



Women's Sacred
Music Project

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Resounding Voices - Introduction

There is a compendium of Medieval Latin poetry collected by F.J.E Raby. It is intended to be a representative selection of what he calls: 'this vast body of Latin verse . . . which was the product of a thousand years of assiduous composition'.¹ But one of the greatest and most radical voices is excluded. Raby and his compilers did not consider the amazing and wonderful words and music of Hildegard of Bingen worthy of inclusion. And this despite its rootedness in a living, vibrant, singing community. Eh!

Lyn Loewi, President of The Women's Sacred Music Project, wrote a brief survey of women's hymnody – or the lack of it – through the years. She began from the publication of *Hymnal 1982*, and reflecting on how much has changed over the intervening forty years, with many more women in church leadership:

They have so much to say. How do we sing a new song? While we honor the men whose music and text have inspired our worship, we have normalized the invisibility of women, unconcerned about their absence, their missing wisdom, the prophetic voices silenced.²

Women have certainly been silenced throughout the long tradition of Christian music, as in Christian scholarship and leadership. We can only guess what has been lost, as wonderful imaginations and intellects, that could have spun words and melodies out of living experience, were shut up by repressive convention.

But, as collections such as this demonstrate, even where women through the centuries have taught, and spoken, sung and written music, their output has been systematically hidden from view, so that there has been no opportunity to discern or develop a female tradition, or even a fully human tradition, where women as well as men play their part. We don't know how many Hildegards longed to express their faith, but never had the chance. But we can rejoice in those who did, and sing their songs into life.

As in many other fields of human life, while we mourn those whose creativity withered on the stem, the truth is that women's writing is there to be rediscovered throughout biblical and Christian history. Wherever the Spirit has moved, or Wisdom has set out her feast, women have responded in song. It sometimes takes only a minor excavation, the slightest twitch of the cloak of anonymity, to uncover a sparkling gallery of wonderful writers.

Let me mention a couple of examples. There are many, many more.

The Moravian Herrnhut Community, established by Nicholas von Zinzendorf in 1727, encouraged women to write and sing together constantly, in *Poeten-Liebeshmahle* (Poets' Love-Feasts) and great community choirs. The *Herrnhuter Gesangbuch* plus supplements, published from 1735-1747, gathers this great outpouring of creativity, and just over 10% of the writers are known to be women. They are known by name, and in the 1981 reprint, they emerge wonderfully from obscurity in a series of biographical notes. These songsters of the Moravian Church were community leaders at home, or travelling missionaries who took their message and their songs throughout Europe and into America. Remember: it was the songs of the Moravians that warmed the hearts of John Wesley and his brother, Charles.

At around the same time, and covering the next couple of centuries, the Great Awakenings saw an outpouring of song in Camp Meetings and Revival Rallies. Here, for example, the 'laureate' of

¹ F. J. E. Raby ed. *Oxford Book of Medieval Latin Verse*, (Oxford: Clarendon Press, 1959), p. x.

² Lyn Loewi, 'Re-valuing Women Hymn Writers', *The Journal of the Association of Anglican Musicians*, 32.3, May-June, 2023, pp. 18-20.

Chautauqua, Mary Artemisia Lathbury, wrote such hymns as 'Break Thou the bread of life' and 'Day is dying in the west', whose words still capture the essence of worship under the expanse of heaven, in the company of the disciples, or the seraphim. As in Herrnhut, songs often emerged in the singing, using less formal musical styles which allowed members of the congregation to call out new words, or improvise musical variations.

As revival spread back across the Atlantic to awaken the British churches, writers such as Frances Ridley Havergal expressed a deep piety. Her 'Take my life and let it be' is included in this collection. It is a hymn that emerged in her own mind after an evening gathering at which there were a number of unconverted people, and she prayed: 'Lord, give me ALL in this house'. When her prayer was granted, she writes, she was too happy to sleep and spent the night in praise, and 'these little couplets formed themselves and chimed in my heart, one after another, till they finished with, *Ever, ONLY, ALL for Thee!*'³ Incidentally, I can remember singing this hymn as a child, significantly, a *girl*, finding my identity as a rather scholarly individual. I was told on all sides that no-one likes clever girls, and I would never find a husband if I went on like that. This was the only hymn that referred to the intellect as a gift that God could use, and I used to sing it with determined fervor and shining eyes.

This was also the era of movements for social reform, rooted in the same desire to transform the world in answer to the divine call. Henry Ward Beecher's *Plymouth Collection* refers specifically in its preface to 'the Great Humanities', which 'the Gospel develops, whenever it is faithfully and purely preached,' including, 'hymns of Temperance, of Human Rights and Freedom, of Peace and of Benevolence'.⁴ In these sections of the book, are hymns on subjects such as the abolition of slavery, the relief of poverty, access to education, and equal participation of women, including women's suffrage. The collection included 90 hymns attributed to women, and many others that are unattributed, many of which are traceable to women writers, or may well be by women.⁵

Their texts are amazing. Caroline Seward's anti-slavery hymn directly references Miriam and her dancers on the shore of the Red Sea,⁶ and another abolitionist hymn by Elizabeth Cabot Follen, a friend of the Beecher family, foregrounds the perspective and voice of the enslaved person, in a direct challenge to the singing congregation.⁷

Once again, the movements for change resounded from shore to shore across the Atlantic. The wonderfully outspoken British Unitarian, Harriet Martineau's texts appeared in the Beecher collection, both acknowledged and anonymously. And there were many other breathtaking visions of hope for a fairer future. Poet and social activist, Dorothy (Dora) Greenwell was a friend of Josephine Butler, and corresponded with Christina Rossetti. Her long poem, 'Veni, veni Emanuel', ends with words now used as a hymn. The words sound startlingly post-modern for a hymn written in the mid-nineteenth century:

Each heart's deep instinct, unconfessed,
each lowly wish, each daring claim,
all, all that life hath long repressed
unfolds, undreading blight or blame.⁸

There's a whole world of hope and challenge there!

