

All People That on Earth Do Dwell 385

(Psalm 100)

1 All peo - ple that on earth do dwell, sing to the
 2 Know that the Lord is God in - deed; with - out our
 3 O en - ter then his gates with praise; ap - proach with
 4 For why? The Lord our God is good; his mer - cy

Lord with cheer - ful voice; him serve with mirth, his
 aid he did us make; we are his folk; he
 joy his courts un - to; praise, laud, and bless his
 is for - ev - er sure; his truth at all times

praise forth tell. Come ye be - fore him and re - joice.
 doth us feed, and for his sheep he doth us take.
 name al - ways, for it is seem - ly so to do.
 firm - ly stood, and shall from age to age en - dure.

In a pairing that began in 1561, this paraphrase of Psalm 100 by a Scot is set to a tune that a French composer originally created for Psalm 134 in the Genevan Psalter of 1551. They have appeared together in nearly every comprehensive English-language hymnal since then.

I Greet Thee, Who My Sure Redeemer Art 624

1 I greet thee, who my sure Re - deem - er art,
 2 Thou art the King of mer - cy and of grace,
 3 Thou art the life, by which a - lone we live,
 4 Thou hast the true and per - fect gen - tle - ness;
 5 Our hope is in no oth - er save in thee;

my on - ly trust and Sav - ior of my heart,
 reign - ing om - ni - po - tent in ev - ery place;
 and all our sub - stance and our strength re - ceive;
 no harsh - ness hast thou and no bit - ter - ness.
 our faith is built up - on thy prom - ise free;

who pain didst un - der - go for my poor sake;
 so come, O King, and our whole be - ing sway;
 sus - tain us by thy faith and by thy power,
 O grant to us the grace we find in thee,
 Lord, give us peace, and make us calm and sure,

I pray thee from our hearts all cares to take.
 shine on us with the light of thy pure day.
 and give us strength in ev - ery try - ing hour.
 that we may dwell in per - fect u - ni - ty.
 that in thy strength we ev - er - more en - dure.

The original French text, sometimes attributed to John Calvin, seems to be a Protestant reworking of a Roman Catholic hymn, not a typical practice for him. Yet this text and tune (adapted from GENEVAN 124) clearly date from the early years of the Reformed tradition.

275 A Mighty Fortress Is Our God

1 A might - y for - tress is our God, a bul - wark nev - er
 2 Did we in our own strength con - fide, our striv - ing would be
 3 And though this world, with dev - ils filled, should threat - en to un -
 4 That word a - bove all earth - ly powers, no thanks to them, a -

fail - ing. Our help - er he, a - mid the flood of
 los - ing, were not the right man on our side, the
 do us, we will not fear, for God hath willed his
 bid - eth. The Spir - it and the gifts are ours through

mor - tal ills pre - vail - ing. For still our an - cient foe doth
 man of God's own choos - ing. Dost ask who that may be? Christ
 truth to tri - umph through us. The Prince of Dark - ness grim, we
 him who with us sid - eth. Let goods and kin - dred go, this

seek to work us woe. His craft and power are great, and
 Je - sus, it is he. Lord Sab - a - oth his name, from
 trem - ble not for him. His rage we can en - dure, for
 mor - tal life al - so. The bod - y they may kill; God's

Long before Isaac Watts began to Christianize the Psalms, Martin Luther had already done so when he created the text and tune for this, his most famous hymn, which is based on Psalm 46. Luther encouraged metrical versions of psalms as well as chanted psalms and new hymns.

JESUS CHRIST: ASCENSION AND REIGN

armed with cru - el hate, on earth is not his e - qual.
age to age the same, and he must win the bat - tle.
lo, his doom is sure. One lit - tle word shall fell him.
truth a - bid - eth still. His king - dom is for - ev - er.

The musical score is written for a two-part setting. The upper part is in treble clef and the lower part is in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The melody is primarily composed of half notes and quarter notes, with some triplet-like groupings. The lyrics are printed below the notes, with hyphens indicating syllables that span across notes. The piece concludes with a double bar line.