



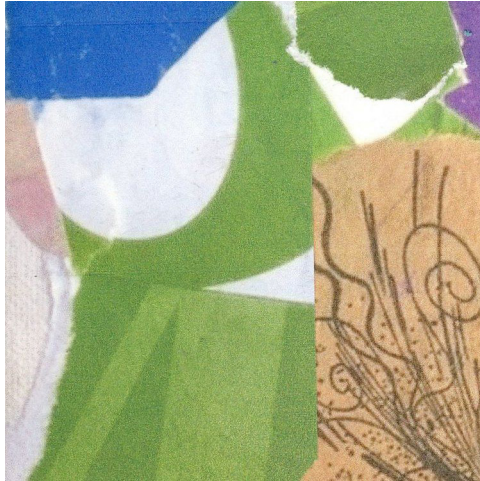
# Enough for All

**New and collected hymn texts  
of Richard Leach**



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of Richard Leach**



 Selah Publishing Co.



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# Introduction

This book presents new hymns written or brought into their current form in 2021 and 2022. Along with them are texts first published with music in *The Sower Comes Again* (2016) and *Soul Becomes a Song* (2020). So *Enough for All* provides a sequel to my previous comprehensive collections, *Tuned for Your Sake* and *Banquet Without Walls*. The new texts are a resource for composers and editors. Some have already been set to music, and I look forward to publishing more of them with music.

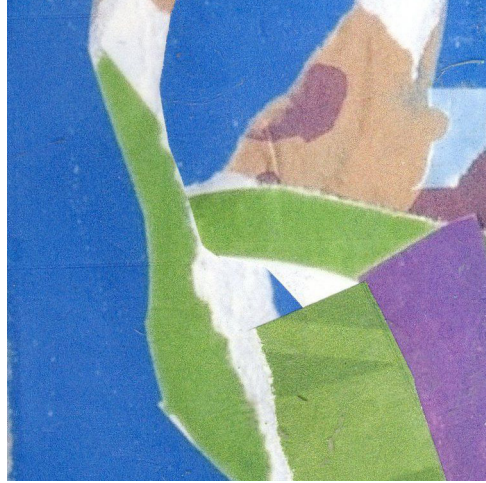
The previously published texts are in alphabetical order in the book's second part. The new texts are ordered according to the Bible passages they are based on, from Exodus to the Psalms to the Gospels. In several cases there is more than one text on the same Bible passage.

Some of these hymns will only work when the Bible passage they are based on has been heard. They are not generic hymns of praise or doctrine or what-have-you. That may seem a limitation, but I believe that the satisfaction of having a song that is exactly right for a certain Sunday makes up for it. And when one reaches a certain age the lectionary's repetition of passages every three years does not seem all that infrequent.

Hymns with a wider focus are here as well. I have included notes on selected hymns, when I thought it would be helpful or interesting.

Richard Leach  
Stamford, Connecticut  
January 11, 2024

# New Texts



## The Mystery Called to Moses

The mystery called to Moses,  
sending him to Pharaoh,  
and Moses was uncertain,  
but the mystery was sure.

*Refrain*

And the mystery was freedom,  
the mystery was judgment,  
the mystery was life and light,  
and the mystery is here and now.

The mystery called Isaiah,  
as the temple trembled.  
Isaiah was uncertain,  
but the mystery was sure.

*Refrain*

The mystery called to Mary,  
speaking of a savior,  
and Mary was uncertain,  
then she answered, "Let it be."

*Refrain*



## **I Could Feel It in My Bones**

I could feel it in my bones  
when I held my tongue  
and did not confess my sin  
to the Holy One.  
I was withering like grass  
in a glaring sun.

I confessed my sin at last  
and was well again,  
mercy from the Holy One  
dealing with my sin.  
Let us always call on God  
when our trials begin.

Trouble rises like a flood,  
sweeping us away.  
Call upon the Holy One  
even on that day.  
Raise the songs of need and hope,  
then the songs of praise.