³ See Janet Wootton, *This is our Song: Women's Hymn-writing* (Wipf & Stock, 2013), p. 65, esp. n. 30.

⁴ Henry Ward Beecher, 'Introduction' in Henry Ward Beecher ed. *The Plymouth Collection of Hymns and Tunes for the use of Christian Congregations* (New York: A. S. Barnes & Company, 1856), pp. iii-vii, p. iv.

⁵ See Wootton, *This is our Song*, pp. 125-7.

⁶ Caroline Seward, 'Lo, in these latter days, our land', Beecher ed. *The Plymouth Collection*, no. 1034

⁷ Mrs Follen, 'May the captive's pleading fill', Beecher ed. *The Plymouth Collection*, no. 1037.

⁸ Dora Greenwell (1821-82), 'And art thou come with us to dwell', v. 4.

This is a complex story, of course, and women have also been deeply implicated in the social forces that drove colonialism, inequality and injustice,⁹ and continue to be so. Reni Eddo-Lodge takes the argument to the white feminist movement:

Feminism needs to demand a world in which racist history is acknowledged and accounted for, in which reparations are distributed, in which race is completely deconstructed. . . At the point in which feminism has become a placidly white movement that claims to work on behalf of all women, but doesn't question its own overwhelming whiteness, we really need to think about starting again. . . . Demands for equality need to be as complicated as the inequalities they attempt to address.¹⁰

It should be impossible to call for women's voices to resound without recognizing the immense variety of voices which are also suppressed, anonymized and silenced. It is worth discerning and hearing those voices wherever they are raised in the cause of inclusion, justice and freedom, awakened by the power of God's Spirit. The current collection does exactly that.

An introduction to a collection can do no more than touch the fabric of time to pick up the thrilling resonance of voices waiting to be discovered. Wherever we peel back the deadening layer of anonymity or suppression, the song resounds – re-sounds – under our hands. It has been a huge privilege for me to contribute, even in a small way, to a project like this, which has given voice to such a diversity of language, style and context.

Lyn Loewi, President of The Women's Sacred Music Project, wrote in an email about the process of compilation:

There are various styles and spiritualities represented: Episcopalian, Black Catholic, Reform Jewish, and Other. I hope you can appreciate the joyful mixture. We decided to throw off our cautious, perfectionist ears in search for something that speaks to a wider group.¹¹

So what happens when all those hidden voices emerge to resound in our singing? One thing is that we hear echoes from centuries, even millennia ago. There is a surprising variety of women embedded in the biblical record. Many, of course, are anonymous. Some names are preserved seemingly against all odds: Shiphrah and Puah, two Hebrew midwives who ebulliently defied Pharaoh's edict to commit infanticide on the Hebrew male babies. These are celebrated for their skill and cunning by Mary Louise Bringle's¹² and also appear in a text by Jeanette Lindholm, alongside another hidden name: Rizpah, whose story, like theirs, shines a light of resistance on the brutality of patriarchal violence.¹³

Women in biblical record are proportionally far more likely than men to remain unnamed, or even unmentioned. For example, we have to imagine all the daughters whose existence must be assumed alongside the proudly named sons who carry the genealogy of God's people forward. A few step out from the shadows. Moses and Aaron's sister, Miriam, is a powerful voice in scripture, literally so, since she calls the dancers to join in her song of triumph, at the crossing of the Red Sea. Naturally enough in a collection celebrating Resounding Voices, her song commands attention in several of the hymns. Incidentally, Miriam also demonstrates the complexity of women's lives, to which I have already

⁹ See Janet Wootton, 'Introduction', in Janet Wootton ed. *Women in History in the Age of Empire (1800-1920)* (London: Routledge, 2022), pp. 1-33, pp. 3-4.

¹⁰ Reni Eddo-Lodge, *Why I'm no longer talking to White People about Race* (London: Bloomsbury Publications, 2018), 282.3-284.9, 75%, 284.9/378 75%.

¹¹ Email from Lynn Loewi to Janet Wootton, 9/9/2023, quoted by permission.

¹² Mary Louise Bringle, 'In boldness, look to God for strength'.

¹³ Jeanette M. Lindholm, 'With Mary sing Magnificat'.

referred. While the midwives and Rizpah engage in resistance to the death and destruction of patriarchal war-games, and so does Miriam in her actions, but her song celebrates the destruction of the enemy, as an act of divine wrath. The hymns (including my own) tread carefully round that fact.

The women who appear among the followers of Jesus fare no better in having their voices heard. Mary Louise Bringle's text also honors the woman with the flow of blood and the Syrophenician Woman, and seeks to disentangle the conflated identities of Mary Magdalene, confused by willfully ignorant scholars under a single scurrilous identity. Mary the first apostle becomes obscured behind Mary the prostitute, a far more controllable female persona for church authorities. As Hannah Brown's hymn reminds us, she is 'first to know Christ rose, sent as an apostle'.¹⁴

Among these is the woman who is traditionally pretty well the only one whose name appears in hymnody: Mary the mother of Jesus. The benefit of a collection like this is that she takes her place in the line of women who have been part of the story of God's people, and among the many women who followed Jesus, honored as a real living woman, whose story is woven through the gospel narratives.

