

157 I Danced in the Morning

Capo 3: (D) (Bm) (F#m) (Bm)
F Dm Am Dm

1 I danced in the morn-ing when the world was be-gun, and I
2 I danced for the scribe and the Phar - i - see, but
3 I danced on the Sab-bath and I cured the lame. The
4 I danced on a Fri - day when the sky turned black. It's
5 They cut me down and I leapt up high. †

(Em) (A)
Gm C

danced in the moon and the stars and the sun, and I
they would not dance and they would not foll - ow me. I
ho - ly peo - ple said it was a shame. They
hard to dance with the dev - il on your back. They
I am the life that will nev - er, nev - er die. I'll

(D) (Bm) (F#m) (Bm)
F Dm Am Dm

came down from heav - en and I danced on the earth. At
danced for the fish - er - men, for James and John. They
whipped and they stripped and they hung me high, and
bur - ied my bod - y and they thought I'd gone, but
live in you if you'll live in me, †

(Em) (A7) (G) (D)
Gm C7 Bb F

Beth - le - hem I had my birth.
came with me and the dance went on.
left me there on a cross to die.
I am the dance and I still go on.
I am the Lord of the Dance, said he.

Refrain (F#m) (Bm) (F#m) (Bm) (D) (Bm)
Am Dm Am Dm F Dm

Dance, then, wher - ev - er you may be; I am the Lord of the

(Em) (A) (D) (Bm) (D) (A7) (D)
Gm C F Dm F C7 F

Dance, said he, and I'll lead you all, wher - ev - er you may be,

(Em) (A7) (D) (G) (D)
Gm C7 F Bb F

and I'll lead you all in the dance, said he.

Born in the Night, Mary's Child 158

G 3 Em Am Cm G Em Am D7

1 Born in the night, Mar-y's Child, a long way from your home;
2 Clear shin-ing light, Mar-y's Child, your face lights up our way;
3 Truth of our life, Mar-y's Child, you tell us God is good;
4 Hope of the world, Mar-y's Child, you're com-ing soon to reign;

G 3 Em C Em Am 3 D7 G

com - ing in need, Mar-y's Child, born in a bor-rowed room.
Light of the world, Mar-y's Child, dawn on our dark-ened day.
yes, it is true, Mar-y's Child, shown on your cross of wood.
King of the earth, Mar-y's Child, walk in our streets a - gain.

Guitar chords do not correspond with keyboard harmony.

This 20th-century ballad-like retelling of the life of Christ, though written for this Shaker tune, has many similarities with the pre-Reformation carol "Tomorrow shall be my dancing day." Such narrative carols were common both at Christmas and as part of medieval mystery plays.

Carried by a blues-like tune, this text of clustered phrases centers on the core words "Mary's Child," initially linking images that suggest a Nativity hymn, but by the third stanza widening to the full arc of the Incarnation: birth, life, death, resurrection, ascension, return.

148 Mary and Joseph Came to the Temple

G D/F# C/G G

1 Mar - y and Jo - seph came to the tem - ple
 2 An - na had prayed there, wid - owed, long wait - ing,
 3 Sim - e - on sings now: God prof - ers bless - ing,

Am7 G/B C Dsus D

brought the boy Je - sus, of - fered him there.
 wor - ship - ing God by day and by night.
 bril - liant - ly gild - ing dawn of his day.

Bm Em Am G/B D

Peo - ple were wait - ing want - ing to greet him;
 Now she is prais - ing, filled with e - la - tion:
 Light in the dark - ness, nev - er ex - tin - guished,

Am7 G/B C D7 G

long had they sought him, so - lace for care.
 here is God's prom - ise, Christ is her light.
 Light of all na - tions, light up our way.

This text retells the story in Luke 2:22-39, usually called the Presentation of Christ in the Temple, which took place forty days after his birth. Mary, Joseph, and the Christ-child encounter there two devout people, Anna and Simeon, who identify this baby as the promised Messiah.

149 All Hail to God's Anointed (Psalm 72)

1 All hail to God's a - noint-ed, great Da - vid's gra
 2 You come with res - cue speed - y to those who su
 3 You shall come down like show - ers up - on the fruit
 4 All rul - ers bow be - fore you, and gold and in

All hail, in time ap - point - ed, your reign on ear
 to help the poor and need - y and bid the we
 love, joy, and hope, like flow - ers, spring in your pat
 All na - tions shall a - dore you; your praise all pe

You come to break op - pres - sion, to set the c
 to give them songs for sigh - ing, their dark - ness t
 Be - fore you on the moun - tains shall peace, the l
 To you shall prayer un - ceas - ing and dai - ly v

to take a - way trans - gres - sion and rule in
 whose souls, con - demned and dy - ing, are pre - cious in
 and righ - teous - ness in foun - tains from hill to v
 Your rule is still in - creas - ing; your rule is w

Originally a celebration of God's sovereignty, Psalm 72 has often been given a Christological meaning, notably in Isaac Watts's "Jesus Shall Reign" (see no. 265). The references to rulers here reflect the view that the Magi of Matthew 2 were kings (see no. 151).

44 Bless the Lord

Bless the Lord, my soul, and bless God's ho - ly name.

Bless the Lord, my soul, who leads me in - to life.

545 Lord, Bid Your Servant Go in Peace

Song of Simeon

1 Lord, bid your ser - vant go in peace; your
2 This is the Sav - ior of the world, the

word is now ful - filled. These eyes have seen sal -
Gen - tiles' prom - ised light, God's glo - ry dwell - ing

va - tion's dawn, this child so long fore - told.
in our midst, the joy of Is - ra - el.

This refrain based on Psalm 103:1 is meant for repeated singing. To "bless God's holy name" (which could not be spoken by observant Jews) is a reminder to be grateful even for what we cannot comprehend, trusting that God's providence will show us "the path of life" (Psalm 16:11).

BLESS THE LORD (Taizé)

This unrhymed 20th-century paraphrase by a Scottish Jesuit gives fresh immediacy to the Song of Simeon (Luke 2:29-32) and recaptures something of that aged priest's sense of wonder in beholding the infant Christ. The shape note tune enhances the text's down-to-earth quality.

TEXT: James Quinn, SJ, 1969
MUSIC: American folk melody; arr. Annabel Morris Buchanan, 1938

LAND OF REST

CM

(alternate harmonization 691)