



the attic guitar hymnal
volume 1

edited by eric w. rodgers

Preface

My Own Journey

So why hymns? I get this question a lot when I tell people about this project—sometimes in words and sometimes just in the form of a confused look.

Hymns are very important to me. I grew up attending a Missouri Synod Lutheran church. For years, Sunday after Sunday, I sat in the same pews (and stood, and knelt, and stood, and sat, and stood, seemingly *ad infinitum*). I don't know whether it was on account of my spectacular case of Attention Deficit Disorder, or the fact that we always went to early service, or the fact that we always arrived late and sat up at the front (let me tell you, that walk up the center aisle seems so much longer when the service has already been going for 10-15 minutes), but I didn't like the liturgy—page 5 or 15 out of *The Lutheran Hymnal* (also called TLH or "the red hymnal" in Lutheran circles) every week, with an occasional Matins thrown in there—and to me, the 4-part hymns led by organ were cut from the same boring bolt of cloth.

Then I went to college. After a semester of sleeping in on Sundays (it was, after all, marching season), I started attending a "nondenominational Bible church" and discovered the entire genre of "contemporary praise and worship music." At first it was all so new and exciting—a rock concert with PowerPoint slides for audience participation every week instead of a bunch of smelly, old books with tiny print and a boring, old organ. Who wouldn't prefer that?

After about six months of the same thing week after week, I wasn't quite so enamored of it. Hadn't I left traditional worship to avoid that kind of monotony? By that time, I had already taken a year of music theory and ear training, from which I had learned about some of the more technical musical concepts like voice leading, cadences, and how intricately beautiful those chorales in the hymnal actually are. Admittedly, this stemmed from a certain sense of guild pride and a lot of smugness as I learned to see what others could not in the notes on the page. Each page became a mental exercise for me—a chance for me to practice what I had been learning in class and a touchstone to the past in the present.

But even as the sophistication of the music gradually became more of a draw, the richness of the history of the Western liturgy also began to tug at me. At the beginning of the spring semester of my sophomore year, I started attending a Lutheran church again, choosing to attend their traditional (liturgical) service over their contemporary option. I started to appreciate and embrace what centuries of tradition had contributed to our lives as individuals and as a community of faith.

It was also at about that point in my life (Christmas of my sophomore year) that my parents bought me my first acoustic guitar—a beginner's steel-string Ibanez. It was nothing special or pretty to look at, but to me, it was beautiful! I cut my teeth on the contemporary praise music I had thought I was trying to get away from. It would be about a decade before I seriously turned to hymnody on guitar.

By then, I had graduated with my BA in Music, worked for a year at a Lutheran camp, and had completed an extensive amount of coursework toward an M-Div. from Concordia Seminary in St.

Louis. What has been learned cannot be unlearned, and for better or worse, the more I learned, the less comfortable I was with leading people in singing some of the songs I had learned over the years.

With so many of the current worship songs off the table (not because they are bad, *per se*, but for reasons of my own conscience), I took a cue from organizations like Indelible Grace and looked back to the worship practices of decades and centuries past. The music we sing in worship is more than just a confession of our faith; it is a formational activity. In other words, we sing not only to express our faith but also to bind ourselves to that faith—the same faith that has been handed down from generation to generation—and hymns are the poetic and musical professions and confessions of faith throughout those centuries.

But even apart from uniting us with our heritage, there's another advantage. Hymns have been vetted over several centuries, and the ones that are not worth remembering or repeating have, over time, been forgotten. Think about how many hymns that have been written over the last 2,000 years, and then think about how many of them are printed in hymnals these days. I don't have an exact figure, but my guess is that it's less than 1%. The other 99%+ have simply been forgotten, for whatever reason. It's not that all new worship songs are bad or wrong or theologically bankrupt; it's that time has not had the opportunity to sift through all the songs that are constantly being written.

It's been about three years since I started it all, and now, I believe that this collection of hymns is a decent start toward providing guitarists at any level of experience with music for the entire church year.

My Goals

Let me start by conceding a big point that many people make: hymns are tough. On the musical side, much of the notation in a hymnal is in chorale form with 3- or (more often) 4-part (SATB) harmonies, which, while beautiful, makes for some serious difficulties on guitar. Though some of these hymns are more difficult than others, they are all significantly easier than trying to follow every chord change in a hymnal.

1. **Playability:** The first thing I did was exclude many of the gratuitous chord changes. I have even considered some of my own chording to be unnecessary and have put them in parentheses. They add to the beauty of these arrangements, but they also add to the complexity. If you don't quite feel confident enough, you may continue playing through on the previous chord, and it will sound just fine. Though these arrangements vary widely in difficulty, each one of them is significantly easier than a hymnal.