And the story moves on, to Dorcas, in the early church, and a hymn that includes a whole practical language not often heard in traditional hymnody. When she died, Dorcas was deeply mourned for the way she offered resources to the poor people of her community, described in the hymn as 'sewing, cooking, teaching, listening' – perhaps the only hymn to mention 'sewing'. I'll stop short of the spoiler alert, in case you don't know the end of the story!

So women serve and sew, and dance and sing. And one of the joys of biblical imagery is that the same kind of language is also used of God. The biblical creation narratives are often confined to Genesis 1 and 2, which are of course rich in stunning descriptive language. But we can look beyond these, to include the person of Wisdom, Sophia as creator, in Proverbs 8:22-31. From this source comes the idea of God 'delighting' in creation, and also the creation of the mountains. Another of Bringle's hymns interweaves these with the two Genesis accounts, including the vivid language of 'kneading', 'breathing' and 'knitting', from Genesis 2.¹⁵ There is a feast of biblical language in another of Lindholm's hymns, 'Tell again the joyful story', where divine creativity and laughter stand alongside the pains of birthing, tears and deep waters. If we are to join with this dancing God, we must learn the steps of suffering, and hear the Spirit-filled prophets calling us to feed the hungry, 'sweep away debris of anger' and war.¹⁶

Lindholm goes one stage further in this text, celebrating God in the feminine gender, 'she' and 'her'. The God who has been bound tight in masculine grammatical constructs now escapes into the freedom to be 'her'.

Wisdom is a fully female image of God. In Proverbs 8, God gives birth to Wisdom, and it is Mother and Daughter who call the world into being, and delight in its artistry. She is also described by a playfully untranslatable word, which is free to be rendered, 'playmate', 'designer', 'planner'; or, indeed, 'architect' as in Jacques Jones' 'We long to know her'. Jones writes about the use of feminine pronouns for God, 'I had never written a hymn that assigned God any gender, always thinking that God encompasses all genders but not digging any deeper than that,' and goes on, 'The Bible is rich with metaphors describing God, most of which could be construed as either male or female, though our biased minds might categorize them into traditional gender roles.'

¹⁴ Hannah Brown, 'Let us sing of Mary'.

¹⁵ Mary Louise Bringle, 'Dreaming in the pre-dawn stillness'.

¹⁶ Jeanette Lindholm, 'Tell again the joyful story'.

And there, indeed, is the rub. These images have been excluded through the 'biased minds' of generations of biblical writers, translators, interpreters and of course hymnwriters. When we bring them to the surface, where they glitter like gemstones, we necessarily bring with them the detritus of patriarchal gender-bias overlain with layers of rigid binary thinking that stratifies on one side, reason, enlightenment, self-control, masculinity, and on the other emotion, superstition, sin, submission, femininity. The same binary thinking has been used to enforce divisions between races, specifically, in the era of European Colonialism, between white races, seen as the bearers of enlightenment, civilization and the gospel to a darkened world.

This, like misogyny, and the whole range of patriarchal values, would be tragic enough if it remained part of the historic story, an aberration of a forgotten era. But these mindsets span the ages. Behind the silencing of women lies the conflation of the misogyny of Classical Greece and Rome with the Genesis accounts of Creation and Fall. Similarly, the glitter of ancient civilizations bolsters notions of supremacy, undergirded by endemic racism. Transformation not only entails a challenge to specific biases, but requires the breakdown of binary thinking itself, to allow for a spectrum, a rainbow, of diversity, in which God delights.

For example, among the many voices that resound in these hymns are the non-human voices, the animals, the plants, the rocks and seas, that make up the created world. Humanity is no longer the pinnacle of creation, with the divine command to 'subdue the earth and fill it', which has been interpreted in such destructive ways. Instead, in the words of Susan Palo Cherwien, the voices of creation have much to reveal to us, if only we will listen: 'May our minds wisen, may our hearts awaken'. Her careful words do more than enlist a vivid imagination. The hymn does much to overcome the binary division between enlightenment science and ancient myth: 'rocks tell earth's story' (one of the foundational breakthroughs in our understanding of our planet and universe), 'plants reveal its wisdom' (reclaiming the practical knowledge of plants, often in the hands of women, stolen from them by the professionalization of medicine, or revisited on them in accusations of witchcraft), 'Love that moves the heavens' (biblical language from Genesis to Isaiah).

Nor are human relationships to be bound by the rigid definition of gender. The hymn of creation, quoted earlier, was written as 'A wedding text for "partners of all kinds"'.¹⁷ There is room for celebration of new freedoms, but also a poignancy of grief for all that has been lost to 'hate and bitterness': 'So mourn we now and recognize / The wrongs that we have done / Against each child beloved of God'.¹⁸

Of course, any challenge to patriarchal norms eventually leads to huge tectonic shifts in language and thought. The solid ground of old certainty begins to break up, and new vistas come into view, to invite our exploration; new life emerges, to dazzle and delight. Many of the texts resound with joy and hope, that the world *can* be different, and call us to action, to be participants, even agents in this new world.

