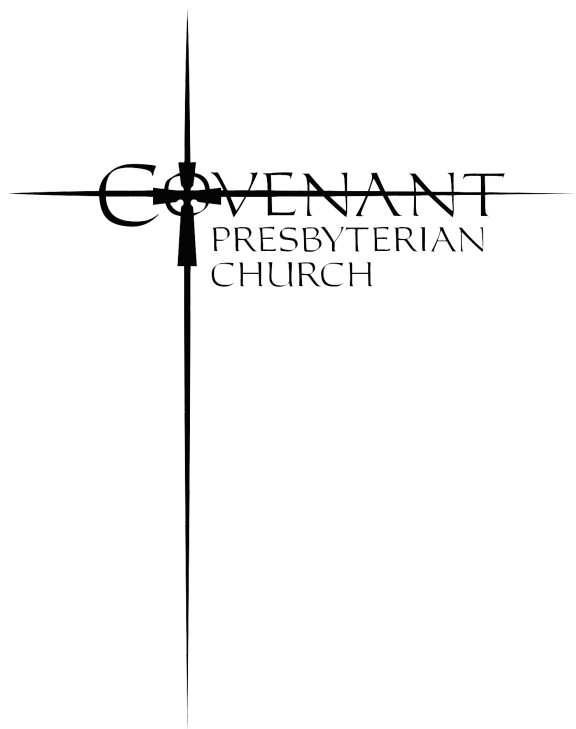




February
2016

Liturgy Lessons, Feb 28 – 3rd Sunday Lent

CTW: John 14:6, Revelation 1:17-18, and Psalm 30:2-4

Hymn of Adoration: “All Praise to God, Who Reigns Above” (#4)

Confession of Sin: Jeremiah 17:9-10 and KYRIE

Assurance of Pardon: Romans 5:6-11

Songs of Response: “Give Thanks,” “My Heart is Filled with Thankfulness”

Catechism/Congregational Prayers

Tithes & Offerings and Doxology: #733

Sermon: Tom Greene

The Lord’s Supper: “Bless the Lord, my Soul” and “Come, Thou Fount of Every Blessing” (#457)

Closing Hymn: “Lead on, O King Eternal” (#580)

Benediction

“And do not get drunk with wine, for that is debauchery, but be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart, giving thanks always and for everything to God the Father in the name of our Lord Jesus Christ, submitting to one another out of reverence for Christ.”

Ephesians 5:18-21

Our weekly worship should be intoxicating. Through the power of the Holy Spirit, we trade the “buzz” and “thrill” of worldly pleasures for the joy of Christ. Gathered together as praise-aholics, we indulge in gluttonous gratitude for who He is and all He has done. In this manner our liturgies are rightly Christo-centric, God-focused, with a verticality that is biblical. But part of our liturgy is a fulfillment of this mandate in Ephesians, “addressing one another” in our hymns and songs. There is a horizontal dimension to our worship that serves to encourage, uplift, and unite. When I read this beautiful exhortation in Ephesians, I have several questions. How do singing and submission interrelate? Could one aid the other? Are singing and music a means of grace that unify? Jonathan Edwards said, “When I would form an idea of a society in the highest degree happy, I think of them...sweetly singing to each other.” Pastor Eric has been studying, meditating, and preaching on the Trinity, and at the recent joint officers’ meeting we held a discussion about how the reality of a Triune God informs who we are and all that we do, especially as a church. I have often thought that one of the best ways to describe the Trinity is to just play a musical triad, a three-note chord. Jeremy Begbie, a scholar who speaks and writes frequently on art, music, and theology, puts it much more eloquently:

“What could be more apt to speak of the Trinity as a three-note-resonance of life, mutually indwelling, without mutual exclusion and yet without merger, each occupying the same ‘space’, yet recognizably and irreducibly distinct, mutually enhancing and establishing each other?”