2. **Singability:** The first problem with singability has to do with vocal range. With SATB harmonies, there are certain accepted ranges for each of the voices. If the Soprano melody line seems a bit high, it is often because lowering it would lower the Alto, Tenor, or Bass line outside of that accepted range. With only a melody to worry about, however, I am free to lower the pitch as I see fit. And with a capo, worship leaders are free to move them back up, should they see the need.

The second issue has to do with the difficulty of the melody. For this collection, I have chosen only tunes that are easy enough to sing without having to reference music notation. There is one major exception to this: "A Mighty Fortress Is Our God." For a Lutheran, however, this hymn with the original tune by Martin Luther is pretty much nonnegotiable.

3. Readability: Many of my gripes about hymnals have to do with the layout. All my life, I have had trouble tracking stanzas of a hymn from one line to the next, especially when I was unfamiliar with the tune and had to keep looking back up at the music. I'll start off singing stanza 3, and then at the line break, I somehow resume on stanza 2.

To prevent this, I have included two things for each hymn: 1. a treble clef melody line and 2. lyrics in lead-sheet form with chords on every line of every stanza. This layout makes the tune easier to learn (along with the chords) and the lyrics easier to read.

For those of you who read music, I chose to put the notation of the melody line in concert pitch so that it can be played on a piano with the accompanying guitar chords. For hymns with no chords above the melody, it is because the stanzas each have wildly alternate harmonies.

4. Theological Orthodoxy: I do not play hymns simply because they are old and traditional or because they sound nice. Singing is an important part of our worship and plays a formative role in the faith lives of the people of God. In short, we are shaped by the words we sing corporately, and with our songs, we confess the faith that is common to us. When we sing words that are blatantly false, we are not just being untrue to the faith. We are teaching others to believe those false doctrines.

But this also happens in sneakier ways. More often, we do not sing words that are blatantly false. Instead, we omit doctrines that are less palatable or more complex. When we ignore important doctrines week after week, we form a faith in others that is, at best, incomplete or, at worst, downright heretical.

I come at the task of theology with a great sense of humility and even some reluctance. Speaking with, to, for, and about God is never something to take lightly. Speaking falsely or omitting truth about Him is not something I am willing to do, even for the sake of the beauty of the art. In other words, correct theology trumps every other concern. I give my attention mostly to hymns because of the depth of human experience and richness of theology found within them.

Even so, many hymns are theologically really bad. The texts I could not alter or correct with an additional stanza I threw out.

Chord Notation

(or "If you read nothing else in this introduction, please, at least pay attention to this!")

Altered Chords: In some hymns, a chord is listed with an asterisk. Though this chord may be played normally, the asterisk indicates that I prefer an alternate fingering. In the key of A, for example (as in "When Morning Gilds the Skies"), D* is actually a D2/A (X04230), and E* is actually an Eadd11 (006450... basically, slide the D* up two frets, and let the low E-string ring out). And finally, Dm* is played X03230. Any of these may be played as a regular D, Dm, or E,

but I like the way it sounds with the alternate chord structure. If you want to know what I was thinking, look at the Chord Chart in the back of the hymnal.

The Little Degree Sign: This is a little technical for those who have not taken music theory, but there's not really anything special. The little degree sign (this little guy right here: °) is the symbol I used to shorten the notation of diminished (and diminished 7th) chords. It's handy, especially when changes are too close together to type out A#dim7.

Parentheses: As I said before, hymns are tough! In an effort to make them a little more accessible I have put some of the non-essential chords in parentheses. If playing each and every chord is a bit out of reach, just ignore the chords in parentheses.

Chord Chart: On the back pages, I have included a full chart of every chord in every key signature you will come across in this volume. If a hymn contains some of the more obscure chords, they might be listed at the end of that hymn's page, but not always. It's a sure bet, however, that you'll find them at the back of the hymnal.

Doxology: The final stanza of some hymns are marked with a triangle. This means that the stanza is a Doxology, praising all three persons of the Triune God. Some denominations remain seated while singing but stand out of reverence during doxological stanzas, so I thought it would be good just to mark them.

In Closing...

Some people who get their hands on these arrangements will like what they see, and some won't. And that's fine. I hope, however, that each person who looks at it will be able to use it to the glory of Christ and the edification of the people of God.

This book of hymns is really just my vision—my way to bring the beauty of older poetic confessions of the faith and accompanying melodies to more modern instrumentation. As such, I don't really see this as "my" work, strictly speaking. If you like it, use it. If other people like it, copy it, and give it to them—you have my permission. I only ask two things: first, that you leave intact the footer at the bottom of each page as well as the author of the text and composer of the tune just under the title and, second, that you not sell it as your own work.