Throughout history, a tradition of folk music, work songs and campaign songs has drawn singers into the experience of injustice and suffering and enlisted us as activists. As we have seen, this is where women's voices have often been heard in the call for change. Saro Lynch-Thomason sets her own music in the context of 'traditional song and balladry from Appalachia, the American South, the British Isles and Ireland', where she believes that 'old songs can help us understand the beliefs and struggles that

¹⁷ Bringle, 'Dreaming in the pre-dawn stillness'.

¹⁸ Jay Hulme, 'In heav'n we are ourselves entire'.

shape human history, and that in turn, these songs enable us to build a more compassionate and just future'.¹⁹

Her song in this collection is in a rhythmic folk-style, with a repeated pattern of words carrying the theme of resistance and strength. The tune is set out as melody line only, with the rubric, 'clap on 2 and 4 throughout'. There is also a suggestion for the final verse 'if desired'. The singer, or song leader, or community of singers, is invited to participate in shaping the singing experience, by a variety of means.

Many singing traditions arise from interaction, where the song leader, or the context, encourages new words, harmonies, interjections, or movement. There are some wonderful examples in this collection. Sheila Firestone's 'Dancing in the light'²⁰ is built on a simple structure which invites contributions to replace 'dancing'. The song is headed with the note, 'Continue using other images as participants dance to this melody, i.e. joyful, smiling, spinning, grounded, lifted, planted, thankful, etc..'. The instruction to dance implies that actions can interpret words.

It is impossible to participate fully in a danced song while holding a book or paper, or even with eyes fixed on a screen. And there is often no need to have written words at all. Ana Hernández's 'Hold my hope'²¹ is a rich, intricate piece, built up by the addition of successive layers, with the instruction: 'To be taught paperlessly', with the song leader teaching and bringing in the parts to create the texture. Her 'Let my prayer rise'²² uses the same method, leaving space over a wordless section, for prayers to be added freely.

There is also a lively interaction over time between the wider singing community and hymnwriter, so that versions change over the years. Again, this is not uncommon, but in this generation, writers such as Shirley Erena Murray and Brian Wren have been active participants in the development of their own texts.

Shirley Erena Murray, a pioneer of a radical new hymnody in Aotearoa, New Zealand till her death in 2020, has collaborated in developments in her own texts. 'For everyone born, a place at the table'²³ caused quite a storm when it was published in 1998. The line that caught in people's throats was, 'abuser, abused, with need to forgive', in the context of everyone having a place at the table, how could the abuser find a place, and yet would we want to say that there is no redemption? This was something many Christian communities were, and are still, grappling with. However, a deeper concern was that the line also implies that *the onus lies on the abused*, to forgive. Even in 'a mind-set of mercy', there's a lot more to be done before the place of forgiveness is reached, and even some biblical foundation for questioning that as the primary or an achievable goal (Matthew 18: 6-9, 15-18).

I strongly believe that, alongside the words of joy and delight, there is room for anger, even rage, against the injustices of the world. There are, rightly, some very strong words in some of the hymns in this collection. My own text cries out against the condemnation of some loving relationships, 'while those who cruelly squander love's resources, through exploitation and abuse, go free'.²⁴ But there is more to be had.

¹⁹ Saro Lynch-Thomason, 'More waters rising'. See [Saro Lynch-Thomason: Song at the Intersection of history, folklore and transformation \(sarosings.com\)](http://Saro Lynch-Thomason: Song at the Intersection of history, folklore and transformation (sarosings.com))

²⁰ Sheila Firestone, 'Dancing in the light'.

²¹ Ana Hernández 'Hold my hope'.

²² Ana Hernández, 'Let my prayer rise'.

²³ Shirley Erena Murray, 'For everyone born, a place at the table'.

²⁴ Janet Wootton, 'God of all good, from you all joys of loving'.

Miriam Endersby begins with the gentle-sounding ‘Open my eyes to meet your gaze,’ but goes on to brilliantly powerful words to describe the corruption of the powerful:

‘Open my nose to smell the rot
when the powerful blame the unknown,
when the mighty play victim though they are not . . .’

And *here* is the call to action:

‘Open my lips to speak the truth!
Though I meet with suspicion or scorn . . .’²⁵

But there is another underlying difficulty with Shirley Erena Murray’s words, which she acknowledged in her own lifetime, and which takes us back to the tectonic shifts described earlier. It arises not from any innate conservatism, but from the very fact that it pushed so hard against the boundaries of its own time, now 25 years gone. The original text sought to cut through some of the inequalities that prevented ‘everyone born’ from taking up their place at the table. For ‘woman and man’, for example, it meant ‘reversing the roles’, which was great! But this whole range of inclusive language was to be swept away in a far greater transformation, as those binary divisions themselves were called into question.

An article in *The Hymn* analyses the process that led to the version we have in this collection, a thoroughgoing revision by Carl Daw, of Murray’s original text.²⁶ Murray’s own revisions, together with her thoughts on the hymn, strongly suggest that she would have valued the changes. If you can, get hold of the original, and see for yourself how the very nature of radical writing pulls the words on into the future.

I am aware that this introduction has barely touched on the ‘joyful mixture’ contained in this collection. I have tried to trace some of the threads that run through the pattern. But there is a broad cultural range that lends such richness to the collection. There are also short liturgical pieces and big expansive anthems. It is extraordinarily diverse in culture and style, and will be enjoyed by congregations, solo singers, dancers, and experimenters.

