

What Wondrous Love Is This 215

Dm C Dm C Dm Am

1 What won - drous love is this, O my soul, O my
 2 When I was sink - ing down, sink - ing down, sink - ing
 3 To God and to the Lamb, I will sing, I will
 4 And when from death I'm free, I'll sing on, I'll sing

Dm C Dm C

soul, what won - drous love is this, O my soul! What
 down, when I was sink - ing down, sink - ing down, when
 sing, to God and to the Lamb, I will sing; to
 on; and when from death I'm free, I'll sing on; and

Dm Am B^b Gm Am Em

won - drous love is this that caused the Lord of
 I was sink - ing down be - neath God's righ - teous
 God and to the Lamb who is the great I
 when from death I'm free, I'll sing and joy - ful

G Dm C Am C Dm Am

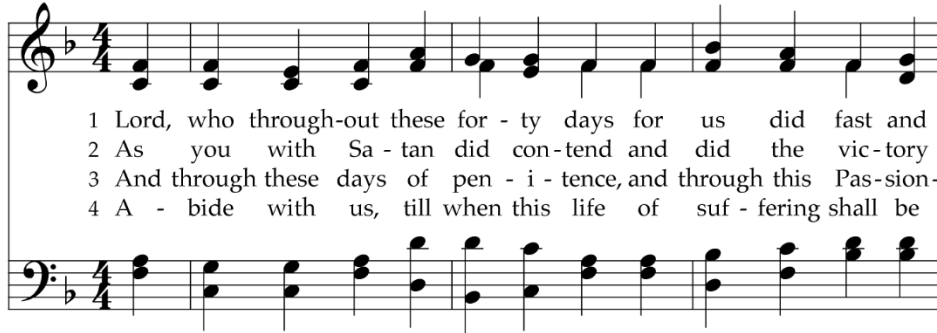
bliss to bear the dread - ful curse for my soul, for my
 frown, Christ laid a - side his crown for my soul, for my
 AM, while mil - lions join the theme, I will sing, I will
 be, and through e - ter - ni - ty, I'll sing on, I'll sing

Em Am C Dm Am C Dm

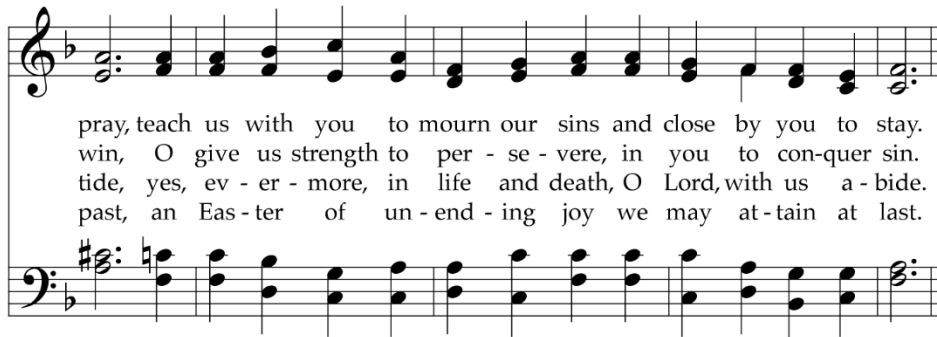
soul, to bear the dread - ful curse for my soul!
 soul, Christ laid a - side his crown for my soul!
 sing; while mil - lions join the theme, I will sing!
 on; and through e - ter - ni - ty I'll sing on.

With its ballad-like repetitions before and after each stanza's central narrative lines, this meditative text needs performance in order to be effective. Its haunting melody proves the means of convincing us that the only adequate response to "wondrous love" is to "sing on."

Lord, Who throughout These 166 Forty Days



1 Lord, who through-out these for - ty days for us did fast and
 2 As you with Sa - tan did con - tend and did the vic - tory
 3 And through these days of pen - i - tence, and through this Pas - sion -
 4 A - bide with us, till when this life of suf - fering shall be



pray, teach us with you to mourn our sins and close by you to stay.
 win, O give us strength to per - se - vere, in you to con - quer sin.
 tide, yes, ev - er - more, in life and death, O Lord, with us a - bide.
 past, an Eas - ter of un - end - ing joy we may at - tain at last.

Like many of this author's hymns, this text was written primarily for children but works equally well in reminding adults how Lent connects us with Christ's temptation in the wilderness and prepares us for Easter. The 16th-century English psalm tune provides sturdy support.

When We Are Tested 783

Capo 2: (Dm) (Am) (Dm) (Am)

Em Bm Em Bm

1 When we are test - ed and wres - tle a - lone,
 2 When in the des - ert we cry for re - lief,
 3 When we are tempt - ed to bar - ter our souls,
 4 When we have strug - gled and searched through the night,

(Em) (B7) (Em) (Dsus) (D)
 F#m C#7 F#m Esus E

fam - ished for bread when the world of - fers stone,
 plead - ing for paths marked by cer - tain be - lief,
 trad - ing the truth for the power to con - trol,
 sort - ing and sift - ing the wrong from the right,

(G) (D) (Em7) (F)
 A E F#m7 G

nour - ish us, God, by your word and your way,
 lift us to love you be - yond sign and test,
 teach us to wor - ship and praise on - ly you,
 Sav - ior, sur - round us with cir - cles of care,

(Am6) (C) (Dm) (Am) (E)
 Bm6 D Em Bm F#

food that sus - tains us by night and by day.
 trust - ing your pres - ence, our on - ly true rest.
 seek - ing your will in the work that we do.
 an - gels of heal - ing, of hope, and of prayer.

Although the Temptation of Christ is mentioned in all three synoptic gospels (Matthew 4:1–11/Mark 1:12–13/Luke 4:1–13), this hymn is based on the Lukan version. It is notable that each stanza begins “when,” not “if”; temptation is not an optional feature of the spiritual life.

698 Take, O Take Me as I Am

The musical score is written for voice and piano. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with a whole note chord (F major) and then moves to a half note (F), followed by a quarter note (G) and a quarter note (A). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the vocal line with a half note (Bb), a quarter note (C), and a quarter note (D). The piano accompaniment continues with the same rhythmic pattern. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4.

Take, O take me as I am; sum-mon out what I shall
be; set your seal up-on my heart and live in me.

The brevity of this text and tune invite repeated singing, either as a sustained chain of sound or as a sung response in a series of prayers. It offers a more reflective approach to the same theme of self-dedication evident in older hymns such as "Just as I Am" (see no. 442).