I invite suggestions or any other kind of feedback—positive or negative, general or specific—at EWRHymns@gmail.com, and I pray that this collection of hymns would bless your worship as they have blessed me over the many months of adapting them!

Pax Christi,

Eric W. Rodgers
St. Louis, Missouri
2013

Jesus Came, the Heavens Adoring

Text: Godfrey Thring
Tune: "Sieh, Hier Bin Ich"

Am F G C C F G C
Jesus came, the heav'ns adoring, came with peace from realms on high;
G C (G) C D G B7 E
Jesus came to win redemption, lowly came on earth to die;
E Am E (Am) E Am E Esus E Am
Alleluia! Alleluia! Came in deep humility.

Am F G C C F G C
Jesus comes again in mercy when our hearts are worn with care;
G C (G) C D G B7 E
Jesus comes again in answer to an earnest heartfelt prayer
E Am E (Am) E Am E Esus E Am
Alleluia! Alleluia! Comes to save us from despair.

Am F G C C F G C
Jesus comes to hearts rejoicing, bringing news of sins forgiv'n;
G C (G) C D G B7 E
Jesus comes with words of gladness, leading souls redeemed to heav'n.
E Am E (Am) E Am E Esus E Am
Alleluia! Alleluia! Hope to all the world is giv'n.

Am F G C C F G C
Jesus comes in joy and sorrow, shares alike our hopes and fears;
G C (G) C D G B7 E
Jesus comes, whate'er befalls us, cheers our hearts and dries our tears;
E Am E (Am) E Am E Esus E Am
Alleluia! Alleluia! Comforts us in failing years.

The King Shall Come When Morning Dawns

Text: John Brownlie

Tune: "Consolation"



Em D C B G D C D Em
 The King shall come when morning dawns and light triumphant breaks,
 G D C D Em
 When beauty gilds the eastern hills and life to joy awakes.

Em D C B
 Not as of old a little child, to bear and fight and die,
 G D C D Em
 But crowned with glory like the sun that lights the morning sky.

Em D C B
 Oh, brighter than the rising morn when Christ, victorious, rose
 G D C D Em
 And left the lonesome place of death despite the rage of foes.

Em D C B
 Oh, brighter than that glorious morn shall dawn upon our race
 G D C D Em
 The day when Christ in splendor comes and we shall see His face.

Em D C B
 The King shall come when morning dawns and light and beauty brings.
 G D C D Em
 Hail, Christ the Lord! Your people pray: Come quickly King of kings!

The King Shall Come When Morning Dawns

Text: John Brownlie

Tune: "Consolation"



Capo 7

Am G F E C G F G Am
 The King shall come when morning dawns and light triumphant breaks,
 C G F G Am
 When beauty gilds the eastern hills and life to joy awakes.

Am G F E
 Not as of old a little child, to bear and fight and die,
 C G F G Am
 But crowned with glory like the sun that lights the morning sky.

Am G F E
 Oh, brighter than the rising morn when Christ, victorious, rose
 C G F G Am
 And left the lonesome place of death despite the rage of foes.

Am G F E
 Oh, brighter than that glorious morn shall dawn upon our race
 C G F G Am
 The day when Christ in splendor comes and we shall see His face.

Am G F E
 The King shall come when morning dawns and light and beauty brings.
 C G F G Am
 Hail, Christ the Lord! Your people pray: Come quickly King of kings!

Of the Father's Love Begotten

Text: Aurelius Prudentius Clemens (Stzs. 1-4 tr. John Mason Neale; Stz. 5 tr. Henry W. Baker)

Tune: "Divinum Mysterium" 13th Cent.

♩ = 155-160

D D/F# G A
 Of the Father's love begotten ere the worlds began to be,
 G A (F#m) Bm Em A D
 He is Alpha and Omega, He the source, the ending He,
 D D/F#-G A Bm E(m) A
 Of the things that are, that have been, and that future years shall see
 D (Bm7) (Gmaj7) A-D
 Evermore and evermore.

D D/F# G A
 Oh, that birth forever blessed, when the virgin, full of grace,
 G A (F#m) Bm Em A D
 By the Holy Ghost conceiving, bore the Savior of our race,
 D D/F#-G A Bm E(m) A
 And the babe, the world's Redeemer, first revealed His sacred face
 D (Bm7) (Gmaj7) A-D
 Evermore and evermore.