Wisdom has set her table, and laid out her feast. This is no time to be picky! Dive in, and be blessed.

Janet Wootton
October 2023

²⁵ Miriam Endersby, ‘Open my eyes to meet your gaze’.

²⁶ Daniel Charles Damon and Eileen Johnson, “‘For Everyone Born’: A Hymnwriter Struggles to Address All People”, *The Hymn*, 74.3, Summer 2023, pp. 30-34.

Preface

Resounding Voices is a tribute to the 2003 hymnal *Voices Found* on its twentieth anniversary. The groundbreaking hymnal was the visionary work of The Rt. Rev. Allen Bartlett, Lisa Neufeld Thomas, and the newly formed board of the Women's Sacred Music Project. The ecumenical and interfaith collection of songs addressed a near absence of liturgical music by women.

In the last twenty years there has been more music by women in the church, especially choral music; but hymns seem to be the slowest to change. May this rich assortment of sacred song awaken our hearts, enliven our worship, and inspire our understanding of The Holy One.

This project has been made possible through a Vital Worship, Vital Preaching Grant from the Calvin Institute of Christian Worship, Grand Rapids, Michigan, with funds provided by Lilly Endowment, Inc. Additional funding has been provided by the Association of Anglican Musicians, the Standing Commission on Liturgy and Music of the Episcopal Church, The Rt Rev. Terry Allen White, Bishop of Kentucky, and the Mozingo Foundation. We gratefully acknowledge the support of The Hymn Society of the United States and Canada; Hope Publishing Company; and all the publishers who granted use of their copyrighted material. To Rev. Dr. Michael McMahon, Mr. Scott Shorney, Patrick Fennig, Dr. Marty Wheeler Burnett, Louise Stewart, and Rev. Dr. Janet Wootton, we owe special thanks for your encouragement and guidance.

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The history of Jewish music and the “hymn” is as old as there have been people singing. Jewish music has grown and evolved over centuries to include new ways of expressing the liturgies and texts of the tradition. This evolution has also given new voice and opened new pathways to how individuals and communities use song to communicate the prayers of their heart and the work of their hands.

There were hymnals in Reform Jewish communities from before the mid 1800s through the middle of the last century. As liberal Jews were emancipated in Europe they found themselves integrating into societies where they had previously not been allowed. One way they did this was by creating worship that looked similar to their Christian neighbors, thus modeling similarity and integration into a new world.

Most Jewish communities are now paper-less in their singing as a congregation, though where community choirs share in lifting the congregational voice they often use printed scores. These choirs use choral settings, adding harmony and texture to existing congregational melodies, as well as offering moments of reflection and uplift.

It is a sacred experience indeed, to have Jewish music invited to be a part of this dynamic and creative collection, and even more so to lift up women composers. So many of the new congregational, chant, and meaning-making melodies that are created to add to Jewish sacred space and time are created by non male-identifying folks. These composers invite all into the world of community, of ritual, of meditation, and of social justice through new doorways of musical expression.

While much new Jewish music is not notated as quickly, nor offered in the same format as a hymnal, many pieces are. We are delighted to present a few selections in *Resounding Voices* as an invitation to what we all can share and learn from one another.

Cantor Rosalie Will and Dr. Rosa Abrahams

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Let us Sing of Mary- Hannah C. Brown/Ralph Vaughan Williams, (*King's Weston*)

Lo Alecha/Too Heavy (see: When the World Feels too Heavy)

Lord, You Give the Great Commission- Jeffrey W. Rowthorn/Marty Wheeler Burnett, (*Mathes*)

Love Leads Us Through the Wind and Waves- Jeannette M. Lindholm/Robert Buckley Farlee, (*Healing Promise*)

Love Prayer (see: Father, my prayer to you)

Love's Rage and Grief- Jeannette M. Lindholm/William Tansur, (*Bangor*)

Mi Shebeirach: A Prayer for Healing-Marnie Camhi

More Waters (see: There are More Waters Rising)

Morning Meditation (see: How Deep the Silence of the Soul)

My People who are Called My Name (I Will Heal the Land)- Gemma McGregor

My Spirit's Dancing in the Light-Sheila Firestone

O Beautiful for Spacious Skies (America the Beautiful)- Katherine Lee Bates/R. Nathaniel Dett

O Dawn of All Creation- Delores Dufner, OBS/David Hurd (*Andújar*)

O Holy Nativity, Birth of our King- Rev. Dr. Victoria R. Sirota/Robert Sirota, (*Holy Nativity*)

O Kou Aloha No (The Queen's Prayer)- Queen Lili'uokalani/(*Liliuokalani*)

O my dear heart, young Jesus sweet (Balulalow)- James, John, and Robert Wedderburn/Arr. Elizabeth Poston, (Traditional Scots)

O Wondrous Souls of Light- Rev. Dr. Victoria R. Sirota/John Darwall, harm. William Henry Monk, (*Darwall's 148th*)

Oh God, How will I Know You- Sheila Firestone

Open My Eyes to Meet your Gaze- Miriam Endersby/Kristina Arakelyan

Our Hearts Proclaim A Living God- Hannah C. Brown/Gesangbuch der Herzogl. Hofkapelle, Württemberg, 1784, (*Ellacombe*)

Our Shepherd Comes in Loving Care- Rev. Jann Aldredge-Clanton/James Leith Macbeth Bain, (*Brother James' Air*); arr. Larry E. Schultz