Text by Richard Leach, 2021

*Meter:* 75 75 75

*Scripture reference:* Psalm 32

*Topics:* Confession, Mercy, Praise, Psalms, Sin

*Lectionary Use:* Lent 1A, Lent 4C, Proper 6C\*, Proper 26C\*

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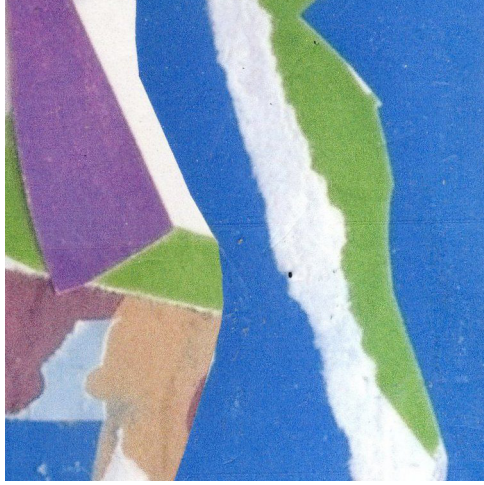
## **We Built a Wall of Silence**

We built a wall of silence  
to hide our sin away.  
The wall fell in upon us—  
a crushing, crushing weight.

We cried aloud, repenting  
before the Holy One.  
Sing praise! The weight was lifted  
and we were free again.

Raise no more walls of silence  
concealing what is wrong.  
Instead, lift up around us  
a living house of song.

# Previously Published Texts



## As Her Soul Becomes a Song

As her soul becomes a song, Mary sings, Mary sings.  
As her soul becomes a song, Mary sings.  
To praise the Holy One  
for blessing that has come,  
as her soul becomes a song, Mary sings.

In the midst of toppled thrones, Mary sings, Mary sings.  
In the midst of toppled thrones, Mary sings.  
As the mighty learn defeat  
and beg for food to eat,  
in the midst of toppled thrones, Mary sings.

As her song becomes our own, let us sing, let us sing.  
As her song becomes our own, let us sing.  
From Mary's lifted voice  
learn freedom to rejoice!  
As her song becomes our own, let us sing.

## **Christ, We Wait**

Christ, we wait;  
you will come,  
like a pilgrim toward the city gate.

Stars will fall  
like branches cut  
from the trees beside the road you take.

Clouds of glory  
will be spread,  
cast like cloaks upon the way ahead.

We praise now  
for the day  
when the falling stars prepare your way!

Christ, we wait.

Text by Richard Leach, 1999

*Meter:* Irregular

*Scripture references:* Matthew 24:29–30, Mark 13:25–26, Luke 21:25–27

*Lectionary Use:* Advent 1A, 1C

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## God Ever Faithful

God ever faithful  
Maker of justice  
Distant and near us  
Bring justice now

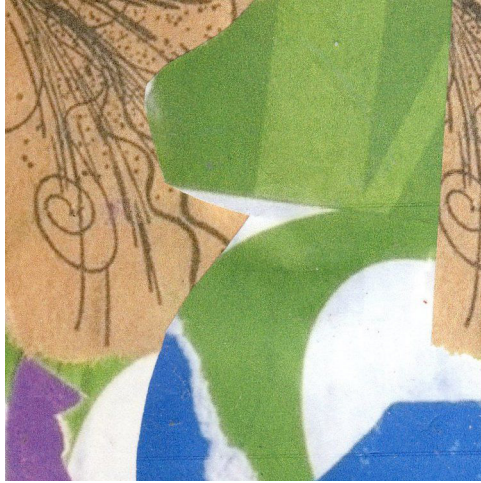
Justice for oceans  
Justice for sea-life  
Justice for rivers  
Let them all sing

Justice for glaciers  
Justice for forests  
Justice for insects  
Let them all sing

Justice for cities  
Justice for nations  
Justice at borders  
Let the world sing

God ever faithful  
Maker of justice  
Hear as we praise you  
With a new song!