D D/F# G A
 This is He whom seers in old time chanted of with one accord,
 G A (F#m) Bm Em A D
 Whom the voices of the prophets promised in their faithful word.
 D D/F#-G A Bm E(m) A
 Now He shines, the long expected; let creation praise its Lord
 D (Bm7) (Gmaj7) A-D
 Evermore and evermore.

D D/F# G A
 O ye heights of heav'n adore Him; angel hosts, His praises sing.
 G A (F#m) Bm Em A D
 Pow'rs, dominions, bow before Him and extol our God and King.
 D D/F#-G A Bm E(m) A
 Let no tongue on earth be silent, ev'ry voice in concert ring
 D (Bm7) (Gmaj7) A-D
 Evermore and evermore.

D D/F# G A
 Δ Christ, to Thee, with God the Father, and, O Holy Ghost to Thee
 G A (F#m) Bm Em A D
 Hymn and chant and high thanksgiving and unending praises be,
 D D/F#-G A Bm E(m) A
 Honor, glory and dominion, and eternal victory
 D (Bm7) (Gmaj7) A-D
 Evermore and evermore.

Editor's Note: With such an irregular meter, this melody is one that must become a part of you before you can perform it. As you let the text seep into you more and more, you will find that it just starts to "make sense."

The eighth-notes can be split into groups of two or three, and the quarter-notes are *de facto* groups of two eighth-notes. Every grouping of eighth-notes larger than three should actually be broken into smaller subdivisions. For example, a group of four would be 2 + 2, and five would be 3 + 2 (or 2 + 3)... you get the picture.

To help with learning the rhythm of this melody, I have added another set of notations under the musical score. Every | indicates the first note in a grouping of two, and every Δ the first note in a grouping of three. You may choose to accent this first note, or you may choose to let it fit more within the overarching phrase.

Also, though I generally shy away from setting a metronomic tempo, I feel the acceptable range is so very small. Too slow, and it loses its rhythmic appeal; too fast, and... well, let's just say that chant sung at 78rpm is comical when it's at somebody else's church.

Finally, for some, this text is best sung at a slower, more meditative, and more flexible tempo. This is a guitar hymnal for rhythm guitarists. If you feel it is best to sing this a capella, then by all means, ignore the guitar chords entirely, and slow it way down. Do this especially if you sing in a giant sanctuary with lots of reverb. It sounds amazing!

As with Gladness Men of Old

Text: William C. Dix

Tune: "Dix" by Conrad Kocher

Capo 2 on A, D, and G strings

E F# A E C#m F# B E E F# A E
 As with gladness men of old did the guiding star behold;
 E F# A E C#m F# B E
 As with joy they hailed its light, leading onward beaming bright;
 E B E F# A B E
 So, most gracious Lord, may we evermore be led by Thee.

E F# A E C#m F# B E
 As with joyful steps they sped, Savior to Thy lowly bed,
 E F# A E C#m F# B E
 There to bend the knee before Thee, whom heav'n and earth adore;
 E B E F# A B E
 So may we with willing feet ever seek Thy mercy seat.

E F# A E C#m F# B E
 As they offered gifts most rare at Thy cradle, rude and bare,
 E F# A E C#m F# B E
 So may we with holy joy, pure and free from sin's alloy,
 E B E F# A B E
 All our costliest treasures bring, Christ, to Thee, our heav'nly King.

E F# A E C#m F# B E
 Holy Jesus, ev'ry day, keep us in the narrow way;
 E F# A E C#m F# B E
 And when earthly things are past, bring our ransomed souls at last
 E B E F# A B E
 Where they need no star to guide, where no clouds Thy glory hide.

E F# A E C#m F# B E
 In the heavn'ly country bright need they no created light;
 E F# A E C#m F# B E
 Thou its light, its joy, its crown, Thou its sun which goes not down;
 E B E F# A B E
 There forever may we sing Alleluias to our King.

Holy, Holy, Holy

Text: Reginald Heber

Tune: "Nicaea" by John B. Dykes

C (Am) G C F C
 Holy, holy, holy! Lord God Almighty!
 G Am G G D G
 Early in the morning our song shall rise to Thee;
 C (Am) G C F C
 Holy, holy, holy, merciful and mighty!
 Am Em F Am Dm G C
 God in three Persons, blessed Trinity!

C (Am) G C F C
 Holy, holy, holy! All the saints adore Thee,
 G Am G G D G
 Casting down their golden crowns around the glassy sea;
 C (Am) G C F C
 Cherubim and seraphim falling down before Thee,
 Am Em F Am Dm G C
 Which wert and art and ever more shalt be.