Peace I Leave with You- Amy Beach

Psalm 67 (see: Let the Peoples Praise You)

Psalm 98 (see: Zamru Ladonai)

Sanctus (see: Holy, Holy, Holy)

Shantiniketan (see: Jonomo)

So Great a Love- Mary Louise Bringle/Sally Ann Morris (*Hiker*)

Sunday's Palms are Wednesday's Ashes- Rae E. Whitney/Attr. To Benjamin F. White; harm. By Ronald A. Nelson, (*Beach Spring*)

Take My Life, and Let it Be- Frances Ridley Havergal/Arr. Marty Wheeler Burnett, (*Scottish Folk song*)

Teach Me to be Love (see: Hold My Hope)

Tell Again the Joyful Story- Jeannette M. Lindholm/Claude Goudimel (*Psalm 42*)

Thank You for this Bread (see: For this Bread We Eat)

The First One Ever, Oh, Ever to Know - Linda Wilberger Egan, (*Ballad*)

The Kingdom of Heaven- Rev. Rhonda Waters/William Howard Doane (*To God be the Glory*)

The New Jerusalem (see: I, John, your Beloved Brother)

The Prompting for the Pilgrim- Rev. Erika L. Takacs/Robert McCormick (*Altar of Grace*)

The Queen's Prayer (see: O Kou Aloha No)

Their Faith and Dedication- Jeannette M. Lindholm/Rusty Edwards, (*Kuortane or Nyland*)

There are More Waters Rising (More Waters)-Saro Lynch-Thomason

Too Heavy/Lo Alecha (see: When the World Feels too Heavy)

Wait on the Lord- Tonya Maria Taylor-Dorsey

We Long to Know Her- Jacque B. Jones/ arr. Alice Parker, (*Star in the East*)

When Jesus Sets the Table- Amanda Udis-Kessler/Sally Ann Morris, (*Place Setting*)

When Miriam's Daughters Rise and Sing-Rev. Dr. Janet Wootton/Robert Jackson, (*Niagara or Church Triumphant*)

When the World Feels too Heavy (Lo Alecha/Too Heavy)- Cantor Natalie Young

With Mary Sing Magnificat- Jeannette M. Lindholm/Ralph Vaughan Williams, (*Forest Green*)

Zamru Ladonai- Beth Reinstein

A rainbow appears

Mary Louise Bringle (b. 1953)

HORNINGLOW
Tamsin Jones (b. 1972)

1. A__ rain - bow ap - pears as the clouds clear a - way, a sign for God's
2. A__ rain - bow that spans the whole breadth of the sky il - lu - mines God's

6

peo - ple who yearn— who yearn for the grace and the
arms o - pen wide to reach and em - brace ev - ery

11

peace to be free, to love and be loved in re - turn.
child of God's heart, to ho - nor our worth and our pride.

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ISMN 979-0-708212-40-9

This hymn has been specially created for the Women's Sacred Music Project *Resounding Voices* and is offered in affirmation and celebration of the LGBTQ+ community.

Alternative harmonisation and descant for verse 2

DESCANT

2. A rain - bow that spans the whole breadth of the sky il -

UNISON VOICES

2. A rain - bow that spans the whole breadth of the sky il -

Organ, Ped. *ad lib.*

Detailed description: This system contains the first five measures of the piece. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked 'UNISON VOICES' and includes the lyrics '2. A rain - bow that spans the whole breadth of the sky il -'. The piano accompaniment consists of chords and moving lines in both hands. A 'DESCANT' label is positioned above the first measure. The key signature has two flats, and the time signature is common time.

5

- lu - mines God's arms o - pen wide _____ to reach _____ and em -

- lu - mines God's arms o - pen wide _____ to reach and em -

Detailed description: This system contains measures 5 through 9. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes the lyrics '- lu - mines God's arms o - pen wide _____ to reach _____ and em -'. The piano accompaniment continues with chords and moving lines. A large watermark is visible across the page.

10

allarg.

- brace _____ ev - ery child of God's heart, to ho - nor our worth and our pride.

- brace ev - ery child of God's heart, to ho - nor our worth and our pride.

allarg.

Detailed description: This system contains measures 10 through 14. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes the lyrics '- brace _____ ev - ery child of God's heart, to ho - nor our worth and our pride.' and '- brace ev - ery child of God's heart, to ho - nor our worth and our pride.' The piano accompaniment continues with chords and moving lines. The tempo marking '*allarg.*' appears above the first measure of this system. The piece concludes with a double bar line.

Arise!

The text of *Arise!* is from Song of Songs 2:10-13 in both the original Hebrew, which is traditionally attributed to King Solomon, and its English translation, which I adapted to be more melodic and easy to understand.

- Lux

English Text

Arise, my darling, and come away;
The winter is past, the rains are over and gone!
And flowers are blooming throughout the land,
It's time to sing,
and birdsong fills our land with music;
Green figs form on the fig tree,
and grapevines give sweet perfume,
Arise, my darling, and come away!