# Indexes



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# Notes on Selected Hymns

## **A World Where Mountains Move**

In a Christ the King Sunday sermon, Pastor Duane Pederson pointed out that the world where Christ is king is very different from the world we live in here and now. “Christ the King” does not mean Christ reigning over the world as it is, but establishing a different world. That led to this text, whose original penultimate line was, “The world where Christ is king.” I altered the line to make the hymn more widely useful; and with the thought that where Jesus was present/is present the different world of his reign was/is present as well. Also, there are more than enough uses of the word “king” in our hymnody. But see this collection’s “Christ the King” for a different take on that. The many scripture references in each of these hymns should be easily recognized.

## **All You Older Children Come**

On the Sunday the prodigal son parable was read in 2022, we sang “Our Father We Have Wandered,” Kevin Nichols’s 1981 text which puts the singers in the place of the younger son. The sermon that day suggested that we might be the older son; preachers often say this. Here is a hymn for older sons and daughters, all you older children. Also see “Home Is a Parent Who’s Waiting and Watching.”

## **As Her Soul Becomes a Song**

I wrote this early in 2020, in the Epiphany season. The phrase, “In the midst of toppled thrones” occurred to me as I thought about the *Magnificat* and its declaration that “God has put down the mighty from their thrones.” I imagined Mary standing and singing for joy, with overthrown rulers and powers all around her.

We had sung “What Wondrous Love” at my church at about that same time, and I heard “in the midst of toppled thrones” to the tune WONDROUS LOVE, which it almost fits though not quite. So I borrowed and adapted the WONDROUS LOVE structure to create the hymn. The toppled thrones appear in the second stanza. Mary’s first line,

“my soul magnifies the Lord,” became “as her soul becomes a song” to begin the hymn. The closing stanza invites us to make Mary’s song our own.

## **As If His Net Were Filled with Seraphim**

I suppose that the editors of the *Revised Common Lectionary* did not smile or laugh when they paired Isaiah’s temple vision with Luke’s story about Peter fishing, casting his net where Jesus tells him to. Both Isaiah and Peter are suddenly aware of their sinfulness in the glare of holiness, but in Isaiah’s case it has to do with a vision of seraphim singing around God’s throne, while in Peter’s it has to do with... a lot of fish? Probably Luke did not smile either, when writing his gospel. But when I heard the two passages in church early in 2022 the contrast between them made me laugh to myself. They stayed on my mind and before long led to this hymn—which is quite serious.

## **As We Walk in Light and Shadow**

Commissioned by Hawley United Methodist Church, Hawley, Pennsylvania, in honor of Pastor Marty Cox and in celebration of his ministry, on the occasion of his retirement. First sung to HYFRYDOL, but it would work with other, or newly composed, 87 87D or 87 87 tunes.

## **At Massah and at Meribah**

Psalms 95 appears twice in the *Revised Common Lectionary*. At Proper 29 of Year A only the first seven verses are heard; they are a call to praise God. At Lent 3 in Year A the whole psalm is read. After the call to praise comes a call to hear God’s voice and a reminiscence about the Israelites in the wilderness, after their liberation from Egypt, complaining to God that they are thirsty. “Don’t be like that,” is the message. “At Massah...” is a new hymn for Lent, and “The Hands that Hold the Planet’s Molten Core” is for the the psalm in year A. Both apply the same tactic, renewing our take on the psalm by reading “from the bottom up,” from later verses to earlier ones. So the opening line of this hymn for Lent is “At Massah and at Meribah”, and the hymn closes where the psalm begins, with a call to praise.