C (Am) G C F C
 Holy, holy, holy! Though the darkness hide Thee,
 G Am G G D G
 Though the eye of sinful man Thy glory may not see,
 C (Am) G C F C
 Only Thou art holy; there is none beside Thee,
 Am Em F Am Dm G C
 Perfect in pow'r, in love, and purity.

C (Am) G C F C
 Holy, holy, holy! Lord God Almighty!
 G Am G G D G
 All Thy works shall praise Thy name in earth and sky and sea;
 C (Am) G C F C
 Holy, holy, holy, merciful and mighty!
 Am Em F Am Dm G C
 God in three Persons, blessed Trinity!

Holy, Holy, Holy

Text: Reginald Heber

Tune: "Nicaea" by John B. Dykes

Capo 5

G (Em) D G C G D Em D D A D
 Holy, holy, holy! Lord God Almighty!
 D Em D D A D
 Early in the morning our song shall rise to Thee;
 G (Em) D G C G
 Holy, holy, holy, merciful and mighty!
 Em Bm C Em Am D G
 God in three Persons, blessed Trinity!
 G (Em) D G C G
 Holy, holy, holy! All the saints adore Thee,
 D Em D D A D
 Casting down their golden crowns around the glassy sea;
 G (Em) D G C G
 Cherubim and seraphim falling down before Thee,
 Em Bm C Em Am D G
 Which wert and art and ever more shalt be.
 G (Em) D G C G
 Holy, holy, holy! Though the darkness hide Thee,
 D Em D D A D
 Though the eye of sinful man Thy glory may not see,
 G (Em) D G C G
 Only Thou art holy; there is none beside Thee,
 Em Bm C Em Am D G
 Perfect in pow'r, in love, and purity.
 G (Em) D G C G
 Holy, holy, holy! Lord God Almighty!
 D Em D D A D
 All Thy works shall praise Thy name in earth and sky and sea;
 G (Em) D G C G
 Holy, holy, holy, merciful and mighty!
 Em Bm C Em Am D G
 God in three Persons, blessed Trinity!

I Bind unto Myself Today

Text: St. Patrick (trans. Cecil F. Alexander)
Tune: "St. Patrick's Breastplate" traditional Irish

Capo 1

Em G D Em D
I bind unto myself today the strong name of the Trinity
C G C G C Am Em
By invocation of the same, the Three in One and One in Three

Em G D Em D
I bind this day to me forever by pow'r of faith, Christ's incarnation,
C G C G C Am Em
His Baptism in the Jordan River, His cross of death for my salvation,
G D (E) A A D C D
His bursting from the spiced tomb, His riding up the heav'nly way,
C G Em C G C Am Em
His coming at the day of doom, I bind unto myself today.

Em G D Em D
I bind unto myself today the pow'r of God to hold and lead,
C G C G C Am Em
His eye to watch, His might to stay, His ear to hearken to my need,
G D (E) A A D C D
The wisdom of my God to teach, His hand to guide, His shield to ward,
C G Em C G C Am Em
The Word of God to give me speech, His heav'nly host to be my guard.

Against the demon snares of sin, the vice that gives temptation force,
 The natural lusts that war within, the hostile foes that mar my course;
 Of few or many, far or nigh, in ev'ry place and in all hours,
 Against their fierce hostility, I bind to me those holy pow'rs.

I bind unto myself the name, the strong name of the Trinity
 By invocation of the same, the Three in One and One in Three,
 Of whom all nature has creation, eternal Father, Spirit, Word.
 Praise to the Lord of my salvation; Salvation is of Christ the Lord!

I Bind unto Myself Today

Text: St. Patrick (trans. Cecil F. Alexander)
Tune: "St. Patrick's Breastplate" traditional Irish

Capo 8

Am C G Am G
I bind unto myself today the strong name of the Trinity
F C F C F Dm Am
By invocation of the same, the Three in One and One in Three

Am C G Am G
I bind this day to me forever by pow'r of faith, Christ's incarnation,
F C F C F Dm Am
His Baptism in the Jordan River, His cross of death for my salvation,
C G (A) D D G F G
His bursting from the spiced tomb, His riding up the heav'nly way,
F C Am F C F Dm Am
His coming at the day of doom, I bind unto myself today.

Am C G Am G
I bind unto myself today the pow'r of God to hold and lead,
F C F C F Dm Am
His eye to watch, His might to stay, His ear to hearken to my need,
C G (A) D D G F G
The wisdom of my God to teach, His hand to guide, His shield to ward,
F C Am F C F Dm Am
The Word of God to give me speech, His heav'nly host to be my guard.