What a beautiful, mystical depiction of the Triune God! Described this way, the trinity is not a problem to be solved, but rather a reality to be enjoyed. So, in order that we may more enthusiastically enjoy the Lord, we sing not only to Him, but also to each other. We listen to each other, and learn of God together. We are subject to each other in our celebrations of the Father, Son, and Spirit; therefore, we strive to sing in tune with each other, in both unison and harmony. And, as we sing, we experience the carbonated presence of the Holy Spirit! May our

songs and hymns bring us more fully into the life of the triune God, and may his spirit encourage us, through our singing, to submit to one another out of reverence for Christ. Drink deeply of him, O people of God! Pop the cork and Praise the Lord!

“All Praise to God, Who Reigns Above”

Tune: *Mit Freuden Zart* (Bohemian Songbook, 1666) Text: Johann Schütz (1675), tr. Frances Cox(1864)

It is frequently noted that the Germans just know how to make stuff that works! Well, here we have a stout melody that is genuinely well engineered for the voice. Were this tune matched with another text, perhaps one that speaks of “Frankfurters und Fussball,” I could imagine beer steins raised and swinging in rhythm during the singing. This tune somehow manages to have the lightness and lilt of triple meter without losing the weight and pomp of a regal anthem. As it marches along, we declare attributes of God’s loving care for His people. The Ephesians exhortation is exemplified in this hymn. There are many sections in which we call to each other with shouts like “O thank Him, thank our God with me” functioning as an overt invitation to the dance. The sixth verse especially discourages wallflowers in worship. “Then come before his presence now and banish fear and sadness. To your redeemer pay your vow, and sing with joy and gladness.” On Sunday morning we will be dividing these verses up between men and women, musicians and congregation. In good Presbyterian manner, this serves a threefold purpose. First, stopping to listen to each other declare the truth in song can embolden our worship and encourage our hearts. Second, there are six verses, which as the Germans say is “das ist sehr viel”(quite a lot), and splitting them up among us is less exhausting. The last reason is to bring variety and freshness into our worship. God is virtuosic and delightfully varied in his creation. He made the peacock, the piranha, and the platypus. How can we not color outside the lines a bit?

Link to sheet music: <http://www.hymnary.org/hymn/TH1990/4>

Link to suggested recording: <https://www.youtube.com/watch?v=IL0flgaVZfY>

Link to Bach’s setting: <https://www.youtube.com/watch?v=Ow-QQ8yh3a4>

“Lead on, O King Eternal”

Tune: *Lancashire*, Henry Smart (1836)
(1888)

Text: Ernest Shurtleff

Ernest Shurtleff wrote these words as a parting hymn for his fellow classmates. They were used during a commencement ceremony at Andover Theological Seminary. The tune was written by Henry Smart for a missions’ festival in England in commemoration of the three-hundredth anniversary of the reformation. It had to be learned quickly, and so was written with young people in mind. It is an easy melody to pick up. Words filled with battle imagery and a melody with arching vitality combine to make this hymn especially triumphant. True to its makers, this hymn is both earnest and smart. As I sing it, the image that comes to mind is that of the battle at Jericho, and I encourage you to sing in a manner that shakes the rock walls to the earth. The

final verse declares “thy cross is lifted o’er us, we journey in its light.” May Christ truly be lifted up in all aspects of our liturgy, and may we all be drawn into lockstep as we look to Him. Isaiah 42:13 says, “The Lord goes out like a mighty man, like a man of war he stirs up his zeal; he cries out, he shouts aloud, he shows himself mighty against his foes.” May the Lord stir up zeal in the hearts of His people and arouse us from our suburbanite slumber. With a full-throated roar let us unite in proclaiming Jesus as Savior and Lord. He has conquered death, and we have nothing to fear. John Donne reminds us the ultimate hope:

“One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die!”

