

182 I Heard the Voice of Jesus Say

1 I heard the voice of Je - sus say, "Come un - to me and rest;
 2 I heard the voice of Je - sus say, "Be - hold, I free - ly give
 3 I heard the voice of Je - sus say, "I am this dark world's light;

lay down, O wea - ry one, lay down your head up - on my breast."
 the liv - ing wa - ter, thirst - y one; stoop down and drink and live."
 look un - to me, your morn shall rise, and all your day be bright."

I came to Je - sus as I was, so wea - ry, worn, and sad; I
 I came to Je - sus, and I drank of that life - giv - ing stream; my
 I looked to Je - sus, and I found in him my star, my sun; and

found in him a rest - ing place, and he has made me glad.
 thirst was quenched, my soul re - vived, and now I live in him.
 in that light of life I'll walk till trav - eling days are done.

Each stanza here pairs an invitation from Jesus with a response from the narrator. These three invitations recall how Jesus welcomed those who were heavy laden (Matthew 11:28), offered living water (John 4:10-14), and identified himself as the light of the world (John 8:12, 9:5).

TEXT: Horatius Bonar, 1846, alt.

MUSIC: *English County Songs*, 1893; harm. Ralph Vaughan Williams, 1906

KINGSFOLD
CMD

Come to

1 "Come to me, O
 2 "Do not fear, my y
 3 "Take my yoke and l
 4 "Rest in me, O

come to me, you hear
 do not fear the path
 Take my yoke, I am
 Rest in me, my hear

This paraphrase and expansion of M three syllables of each stanza provid enhanced by the folksong-like setti

TEXT: Sylvia G. Dunstan, 1991

MUSIC: William P. Rowan, 1992

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Music © 1993 Selah Publishing Co., Inc.

Calm to the waves.

still." Balm to our h

The first half of this refrain text de interior response. Similarly, the fir second half is downward, enhanc

TEXT: Mary Louise Bringle, 2002

MUSIC: Thomas Pavlechko, 2002

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418 Softly and Tenderly Jesus Is Calling

1 Soft - ly and ten - der - ly Je - sus is call - ing, call - ing for
 2 Why should we tar - ry when Je - sus is plead - ing, plead - ing for
 3 O for the won - der - ful love he has prom - ised, prom - ised for

you and for me. See, on the por - tals he's wait - ing and watch - ing,
 you and for me? Why should we lin - ger and heed not his mer - cies,
 you and for me! Though we have sinned, he has mer - cy and par - don,

Refrain
 watch - ing for you and for me.
 mer - cies for you and for me? "Come home, come home!
 par - don for you and for me. "Come home, come home!

You who are wea - ry, come home." Ear - nest - ly, ten - der - ly,
 Je - sus is call - ing, call - ing, "O sin - ner, come home!"

This 19th-century gospel hymn has often been used as a hymn of invitation at evangelistic services. Its imagery is primarily based on Jesus' parable in Luke 15:11-32, commonly called "The Prodigal Son." Each singer thus becomes a wandering child who is urged to return home.

TEXT and MUSIC: Will L. Thompson, 1880

SOFTLY AND TENDERLY
 11.7.11.7 with refrain

Capo 1: (A7)
 Bb7

1 Lord,
 2 Who
 3 Who

(D)
 Eb

on yo
 harm th
 seek no

(G)
 Ab

spea
 fear
 things

Guitar chords do

Although Psal
 a sketch of hov
 faithfully entr

TEXT: Christopher L.
 MUSIC: Roy Hopp, 1
 Text © 1986 Christop
 Music © 1992 Selah

Just a Closer Walk with Thee 835

LIVING AND DYING IN CHRIST

Refrain Just a clos - er walk with thee, grant it,
 1 I am weak, but thou art strong; Je - sus,
 2 Through this world of toil and snares, if I
 3 When my fee - ble life is o'er, time for

Je - sus, is my plea, dai - ly walk - ing close to
 keep me from all wrong; I'll be sat - is - fied as
 fal - ter, Lord, who cares? Who with me my bur - den
 me will be no more; guide me gent - ly, safe - ly

thee: let it be, dear Lord, let it be.
 long as I walk, let me walk close to thee. *Ref.*
 shares? None but thee, dear Lord, none but thee. *Ref.*
 o'er to thy shore, dear Lord, to thy shore. *Ref.*

The chromatic musical style of this anonymous short hymn suggests that it probably dates from the early 20th century. It also seems to owe much of its popularity to radio broadcasts and recordings as well as to conventions of that era.

CLOSER WALK
 Irregular