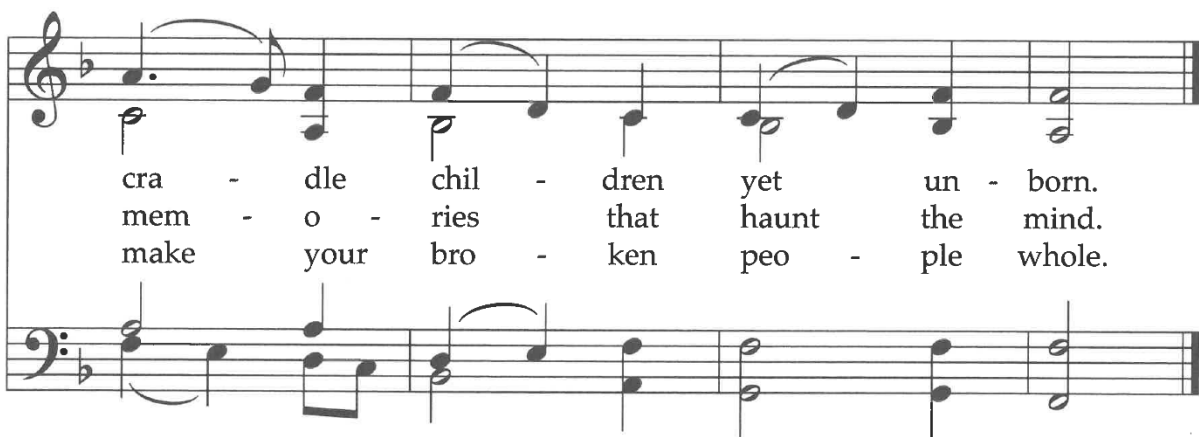
hands, though blood - ied on the cross, sur -
 pres - ent too is love which tends the
 let your Spir - it meet us here to



vive to hold and heal and warn, to
 hurt we nev - er hoped to find, the
 mend the bod - y, mind, and soul, to



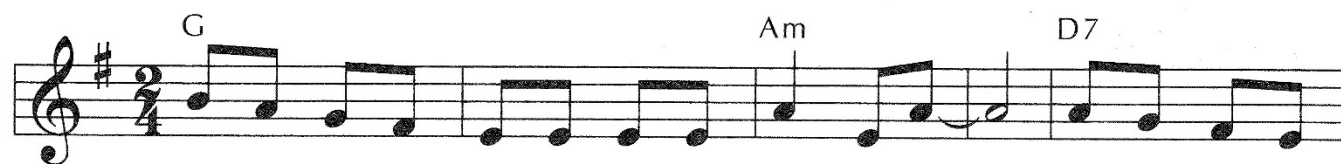
car - ry all through death to life and
 pri - vate ag - o - nies in - side, the
 dis - en - tan - gle peace from pain, and



cra - dle chil - dren yet un - born.
 mem - o - ries that haunt the mind.
 make your bro - ken peo - ple whole.

May the God of Hope Go with Us 765

Song of Hope / Canto de esperanza



May the God of hope go with us ev - ery day, fill - ing all our
¡Dios de la es - pe - ran - za, da - nos go - zo y paz! Al mun - do en



lives with love and joy and peace. May the God of jus - tice speed us
cri - sis, ha - bla tu ver - dad. Dios de la jus - ti - cia, mán - da -



on our way, bring - ing light and hope to ev - ery land and race.
nos tu luz, luz y es - pe - ran - za en la os - cu - ri - dad.



Pray - ing, let us work for peace; sing - ing, share our joy with all;
O - re - mos por la paz, can - te - mos de tu a - mor.



work - ing for a world that's new, faith - ful when we hear Christ's call.
Lu - che - mos por la paz, fie - les a ti, Se - ñor.

This Argentine folk melody sets Spanish and English words, both created by a PC(USA) missionary with much Latin American experience. The two versions complement each other: the Spanish text offering a prayer to God, and the English one providing inspiration for the singers.