Link to sheet music: <http://www.hymnary.org/media/fetch/96244>

Link to recording(piano accompaniment only): <https://www.youtube.com/watch?v=K1u5th8aI08>

Liturgy Lessons, Feb 21 – 2nd Sunday Lent

CTW: Colossians 1:15-20 & Revelation 5:12

Hymn: "Blessing and Honor and Glory and Power" (#300)

Confession of Sin: Mark 7:6-9 & Luke 14:11 and KYRIE

Assurance of Pardon: Ezekiel 36:25-28

Hymn: "Jesus, Master whose I Am" and "I Surrender All"

Catechism/Congregational Prayers

Tithes & Offerings and Doxology: #731

Sermon: Eric Irwin (Colossians 1:15-20)

The Lord's Supper: "The Lamb has Overcome" and "At the Lamb's high Feast we Sing" (#420)

Closing Hymn: "I Know that My Redeemer Lives" (#281)

Benediction

The first question the Westminster Shorter Catechism asks, "What is the chief end of man?" The answer: "Man's chief end is to glorify God, and to enjoy Him forever." In our contemporary culture of celebrity, consumerism, and the cult of self, we can so easily invert this so that it reads, "The chief end of man is to glorify man, and to enjoy himself forever." Our culture's doxology is better expressed by singing "My way" instead of "Have thine own Way." Indeed, if we were truly honest with ourselves, sometimes we would belt out "Mine be the glory" and not "Thine be the glory." There is a great radio interview with Johnny Carson that a friend once sent me. Halfway through the broadcast, the radio host asks Carson what drove him to be the king of late night for all those years. You can hear him lean into the microphone and say, "Love me, love me, love me!" As an artist I can relate to this dark yearning for the false love of celebrity, to feel validated by plaudits, popularity, and praise of others. T. S. Eliot said, "Most of the trouble in the world is caused by people wanting to be important," yet the Bible reminds us that "Pride goes before destruction" (Proverbs 16:18a). There is great truth in the old joke that it only takes one tenor to screw in a light bulb, because he just holds it and the world revolves around him. For me, one of the great gifts of our weekly worship is that it pushes back against this poisonous pursuit of people-pleasing, this narcissistic navel-gazing! What a joy to make music that trades the weak cry of "Look at me" for the strong declaration "Look at Him"! I feel regularly delivered from this black hole of introspection through the act of declaring God's praises in the company of his people. This is one of the purposes of Lent, to turn away from pleasing ourselves and bring our affections back to Christ, to choose Him above all. This psalm-like turn from self to Savior is embodied in the act of singing. Each of the songs in this week's liturgy urge us to focus heart, mind, and voice on the worship of God. It's a battle to do so; may the Lord grant us strength to fight it.

"Blessing and Honor and Glory and Power"

Tune: *O Quanta Qualia* (adapted from French plainchant, 1808)
(1866)

Text: Horatius Bonar

This active, defiant, and percussive tune reminds me of Queen's classic hit "We will Rock You." Just take a moment and remember the "Boom, boom, clap! Boom, boom clap!" beat that begins that fight song. Now, imagine this melody being sung over the top of that, and you have a

beginnings of a strong revolutionary anthem in which we put Christ on the throne. It's a fitting melody for such a stout text from the delightfully-named Scottish churchman and poet Horatius Bonar, and it is a great musical embodiment of the scriptural song we quote in our call to worship. "Worthy is the Lamb, who was slain, to receive power and wealth and wisdom and strength and honor and glory and praise!" (Rev. 5:12). The last verse declares, "Sing we the song of the Lamb that was slain, Dying in weakness, but rising to reign." We can take a cue from Queen in this song to our King, and mock Satan with these truths, saying of the triumphant Christ, "He will, he will ROCK YOU!"