Am C G Am G
 Against the demon snares of sin, the vice that gives temptation force,
 F C F C F Dm Am
 The natural lusts that war within, the hostile foes that mar my course;
 C G (A) D D G F G
 Of few or many, far or nigh, in ev'ry place and in all hours,
 F C Am F C F Dm Am
 Against their fierce hostility, I bind to me those holy pow'rs.

Am C G Am G
 I bind unto myself the name, the strong name of the Trinity
 F C F C F Dm Am
 By invocation of the same, the Three in One and One in Three,
 C G (A) D D G F G
 Of whom all nature has creation, eternal Father, Spirit, Word.
 F C Am F C F Dm Am
 Praise to the Lord of my salvation; Salvation is of Christ the Lord!

Open Now Thy Gates of Beauty

Text: Benjamin Schmolck (trans. Catherine Winkworth)

Tune: "Unser Herrscher" by Joachim Neander

Capo 1

A (F#m) E D A E A A (F#m) E
 Open now thy gates of beauty; Zion, let me enter there,
 A (F#m) E D A E E A
 Where my soul in joyful duty waits for Him who answers prayer.
 A E F#m C# D A E A
 Oh, how blessed is this place, filled with solace, light and grace!

A (F#m) E D A E A
 Gracious God, I come before Thee; come Thou also unto me.
 A (F#m) E D A E A
 Where we find Thee and adore Thee, there a heav'n on earth must be
 A E F#m C# D A E A
 To my heart, O enter Thou; let it be Thy temple now!

A (F#m) E D A E A
 Here Thy praise is gladly chanted; here Thy seed is duly sown.
 A (F#m) E D A E A
 Let my soul, where it is planted, bring forth precious sheaves alone,
 A E F#m C# D A E A
 So that all I hear may be fruitful unto life in me.

A (F#m) E D A E A
 Thou my faith increase and quicken; let me keep Thy gift divine,
 A (F#m) E D A E A
 Howsoe'er temptations thicken; may Thy Word still o'er me shine
 A E F#m C# D A E A
 As my guiding star through life, as my comfort in all strife.

^A Speak, ^(F#m) O God, ^E and I will ^D hear ^A Thee; ^E let ^A Thy will be done indeed.

^A May I ^(F#m) undisturbed ^E draw ^D near ^A Thee while ^E Thou ^A dost Thy people feed.

^A Here of ^E life the ^{F#m} fountain ^{C#} flows; ^D here is ^A balm for ^E all our ^A woes.

Open Now Thy Gates of Beauty

Text: Benjamin Schmolck (trans. Catherine Winkworth)

Tune: "Unser Herrscher" by Joachim Neander

Capo 3

G (Em) D C G D G G (Em) D
 Open now thy gates of beauty; Zion, let me enter there,
 G (Em) D C G D G
 Where my soul in joyful duty waits for Him who answers prayer.
 G D Em B C G D G
 Oh, how blessed is this place, filled with solace, light and grace!

G (Em) D C G D G
 Gracious God, I come before Thee; come Thou also unto me.
 G (Em) D C G D G
 Where we find Thee and adore Thee, there a heav'n on earth must be
 G D Em B C G D G
 To my heart, O enter Thou; let it be Thy temple now!

G (Em) D C G D G
 Here Thy praise is gladly chanted; here Thy seed is duly sown.
 G (Em) D C G D G
 Let my soul, where it is planted, bring forth precious sheaves alone,
 G D Em B C G D G
 So that all I hear may be fruitful unto life in me.

G (Em) D C G D G
 Thou my faith increase and quicken; let me keep Thy gift divine,
 G (Em) D C G D G
 Howsoe'er temptations thicken; may Thy Word still o'er me shine
 G D Em B C G D G
 As my guiding star through life, as my comfort in all strife.

^G Speak, O God, and I will hear Thee; ^(Em) ^D let Thy will be done ^C indeed. ^G ^D ^G