Psalms 95 calls God “a great King above all gods.” “If there are any other gods/.../



our God is king above them all” is my paraphrase. In one sense there are no other gods. Then again, there are powers that we both serve and are served by, on a daily basis, that seem very high and mighty. In the U.S.A where I write, these range from Google the information god to Amazon the consumer god to Pentagon the war god. Privilege, the god of whiteness, is probably another.

### **Christ the King**

Another text written after Christ the King Sunday in 2021. When it was already written I saw a Sunday School booklet whose cover text read “What kind of king is Jesus?” This is what kind—a king who does things other kings do not do. Please also see the note on “A World Where Mountains Move.”

### **Come and Write Your Law of Love**

“I will put my law within them, and I will write it on their hearts”, says God in Jeremiah 31:33. What is written our hearts now? Who wrote it?

### **Every Breath Is Heaven’s Gift**

David Ashley White and I have collaborated many times. This hymn comes from the early summer of 2019, when David sent a tune and asked for a text. The tune had a certain feeling, and David made some suggestions about the words. He thought they should be “quiet, mystical, perhaps full of allusions.” This text has many.

The opening line was partly stolen from Thomas Troeger’s “Every breath is borrowed air.” The middle stanza comes from Psalm 30, which speaks of weeping that fills the night and joy that comes in the morning. The third stanza alludes to Romans chapter 8, where Paul tells us that we do not know how to pray as we ought, but the Spirit intercedes for us with cries too deep for words. The closing stanza will remind one of Julian of Norwich.

### **From Trouble in the East and West (1-4)**

These texts came from a completist impulse, to write a hymn for each use of Psalm 107 in the Revised Common Lectionary. The lectionary divides the long psalm up in four ways. My text is in the second person, addressed to God,

rather than the psalm’s third person. Apart from that it is a straightforward metrical paraphrase.

### **Holy Riddle, Human Answer**

I’ve written on Psalm 49 before—“Sing a Proverb, Solve a Riddle” in my text collection *Banquet Without Walls*. After reading Andrew Donaldson’s wonderful rap text on the psalm (which begins, “You rich, pay attention! You poor, give a listen”), I thought I could do more with it.

### **How Can the World Be Mended**

A hymn on Jesus’ initial refusal to heal the daughter of a woman who is not Jewish. “When a Father Came to Jesus” also references the story.

### **I Could Feel It in My Bones**

This is one of three hymns on Psalm 32, the most straightforward of the three. See the note on “We Built a Wall of Silence” and “We Hide in Silence.”

### **Make Peace on Earth in the Name of God**

“Hallowed be your name”, we pray every Sunday. This hymn makes an active and worldly interpretation of those words.

### **O God, O Judge, Shine Forth**

Psalm 94 is not in the *Revised Common Lectionary*, but the cry of people for holy justice, and the certainty of high-status killers—from police officers to presidents—that they will never have to face it, are almost always painfully and sadly relevant.

### **O God our Maker, God of Peace**

This is a revision of a hymn written in 2006, a non-winning entry in the Macal-ester-Plymouth United Church (St. Paul, Minn.) annual hymn contest.

### **O Word of God**

In April, 2022, composer Bob Moore commissioned me to write some new, less militaristic stanzas for “For All the Saints”, to be sung at a memorial service for his mother, Agnes, in May. I wrote nine stanzas, more than enough, and extracted five for Bob’s use following the original first. The central stanzas of this text are a second extract, slightly revised. The first and last are newer. The “alleluia” may be repeated, depending on the shape of the extant or new tune this text is given.

### **Sing It Softly**

Psalm 149 occurs twice in the *Revised Common Lectionary*. It has notorious phrases, imagining God's people with "praises of God in their throats and two-edged swords in their hands", "to bind... kings with fetters and... nobles with chains of iron."

How and why should we sing that? I suggest that when people sit up and take notice and realize that those in charge of the world do not have good intentions toward most of the inhabitants of the world, this might be the song we need. It is not a psalm to sing when we find that we ourselves are in the position of kings and nobles keeping others down, which sometimes we are. To my mind it is a psalm to be sung from way down low, not from way up high.