Link to lyrics and "ill-tempered" piano accompaniment: http://www.opc.org/hymn.html?hymn_id=83

"I surrender All"

Tune: *Surrender*, Winfield S. Weeden (1896)
(1896)

Text: Judson W. Van DeVenter

Judson Van DeVenter committed his youth to the study of art and music. Self-taught in over thirteen instruments, he sang, composed, and made his living as a painter, art teacher, and administrator. He was heavily involved as a layman in his Methodist Episcopal Church in Michigan. In his late 30's he found himself torn between his successful art career and his desire to be an evangelist. Finally, at age forty-one, after five years of wrestling, he surrendered to the call to full-time evangelism. That is when he penned the words to this song, which appears in virtually every English hymnal. It has great crossover appeal, probably due to the accessibility and winsomeness of such a fitting melody. The shape of the musical refrain looks like submission. It starts high and descends low on each reiteration of "I surrender all," and the largest desperate leap in the voice is on the words for "my blessed Savior." The melody was written by Winfield Weeden, who loved the hymn so much that he had the words carved on his tombstone. Judson Van DeVenter heard God's call to throw down the paint brush and pick up the Bible. Change takes guts, especially a vocational shift when decades of momentum have been established in one area. Like Mr. VanDeVenter in modern times, Saul on the road to Damascus, and Moses in the ancient world, when God calls us to turn and face the lit bush, may we have the courage to "throw down the rod," submit to Him, and trust Him completely. May the Holy Spirit use this song of submission to loosen our grip on that to which we are clinging. Link to sheet music: <http://www.hymnary.org/page/fetch/WAR2003/524/high>
Link to Vineyard recording: <https://www.youtube.com/watch?v=7x2IpLSfq8>

"At the Lamb's high Feast we Sing"

Tune: *St. George's*, George Elvey (1859)
Campbell (1849)

Text: Latin Hymn (6th cent.), tr. By Robert

The church has a long tradition of pairing new texts with old melodies, or crafting new melodies for old texts. Our beloved Luke Morton is a great example of the latter (we are doing two of his re-invigorated settings this week), and this hymn setting is a good example of the

former. It is the tune we normally associate with “Come, ye thankful people come.” This practice of messing with melodic memory must be pursued with caution. Imagine singing this hymn text to “Hark the Herald Angels Sing” (try it, it fits!), or, for a sillier exercise, try “Amazing Grace” to the theme from *Gilligan’s Island*. Feels a bit like wearing a swimsuit to church. Questions of familiarity and fittingness must be asked. Recent neurological studies have proven that music sits in a deeper part of the brain than words. In fact, language is an outgrowth of the fundamental hardwiring for melody, rhythm, form, basically all the elements of music. This explains why my grandmother could sing the alto part to every hymn she ever learned after fifteen years of advanced dementia. She could not clothe nor feed herself, but she could harmonize and sing with amazing accuracy. This particular arranged marriage of text and tune seems to be a good fit. There is a distant memory of a call to thankfulness as we celebrate “Christ the victim, Christ the priest.” It is also a wonderful musical meditation on the great Christological text for the sermon, Colossians 1:15-20. But honestly, programming this hymn is my way of lining up with the sermon, to placate the pastor, so I won’t have to endure any more public ridicule. “Love me, love me, love me!” Purely selfish motives.

Link to sheet music: <http://www.hymnary.org/page/fetch/TH1990/439/high>

Link to piano accompaniment: <https://www.youtube.com/watch?v=1KIV5xp4C0w>

Liturgy Lessons, Feb 14 – 1st Sunday Lent

CTW: John 10:24-30 & Psalm 100:1-4(Responsively)

Hymn: All People that on earth do dwell(#1)

Confession of Sin: Romans 7:21-25a and Assurance of Pardon: Romans 8:1-4

Hymn of Assurance: And Can It Be?(#455)

Catechism/Congregational Prayers

Tithes & Offerings and Doxology: #733

Sermon: Eric Irwin

The Lord's Supper: What Wondrous Love is This?(#261); Here is Love

Hymn of Thanksgiving: To God be the Glory(#55)

Benediction

2 Chronicles 20 contains one of the most remarkable examples of singing in the bible. Akin to the battle of Jericho, it tells the story of Judah and Jerusalem under siege. After a prophetic word to "be still, stand firm, and you will see the salvation of the Lord", we read this account of King Jehoshaphat and his army in verses 21-22:

*And when he had taken counsel with the people, he appointed those who were to sing to the LORD and praise him in holy attire, as they went before the army, and say,
"Give thanks to the LORD, for his steadfast love endures forever."*

And when they began to sing and praise, the LORD set an ambush against the men of Ammon, Moab, and Mount Seir, who had come against Judah, so that they were routed.