- Song of Songs 2:10-13 (my translation)

Hebrew Text

קוּמִי לָךְ רַעֲיָתִי יָפְתִי וּלְכִי־לָךְ:
כִּי־הִנֵּה הַסֶּתֶם עָבְרוּ הַגֶּשֶׁם חָלַף הַלֵּל לָךְ:
הַנִּצְנִיִּם נִרְאוּ בְּאֶרֶץ
עֵת הַזָּמִיר הִגִּיעַ
וְקוֹל הַתּוֹר נִשְׁמַע בְּאֶרְצֵנוּ:
הַתְּאֵנָה הַחֲנֻטָּה פִּגְיָה
וְהַגָּפְנִים סִמְדָר גִּתְנוּ גֵיחַ
קוּמִי לָךְ רַעֲיָתִי יָפְתִי וּלְכִי־לָךְ:

- שִׁיר הַנְּשִׁירִים -

Transliteration

Kumi lakh, rayati, yafati, ul'khi lakh;
Ki hinei ha-s'tav avar, ha-geshem khalaf halakh lo!
Ha-nitzanim nir-u ba-aretz,
Eit ha-zamir higi-ah,
V'kol ha-tor nishma b'artzeinu;
Ha-t'einah khantah fagei-ah,
V'ha-g'fanim s'madar na-t'nu rei-akh,
Kumi lakh, rayati, yafati, ul'khi lakh!

Pronunciation Guide

Letter	IPA	English	Hebrew
a	a	ba <u>ll</u>	<i>yafati</i>
e	ε	egg	<i>geshem</i>
i	i	fi <u>ld</u>	<i>hazamir</i>
o	o	po <u>ta</u> to	<i>kol</i>
u	u	du <u>d</u> e	<i>kumi</i>
'	ə	ba <u>na</u> na	<i>ul'khi</i>
ei	ei	ei <u>g</u> ht	<i>hinei</i>
kh	χ	Ba <u>ch</u>	<i>lakh</i>
tz	ts	ge <u>t</u> s	<i>nitzanim</i>
r	r	light trill	<i>s'madar</i>

Arise!

Song of Songs 2:10-13

King Solomon (traditionally), ~10th century BCE

Lux Ezra Onigman

$\text{♩} = 120$ energetic and joyous

mp *mf*

Soprano
A - rise, my dar-ling, and come a - way, A - rise, my dar-ling, and

Alto
A - rise, my dar-ling, and come a - way, A - rise, my dar-ling, and

Tenor
A - rise, my dar-ling, and come a - way, A - rise, my dar-ling, and

Bass
A - rise, my dar-ling, and come a - way, A - rise, my dar-ling, and

Piano
for rehearsal only
mp *mf*

7

S.
come a - way; The win-ter is past, the rains are o - ver and gone!

A.
come a - way; A - rise, my

T.
come a - way; o - ver and

B.
come a - way;

Pno.

S. *f* the rains are gone!

A. *mf* *f* dar-ling, and come a - way, A - rise, my dar-ling, and come a - way;

T. *f* gone! come a - way, A - rise, my dar-ling, and come a - way;

B. *f* o - ver and gone! A - rise, come a - way;

Pno.

S. And flowers are bloom-ing, It's time to sing, and bird-song

A. And flowers are bloom-ing, It's time to sing, and bird - song

T. flowers are bloom-ing through - out the land, time to sing, bird - song

B. flowers are bloom-ing through - out the land, bird - song

Pno.

29 *mf* 3

S. fills our land with mu-sic; bird-song, bird-song, bird-song,

A. fills our land with mu-sic; bird-song, bird-song, A -

T. fills A - rise, my dar-ling, and come a - way, A -

B. fills our land with mu-sic; rise, my dar-ling, and come a - way, A -

Pno. *mp* *mf*

36 *f*

S. bird - song, come a - way, come a - way;

A. rise, bird - song, come a - way, come a - way;

T. rise, my dar - ling, and come a - way, come a - way;

B. rise, my dar - ling, and come a - way, come a - way;

Pno. *f*

42

S. *mp* The win-ter is past, _____ *mf* and

A. *mp* Green figs form on the fig tree, *mf* the rains are gone, _____

T. *mp* Green figs form on the fig tree, *mp* A - rise, my dar-ling,

B. *mp* Green figs form on the fig tree, *mp* A - rise, my dar-ling, A -

Pno. *mp* *mf*

48

S. grape - vines _____ give sweet per - fume, the rains are gone!

A. grape - vines _____ give sweet per - fume,

T. *mf* bird - song, bird - song, come a - way;

B. *mf* rise; A - rise, my dar - ling, and come a - way;

Pno. *mf*

53 5

S. *mf* bird - song, It's

A. The win - ter is past,

T. bird - song, bird - song,

B. The win - ter is past,

Pno.

56

S. time to sing, It's time to sing, It's time to

A. grape - vines givesweet per - fume, flo - wers bloom, It's time to

T. bird - song, bird - song,

B. bird - song, bird - song, bird - song, It's time to

Pno.