With all that in mind I wrote this paraphrase. My first thought was that if we were singing of putting powerful people in chains, we might begin by singing softly, so that we did not upset the powerful ones too much, at least not to begin with. But the song will not stay soft. The call of the psalm to dance became the hymn's refrain. In the second stanza I followed Isaac Watts's example and brought Christ into the text.

### **Sing of a Shepherd Like No Other Shepherd**

I have lost count of the number of Psalm 23 versions I've written. As familiar as it is, it can always be new. I wrote this at the request of Amanda Husberg, to have a hymn to enter in the annual psalm song contest of Church of the Servant in Grand Rapids. With Amanda's tune, the hymn received an honorable mention.

There are many ways to hear the 23<sup>rd</sup> psalm. It can be heard as a calm profession of faith: I shall not want. It can be heard as a statement of defiance aimed at the world's false shepherds: The Lord is my shepherd, no matter who else may try to be. The text I wrote for Amanda hears it as a celebration of a shepherd who is like no other and of all the care that shepherd gives.

"Sing of a Shepherd" was sung as a prelude at the memorial service for Amanda in 2021. Were she still with us, she would already have composed tunes for many of the new texts in this book. She was a good friend and a great writing partner.

### **Song for the Sower**

"A sower went out to sow," begins the familiar parable from Mark 4. This hymn imagines what the sower's seed would become if it flourished, and that though the seed is defeated time and time again, the sower always has more and will not cease to sow it. However many times the seed has failed, the sower comes again.

### **The Centurion's Song**

Luke chapter 7 tells the story of Jesus going to heal "the valuable slave" of a Roman centurion after Jewish elders appeal on his behalf. While Jesus is on his way, this happens: "the centurion sent friends to say to him, 'Lord, do not trouble yourself, for I am not worthy to have you come under my roof; therefore I did not presume to come to you. But only speak the word, and let my servant be healed. For I also am a man set under authority, with soldiers under me; and I say to one, "Go," and he goes, and to another, "Come," and he comes, and to my slave, "Do this," and the slave does it.' When Jesus heard this he was amazed at him, and turning to the crowd that followed him, he said, 'I tell you, not even in Israel have I found such faith.'"

A wide-angle view of the passage might speak of the surprise that this servant of the Roman imperial power has a positive relationship with the people whose land the empire has occupied. This hymn is a close-up, zooming in on the message that the centurion's friends bring to Jesus. All four stanzas are in the centurion's voice.

### **The Hands that Hold the Planet's Molten Core**

"In his hands are the depths of the earth," says Psalm 95, and we are "the sheep of his hand." Coming from a focus on the word "hand", my hymn is a mashup of those images with contemporary geological knowledge and Psalm 23. Please also see the note on "At Massah and at Meribah."

### **The Lord Our God, the King We Praise**

A metrical paraphrase of the *Gloria in Excelsis*, written at Amanda Husberg's request.

### **The Mystery Called to Moses**

"The mystery called to Moses" is a phrase that came to me one day "out of the blue"; as the saying goes. I liked the sound of it, its alliteration and rhythm. And it accurately reflects the story told in Exodus 3, of a bush burning but mysteriously not consumed, and a God whose name Moses does not know.

Moses' initial response to God's command that he confront Pharaoh and demand freedom for God's people is a question, "Who am I that should go to Pharaoh?" The story brings to mind other biblical call stories, and this hymn draws on Isaiah's temple vision and Mary's encounter with the angel Gabriel. Moses questions, Isaiah is alarmed, Mary questions. But the mystery is sure.