Sonic warfare. God's singing people at the head of the army declaring His truth in full-throated praise. This was the front line strategy: Radically-released resonance of the redeemed. And, it struck fear into the heart of the enemy. The three hymns in this week's liturgy lessons are, in a way, battle cries. As we enter the season of Lent, we declare our intent to commit to a renewed repentance, a heavenly "huzzah" against the enemy's sin strategy in our lives. During these 40 days, as we wait for the 'already and not yet' of Easter, we have reason each Sunday to celebrate Christ's victory. "Let all who take refuge in you rejoice; let them ever sing for joy!" (Psalm 5:11) Hallelujah! Huzzah!

All People that on earth do dwell

Tune: *Old Hundredth* (Genevan Psalter, attr. Louis Bourgeois, 1551)

Text: William Kethe (ca. 1550)

Known affectionately by every organist as "*Old Hundredth*", after Psalm 100 which the text paraphrases, this hymn needs no introduction. Indeed, it is #1 in many hymnals and the most well-known setting for the doxology. This is perhaps one of the few songs that all Christians in the modern world could sing in lock-step at the front of God's army. It is the most famous tune from the Genevan psalter, written by a man who was John Calvin's musical collaborator for years, Louis Bourgeois. His last name is fitting for this tune. Bourgeois comes from the French word *burgeois*, or townsman, and is defined in contemporary dictionaries as "a middle-class person". There is nothing remarkable about the melody. It is accessible and quite common in feel, and to the musically adventurous this plodding tune could border on boring. And yet, it is our battle cry. Seems appropriate that such a humble tune would be the lasting vehicle of praise

for God's people for almost 5 centuries, maybe more. Some historians believe the first half of this melody existed in folk song or plainsong for centuries. The text we use in our hymnal is an exact transcription of the original from 460 years ago, and is the only one of William Kethe's Psalm paraphrases still in use today.

Link to sheet music: <http://www.hymnary.org/media/fetch/136133>

And can it be?

Tune: Thomas Campbell(*The Bouquet*, 1825)
Wesley(1738)

Text: Charles

This hymn was written by Charles Wesley to celebrate his conversion. It was originally published in his brother John's *Psalms and Hymns* with six stanzas, five of which appear in our Trinity hymnal. The focus on Christ's perfect example of sacrificial love makes this a wonderful declaration for a Valentine's day Sunday service. The fourth verse is a poetic personalization of the story of Paul and Silas from Acts 12, where once again God used singing as channel of His spirit to bring victory and freedom. This triumphant, surging shout of God's Love is mirrored in the melody. It seems like a tune befitting some sort of Christian "Rocky Balboa". It won't stay down for long, and once it settles low, it ascends again. After several rising arpeggios to end each verse, the refrain soars even higher, reserving the highest notes for "Thou, my God". The music comes from a collection by Thomas Campbell entitled *The Bouquet*, where every tune was given a horticultural title. This one is SAGINA, which is the genus of a family of flowers(baby's breath and carnation). Perhaps as you sing this melody, you can picture the blossoming of the soul as it is lifted from being "fast-bound in sin and nature's night" into the "quick'ning ray" of God's love. Because of the length and range, this tune is not the easiest to sing, and contains some difficult leaps. I advise you teach the refrain to your children first, and encourage them to listen along to the verses, joining in with the wonderstruck soul that declares: "Amazing Love! How can it be that Thou, my God, should die for me?"