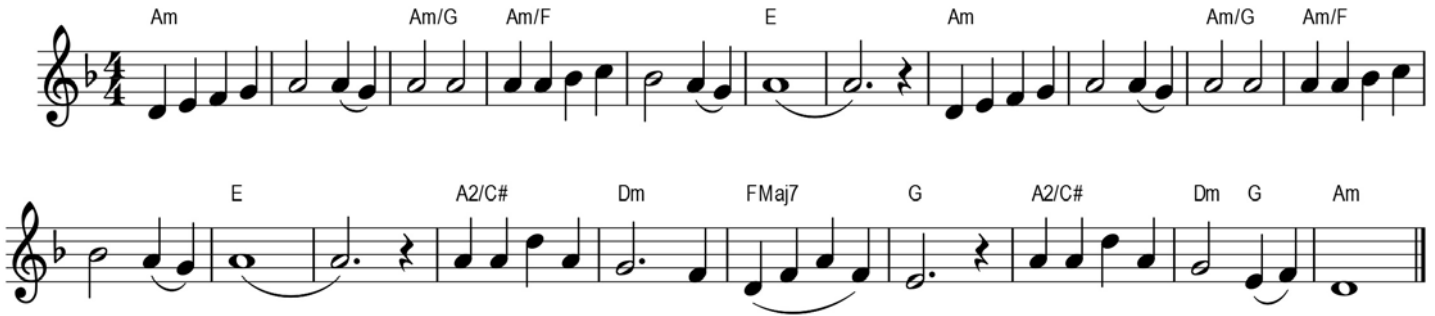
^G ^(Em) ^D ^C ^G ^D ^G
 May I undisturbed draw near Thee while Thou dost Thy people feed.

^G ^D ^{Em} ^B ^C ^G ^D ^G
 Here of life the fountain flows; here is balm for all our woes.

Let All Mortal Flesh Keep Silence

Text: Liturgy of St. James; tr. Gerard Moultrie

Tune: Picardy



Capo 5

Am Am/G Am/F E
 Let all mortal flesh keep silence and with fear and trembling stand;
 Am Am/G Am/F E
 Ponder nothing earthly-minded, for with blessing in His hand
 A2/C# Dm Fmaj7 G A2/C# Dm G Am
 Christ our God to earth descending comes our homage to demand.

Am Am/G Am/F E
 King of kings yet born of Mary, as of old on earth He stood,
 Am Am/G Am/F E
 Lord of lords in human vesture, in the body and the blood,
 A2/C# Dm Fmaj7 G A2/C# Dm G Am
 He will give to all the faithful His own self for heav'nly food.

Am Am/G Am/F E
 Rank on rank the host of heaven spreads its vanguard on the way
 Am Am/G Am/F E
 As the Light of Light, descending from the realms of endless day,
 A2/C# Dm Fmaj7 G A2/C# Dm G Am
 Comes the pow'rs of hell to vanquish as the darkness clears away

Am Am/G Am/F E
 At His feet the six-winged seraph, cherubim with sleepless eye,
 Am Am/G Am/F E
 Veil their faces to the presence as with ceaseless voice they cry:
 A2/C# Dm Fmaj7 G A2/C# Dm G Am
 "Alleluia, alleluia! Alleluia, Lord Most High!"

The King of Love My Shepherd Is

Text: Henry W. Baker

Tune: "St. Columbia"

The King of love my shepherd is, whose goodness faileth never;
 I nothing lack if I am His and He is mine forever.

Where streams of living water flow, my ransomed soul He leadeth
 And, where the verdant pastures grow, with food celestial feedeth.

Perverse and foolish oft I strayed, but yet in love He sought me
 And on His shoulder gently laid and home rejoicing brought me.

In death's dark vale I fear no ill with Thee, dear Lord, beside me,
 Thy rod and staff my comfort still, Thy cross before to guide me.

Thou spreadst a table in my sight; Thine unction grace bestoweth;
 And, oh, what transport of delight from Thy pure chalice floweth!

And so through all the length of days Thy goodness faileth never;
 Good Shepherd, may I sing Thy praise within Thy house forever!

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Capo 5

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Chord Chart

As I mentioned before, hymns are tough, and sometimes there is just no way to simplify the chords without changing the way it sounds. So in order to anticipate some of the difficulties you might have, this is a fairly extensive (though far from complete) list of ways to play the chords you will encounter in this volume, even the stranger ones. Many of them will be redundant from one key to the other, but there are some very calculated differences. What sounds good in one key signature might not in another. For example, in the key of A, a Dsus includes a G-natural, which doesn't usually sound quite right. In the key of G and D, however, the Dsus sounds perfectly normal.

As a final note, some of the chords are listed as ^o7. This indicates a fully diminished 7 chord (as opposed to a half-diminished 7 chord, which would be marked as ^o7). These are exceedingly rare in most worship guitar music, including these hymns. They are, however, fairly easy. And in all of Western, 12-tone music—in other words, all the music most of you have ever heard—there are only 3 of them (technically... but any more depth starts to get complicated). They sound beautiful and add a lot of color to a guitarist's chordal vocabulary.