### **We Built a Wall of Silence We Hide in Silence**

"We Hide in Silence" and "We Built a Wall of Silence" alter Psalm 32's first person singular to first person plural. "We Hide in Silence" can be sung as a collective expression of individual guilt. "We Built a Wall..." interprets the weight of God's hand, bearing down on those who sin but keep silent about it, as the weight of a wall which has collapsed on those who built the wall and hid behind it. It is to be sung as repentance for a societal wrong about which silence has been kept—deliberately by some, unthinkingly by others, and with silence enforced upon them by still others.

### **We Long to Know**

This is based on Psalm 1, which goes like this:

"Happy are those who do not follow the advice of the wicked, or take the path that sinners tread, or sit in the seat of scoffers; but their delight is in the law of the Lord, and on his law they meditate day and night. They are like trees planted by streams of water, which yield their fruit in its season, and their leaves do not

wither. In all that they do, they prosper. The wicked are not so, but are like chaff that the wind drives away. Therefore the wicked will not stand in the judgement, nor sinners in the congregation of the righteous; for the Lord watches over the way of the righteous, but the way of the wicked will perish."

Those words can be heard not only as a statement of the way things are but as a statement of how we wish they were, how we hope they could be. Psalm 1 can be read as a poem of longing, and that is the basis of this paraphrase.

### **When a Father Came to Jesus**

I've always found the story of Jesus saving the life of Jairus's daughter very moving, to the point of choking up when I read the words, "talitha, cumi," "little girl, get up" aloud. As the story goes, Jesus is on his way with Jairus to heal his daughter when people come from Jairus's house reporting that it is too late, she has died, let Jesus be. But Jairus's daughter is only twelve years old. The world should not be a place where twelve-year-old girls die, and where Jesus is, the world can be what it should be: No twelve-year-old is dead today. She is only asleep.

I read that gospel lesson to the congregation and preached on it while filling in for my vacationing pastor in 2021, and it stayed on my mind afterward. This hymn came together when I paired it with the story of another parent whose daughter needs saving, the Canaanite or Syro-Phoenician woman whose story is told in Mark and Matthew. "Some people" tell Jairus it's too late, leave Jesus alone, but in this other story Jesus himself says to leave him alone! He is cleverly rebuked by the mother, when "he is told one bread feeds all."

### **When Jesus Wept**

This was written at the request of David Ashley White. He had set a single stanza from the *New England Psalm Singer* and asked me for a second one.

**When the Plans of the Poor**

Like “Sing of a Shepherd Like No Other Shepherd,” this was written at Amanda Husberg’s request for new psalm versions to enter a contest. Please see the note on “Sing of a Shepherd Like No Other Shepherd.”

**Who Can Hear Us**

This is a second hymn on Psalm 94, focused on verses 20-21, and especially the six words, “those who contrive mischief by statute.” Injustice is often pursued by altering the law to favor some and put others down. For example, in the United States, as I write, election laws and voting districts are being changed in hopes of suppressing the votes of Black people.

**Yes, Let Us Worship the Child**

A hymn saying yes to unspoken, implicit questions. Shall we worship the child the news of whose birth fills a king with fear and rage? Shall we follow the man who brings good news to the poor, who heals the sick without charging them a fee for medical services? Shall we mourn at his tomb when the religious and civil authorities have joined to send him to his death, and then be amazed when he returns to us? Shall we gather to break bread and drink wine in remembrance of him, and shall we do our best to make him known to the world around us despite the way his gospel goes against the grain of that world?

## Published Settings

**As Her Soul Becomes a Song**

MARY SINGS, Amanda Husberg,  
in *Soul Becomes a Song*  
HAMBLY, Andrew Donaldson,  
in *Soul Becomes a Song*

**God Ever Faithful**

JUSTICE, Amanda Husberg,  
in *Soul Becomes a Song*

**How Far You Have to Go**

STEP BY STEP, Amanda Husberg,  
in *Soul Becomes a Song*

**How Long, Lord, Oh How Long Waiting**

HOW LONG, Amanda Husberg,  
in *The Sower Comes Again*

**Jerusalem the City**

NEW ENGLAND, public domain, arr. Hal  
Hopson, in *The Sower Comes Again*

**Like Mountains**

**We Were High and Proud**

ARDÈCHE, Andrew Donaldson,  
in *Soul Becomes a Song*

**More of You**

MORE OF YOU, Amanda Husberg,  
in *The Sower Comes Again*  
MORE OF YOU, Jim Clemens,  
in *The Sower Comes Again*