Link to sheet music: <http://www.hymnary.org/media/fetch/103440>

Link to BBC hymn sing recording: <https://www.youtube.com/watch?v=sQeIGbKqiW8>

To God be the glory

Tune: William Doane(*Songs of Devotion*, 1870)

Text: Fanny J. Crosby(1875)

In the Olympics of hymnody, if Watts and Wesley were frontrunners for the gold, then Fanny Crosby would be a lock for the bronze. She makes the Mt. Rushmore of hymn writers on sheer volume alone(over 8,000 gospel songs and hymns), and is represented by the largest number of hymns of any writer in the twentieth century. At the age of three she was diagnosed with an inoperable and progressive condition leaving her blind. Later in life she remarked: "It seemed intended by the blessed providence of God that I should be blind all my life, and I thank him for the dispensation. If perfect earthly sight were offered me tomorrow I would NOT accept it. I might not have sung hymns to the praise of God if I had been distracted by the beautiful and interesting things about me". Her resolute love for the incomparable beauty of Christ permeates all her hymn texts. But there is something unique about this one. Rather than focus on the human experience of God, this hymn's spotlight is clearly on God's perfect glory and character

displayed through His works. The only time the text shifts back to the Christian's perspective is at the end of verse three, and is a sentiment that is profound when considering Crosby's lifelong blindness: "but purer and higher, and greater will be our wonder, our transport, when Jesus we see." This melody is exuberant, and contains one of the most memorable echoing refrains in all of hymnody. With dotted rhythms and a trumpet-like fanfare, this was my childhood superhero theme song for Jesus. Each vocal line lifts the believer "Up, up, and away" from the self into the true hall of justice, where every soul can "come to the Father through Jesus the Son, and give Him the glory, great things He has done".

Link to sheet music: <http://www.hymnary.org/media/fetch/96180>

Link to BBC hymn sing recording: <https://www.youtube.com/watch?v=-15v9iworAU>

Liturgy Lessons – Feb. 7th

CTW: Psalm 8:1,3-4 & Romans 11:33-12:1

Hymn: O God, beyond all praising(#660)

Confession of Sin: Titus 2:11-14 Assurance of Pardon: Titus 3:4-7

Hymn: O the deep, deep love of Jesus(#535)

Catechism/Congregational Prayers

Offertory and Doxology: #731

Sermon:

Meditation:

Supper: *When I survey*(#252); Wonderful, Merciful Savior

Closing Hymn: Guide Me, O Thou Great Jehovah(#598)

O God, beyond all praising(#660)

Text: Michael Perry(1982)

Tune: Gustav Holst(1918), from *The Planets*

Jupiter was the king of the gods in ancient roman religion. The equivalent of the Greek Zeus, Jupiter was the chief deity in the Roman Empire until Christianity rose to prominence in the 4th century. Jupiter is also the name of the 4th movement of a symphonic suite titled “The Planets”, the most well-known work by 20th century English composer Gustav Holst. As the title would suggest, it is a seven-movement orchestral suite where each section corresponds to one of the planets(earth is not included). Holst depicts the character of each planet through orchestral color, and attempts to evoke the human emotions and psyche in response to each planet. The movement devoted to the largest planet is entitled “Jupiter, the bringer of jollity”. Bookended by music of effervescent cheerfulness is the Jupiter theme, and it is a melody that you go home humming. The suite as a whole has been incredibly popular and enduring, but it is Jupiter that has received the most attention. True to the planet’s gargantuan dimensions, Holst’s Jupiter theme has drawn many into its orbit, transcending the concert hall and being quoted by everyone from Frank Zappa to Led Zepellin. The melody has been heard on an episode of the Simpsons and even topped the Chinese pop-charts in 2004. And, it has found its way into the Orthodox Presbyterian Hymnal, paired with a text by English hymn writer Michael Perry. The title is fitting: “O God, beyond all praising”.

Two things are worth contemplating here. First, we are singing music that was an attempt to capture incomprehensible grandeur and awe. Jupiter could hold within itself more than 1,300 earths, and is 2.5 times the sum mass of all the other planets in our solar system, which God sang into existence on the 4th day of creation(Gen. 1:16). I hesitate to use the word “awesome”, because of how often it is carelessly tossed about to describe everything from a cheeseburger to a touchdown catch. But when considering the sheer immensity of Jupiter, and the fact that God created it, calls it by name, along with all the other millions of stars and planets(Isaiah 40:26), we can accurately say “that’s like, totally awesome!”