Key of A

A: X02220
A/C#: X42220
Asus: X02230
A2: X02200
A2/C#: X42200
A7: X02020
Bm: X24432
Bm7: X24232
C#: X46664
C#m: X46654
C#m7: X46454
D: XX0232

D/F#: 200232
D*: X04230
Dmaj7: XX0222
D2: XX0230
D2/F#: 200230
Dm: XX0231
Dm*: X03230
E: 022100
Esus: 022200
E7: 020100
F#m: 244222

Key of C

C: X32010
Cmaj7: X32000
C7: X32310
Dm: XX0231
Dm7: XX0211
D: XX0232
D/F#: 200232
D7: XX0212
D2: XX0230
D2/F#: 200230
E: 022100
E7: 020100
Em: 022000

Em7: 020000 or 022033 or 022030
F: 133211 or XX3211
Fmaj7: 133210 or XX3210
Fm: 133111
G: 320003 or 320033
Gsus: 3X0013 or 3X2013
G7: 3X3003 or 320001 or 3X0001
A: X02220
A7: X02020
Am: X02210
Am7: X02010 or X02013
B7: X24242 or X21202

Key of D

D: XX0232
D/F#: 200232
D/A: X00232
D/C: X30230
Dsus: XX0233
D7: XX0212
Dmaj7: XX0222
D2: XX0230
D2/F#: 200230
D#⁰7: XX1212
Em: 022000
Em7: 020000 or 022030 or 022033
E: 022100
Esus: 022200
E7: 020100 or 022130
E#⁰7: XX3434 or XX0101
F#m: 244222
F#: 244322
F#7: 242322
G: 320003 or 320033

G/B: X20003 or X20033
G/F#: 2X0033 or 2X0003
Gmaj7: 320002 or 3X0002
Gm* (or Gm/Bb): X10033
A: X02220
Asus: X02230
A7: X02020
A7sus: X02030
Am: X02210
Am7: X02010 or X02013
A#⁰7: X12020
Bm: X24432
Bm/A: X04432
Bm7: X24232 or X20202
B: X24442
B7: X24242 or X21202
C: X32010 or X32033 or X32030
C2: X32033 or X32030
C#⁰7: XX2323 or X12020

Key of E

E: 022100
F#m: 244222 or 244200 or X44200
F#: 244322 or 244300
G#: 466544
A: X02220 or 077600 or 577600

A2: X02200
B: X24400 or 099800 or 799800
B7: X24242 or X21202
C#m: X46654 or X46650 or X46600
C#m7: X46454 or X46600

Key of E*

Capo 2 on A, D, and G strings
Frets listed here are relative to the capo, not the nut.

E: 000200 or 000232 or 000230
F#m: 022000
F#: 022100

G#: 244322
A: 320000 or 020000 or 055400 or 355400
B: X02200 or 077600 or 577600

Key of G

G: 320003 or 320033	C2: X32033
Gsus: 3X0013 or 3X2013 (doubles as C)	Cmaj7: X32000
G/F#: 2X0033 or 2X0003	D: XX0232
G7: 320001 or 323003 or 3X3003	D*: X54030 (slide C up 2 frets)
Am: X02210	D/F#: 200232 or 200230
Am7: X02010 or X02013	Dsus: XX0233
A: X02220	D7: XX0212
Asus: X02230	D# ^o 7: XX1212
A7: X02020	Em: 022000
A7sus: X02030	Em7: 020000 or 022030 or 022033
A9/C#: X42000	E: 022100
A# ^o 7: X12020 or XX2323	E7: 020100
Bm: X24432	F: 133211 or XX3211
Bm7: X24232 or X20202	Fmaj7: 133210 or XX3210
B: X24442	F#: 244322
B7: X24242 or X21202	F#7: 242322
C: X32010 or X32033	

Key of A-Minor

Am: X02210	Dm7: XX0211
Am/G: 3X2210	E: 022100
Am/F: 1X2210	Esus: 022200
A: X02220	E7: 020100
B7: X24242 or X21202	Em: 022000
C: X32010	Em7: 020000 or 022030 or 022033
D: XX0232	F: 133211 or XX3211 or 133210 or X33210
D*: X54030	G: 320003
Dm: XX0231	

Key of E-Minor

Em: 022000	B7: X24242 or X21202
E: 022100	Bm: X24432
G: 320003	Bm7: X24212 or X20202
A: X02220	C: X32010
Am: X02210	D: XX0232
Am7: X02010	D2: XX0230
B: X24442	

* – Any chord marked with a single asterisk is simply an alternate way of playing the chord. D* may be played as D. Dm* may be played as Dm. I have simply chosen to list these alternate ways of playing them because in my own playing, I think it sounds better. Please note that D* in the key of A is different than D* in the key of G and A-Minor.

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