**Our Every Breath Is Heaven’s Gift**

ARVO, David Ashley White,  
in *Soul Becomes a Song*

**Sing It Softly**

MONTÈZE, Andrew Donaldson,  
in *Soul Becomes a Song*

**Sing of a Shepherd**

**Like No Other Shepherd**

HOME, Amanda Husberg,  
in *Soul Becomes a Song*

**Song for the Sower**

**(And the sower comes)**

PLAINPALAIS, Andrew Donaldson,  
in *The Sower Comes Again*  
THE SOWER, Amanda Husberg,  
in *The Sower Comes Again*

**Song of the Rich Young Man**

**(I Ran up to the Rabbi on the Road)**

MOLARD, Andrew Donaldson,  
in *Soul Becomes a Song*

**That All May Be One  
(Here is the table of Jesus the Son)**

UNITY, Amanda Husberg,  
in *The Sower Comes Again*

**The Centurion's Song ("Go" and  
"come", "do this", "do that")**

CAPTAIN, Iteke Prins,  
in *The Sower Comes Again*

**The Lord Our God, the King We Praise**

GLORIA, Amanda Husberg,  
in *The Sower Comes Again*

**The Water and the Name of God**

O WALY WALY, public domain,  
in *The Sower Comes Again*

**Waiting for the Kingdom**

WAITING, Amanda Husberg,  
in *The Sower Comes Again*

**We Are Servants**

SERVANTS, Amanda Husberg,  
in *Soul Becomes a Song*

WHO INDEED, Patrick Michaels,  
in *Soul Becomes a Song*

**We Long to Know**

SEED OF LIFE, William Rowan,  
in *The Sower Comes Again*

**We Will Be Upheld**

RUE VERDAINE, Andrew Donaldson,  
in *Soul Becomes a Song*

**When I Speak of Peace**

SPEAK PEACE, Amanda Husberg,  
in *Soul Becomes a Song*

SPEAK OF PEACE, Margaret Tucker,  
in *Soul Becomes a Song*

TIME FOR PEACE, Patrick Michaels,  
in *Soul Becomes a Song*

**When Jesus Wept**

HELEN, David Ashley White,  
in *The Sower Comes Again*

**When the Plans of the Poor**

SONG OF THE POOR, Amanda Husberg,  
in *Soul Becomes a Song*

**Whom Shall We Listen, Listen To**

LISTENING, Patrick Michaels,  
in *Soul Becomes a Song*

LISTEN, Amanda Husberg,  
in *Soul Becomes a Song*

**Yes, I Almost Lost My Footing**

OPEN EYES, Amanda Husberg,  
in *The Sower Comes Again*

**Your Word and Your Ways Call Us In**

PERROY, Andrew Donaldson,  
in *Soul Becomes a Song*

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**Richard Leach** is a leading contemporary writer of words for hymns. He uses traditional forms to create striking new texts with biblical and theological integrity. His work is included in hymnals and hymnal supplements from a wide spectrum of denominations, and in many independent hymnals and hymnal supplements. He is a frequent presenter at conferences of The Hymn Society in the United States and Canada, and has been called a master of his craft in the review pages of The Hymn Society journal. Dozens of anthem settings of his words have been composed and published. Selah Publishing Co. has been publishing collections of his work since 1995.

Besides hymn and anthem texts, Leach has written words for cantatas and art song. With David Schaap, he edited *The Selah Psalter, Hear the Angels Sing*, and *And Jesus Said: Hymns on the Parables*.

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