The second thing I’d like to highlight is the role that the text plays in orienting our affections towards true north. Music is a powerful tool, and a tune such as this, by itself, can arouse great emotion. But, as Bob Kauflin states in his book *Worship Matters*, “music is a carrier of God’s truth, not the truth itself. Jesus said the truth, not emotional highs, will set us free.” This hymn text orients our affections towards Christ, THE Truth, by whom all things were made(John 1:3). This frees our hearts and minds from the idolatry and hopelessness of worshipping created things rather than the Creator. May our doctrine and devotion rightly be pulled into the

overwhelming gravity of Christ's saving love, and may we, His people, declare with one voice "O God, we worship you today; we marvel at your beauty, and glory in your ways, and make a joyful duty our sacrifice of praise".

Link to sheet music: <http://www.hymnary.org/hymn/TH1990/660>

Link to recording of "Jupiter" mvt. From "The Planets" (listen for the theme at about the 2'50" mark): <https://www.youtube.com/watch?v=Nz0b4STz1lo>

O the deep, deep love of Jesus(#535)

Text: Samuel Trevor Francis(1834-1929) Tune: Thomas J. Williams(1869-1944)

This is one of those perfect marriages of text and tune. The devotional hymn text fits this welsh melody like hand to glove. The flowing triplets feel like fomenting waves throughout, and bring a visceral awareness of God's love "flowing like a mighty ocean". The swelling and receding notes of the melody alongside the dark minor mode help us contemplate the ocean depth of Jesus' love, "vast, unmeasured, boundless, free". It is a strong, masculine melody with friendly intervals(no big leaps) for the voice. A perfect example of the Welsh folk tradition, it rivals the Irish in melodic richness. There is an unproven legend about the origin of this text which suggests it was penned by a young soul that had been delivered from attempting suicide. Whatever Samuel Francis was enduring when he wrote this, one thing is clear. He was engulfed in the love of Christ, and his text is full of this immersive imagery. "Underneath me, all around me is the current of Thy love". Lifted out of the waves of pitiful sorrow into the ocean of Christ's love, Samuel Francis was testifying to the truth that Paul wrote so long ago: "How wide and long and high and deep is the love of Christ" (Eph. 3:18). Easily one of my all-time top 10, this vivid hymn helps us all visualize the immensity of Christ's love: overwhelming and free, submerging us in the depths of his tender heart.

Sheet music: <http://www.hymnary.org/media/fetch/97624>

When I survey the wondrous cross(#252)

Text: Isaac Watts(1707) Tune: Lowell Mason(1824)

We all know this one. It is considered the crowning achievement of Isaac Watts, the "father of English hymnody". I could write extensively and enthusiastically about him AND hymn, but will refrain. The reason I've put a brief blurb here is simple. I think this is the perfect hymn to teach children. The tune was written by Lowell Mason("Joy to the World", "Nearer my God, to thee"), who many consider to be the founding father of American public music education(more on him in later liturgy lessons). It is an all-time accessible tune befitting a man who devoted much of his life to equipping young minds with musical literacy. His tune consists of only 5 notes, and was based on a Gregorian chant. It is brilliant in its simplicity. Below is a link to the sheet music. As we approach the beginning of Lent next week, I can think of no better hymn to steer our thoughts and stir our hearts than this one. I encourage you to take a verse each week and teach it to your children, or sing it in private devotion. We will be using it later in March as we approach Good Friday.

Sheet Music: <http://www.hymnary.org/media/fetch/96097>

If you wish to see the sheet music for all the hymns prior to Sunday, they can be printed out from an online link on hymnary.org. For access to the entire trinity hymnal online, please refer to the link below. You can search by title or hymn number:

<http://www.hymnary.org/hymnal/TH1990>