6

61 *fp* *mf*

S. sing!— ya-fa -

A. *fp* *mf* sing!— Ku - mi lakh, ra-ya - ti, ya-fa -

T. *mf* Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, A-rise,—

B. *fp* sing!— A-rise,——

Pno. *mf*

68 *mp*

S. ti, ul'-khi lakh, A-rise,—— Ku - mi

A. ti, ul'-khi lakh, A-rise,——

T. *mf* Ku - mi lakh,— ya-fa - ti, ul'-khi lakh,

B. *mf* Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh,

Pno. *mp*

74 7

S. *mp*
 lakh, ya-fa - ti, ul'-khi lakh; Ki hi - nei ha-s' - tav ah-

A. *mp* *mp*
 Ku - mi lakh, ya-fa - ti, ul'-khi lakh; Ki hi - nei ha-s' - tav ah-

T. *mf* *mp*
 Ku - mi lakh, ul'-khi lakh; Ki hi - nei ha-s' - tav ah-

B. *f* *mp*
 Ku - mi lakh; Ki hi - nei ha-s' - tav ah-

Pno. *mf* *mp*

81

S. *mp*
 var, ha - ge-shem, ha - ge - shem, kha - laf, ha-lakh lo!

A. *mp*
 var, ha - ge-shem, ha - ge - shem, kha - laf, ha - lakh lo!

T. *mp*
 var, ha - ge-shem, ha - ge - shem, kha - laf, ha - lakh lo!

B. *mp*
 var, ha - ge-shem, ha - ge - shem, kha - laf, ha-lakh lo!

Pno. *mp*

86 *mf*

S. *mf*
Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

A. *mf* *mp*
Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh; Ha-ni-tza-

T. *mf*
Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

B. *mf*
Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;—

Pno. *mf* *mp*

93 *mf* *f*

S. *mf* *f*
A - rise! ha-za - mir hi - gi - ah, —

A. *f*
nim nir - u ba - a-retz, ha-za - mir hi - gi - ah, —

T. *p* *f*
Flowers bloom, Eit ha-za - mir hi - gi - ah,

B. *p* *f*
Flowers bloom, Eit ha-za - mir hi - gi - ah, v'-

Pno. *f*

S. bird-song, b'ar - tzei-nu, Ki hi - nei ha-s' - tav ah - var,

A. nish - ma b'ar - tzei-nu, Ki hi - nei ha-s' - tav ah - var,

T. kol ha - tor nish - ma b'ar - tzei-nu, Ki hi - nei ha-s' - tav ah - var,

B. kol ha - tor nish - ma b'ar - tzei-nu, Ki hi - nei ha-s' - tav ah - var,

Pno.

S. Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

A. Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh; *mp* Green figs

T. Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh; *mf* Ha-t'-ei - nah

B. Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh; *mp* Green figs

Pno. *mf*

S. *mf* bird - song, bird - song,

A. form, *mf* v' ha - g'-fa - nim s'-ma - dar na-t'-nu rei - akh,

T. *mp* khan-tah fa - gei-ah, bird - song,

B. form, bird - song, v' -

Pno.

S. *mp* bird-song, *f* b'-ar - tzei-nu, A - rise, my dar-ling, and come a - way,

A. *mp* bird-song, *f* nish - ma b'-ar - tzei-nu, A - rise, my dar-ling, and come a - way,

T. *f* kol ha - tor nish - ma b'-ar - tzei-nu, come a - way,

B. *f* kol ha - tor nish - ma b'-ar - tzei-nu, come a - way,

Pno. *mp* *f*

S. come a - way; Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

A. come a - way; Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

T. come a - way; Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

B. come a - way; Ku - mi lakh, ra-ya - ti, ya-fa - ti, ul'-khi lakh, ul'-khi lakh;

Pno.

S. Ki hi - nei ha-s' - tav ah - var, ha-za - mir hi - gi - ah,

A. Ki hi - nei ha-s' - tav ah - var, ha-za - mir hi - gi - ah,

T. Ki hi - nei ha-s' - tav ah - var, *sf* Eit ha-za - mir hi - gi - ah,

B. Ki hi - nei ha-s' - tav ah - var, *sf* Eit ha-za - mir hi - gi - ah,

Pno.

As Evening Hastens Near

(Evening Hymn for Lent)

Marissa E. Hall, text *written for the choirs of*
St. Andrew's Cathedral,
Jackson, Mississippi

Nu hverfur sol, Icelandic Hymn - Thorkell Sigurbjörnsson

1. As eve - ning hast - ens near, and shad - ows dim our
2. Yet, still - ness and re - pose com - pose a thin - ner
3. For those be - set with fears whose weep - ing may en -
4. And when the dawn breaks forth, what joy will meet us

4

sight, The dark be - trays our trust, ob - scur - ing ho - ly
space where we en - count - er God, and meet Love face to
dure, we pray they feel your peace sur - pas - sing all be -
there when sac - red rest is kept and we're re - newed in

8

light. O Lord, de - fend us through the night.
face. O Lord, be - stow on us your grace.
fore. O Lord be with us ev - er - more.
prayer? O Lord, for East - er, us pre - pare.

Awaken

(a morning prayer)

Ellen Dreskin

(♩ = 140)

Alto



A - wa - ken my soul/heart/life to all its po - ten - tial A

8



let - ter u - nique in an in - fi - nite scroll Both a guest and a gift in this

17



life I am li - ving May I be for a bless - ing as I come and I go

26



I come and I go A - I come and I go

36



I come and I go

Be The Light

Cantor Natalie Young
2020

♩ = 90 Moderato

D Dmaj7(sus2)/C# D(sus4)/B A(sus4) A D

Be the light. Be the light

6 Dmaj7(sus2)/C# Bm7

in - side the dark - ness, be the hope. Burn-ing bright

8 D(sus4)/G A Bm A/C#

in - to the night, be the voice. For those who can-not raise it, be the one

11 G(add9) Em7 A Bm/G

who leads the way through the world's dark-est days, be the light. Be the light.

14 A(add9) D Dmaj7(sus2)/C# G(sus2) A(sus4) A

Be the light. When

19 Bm7 Bm7/G D A/C#

days feel long and all that's left in side you are

23 Bm7 G(add9) A(sus4) A

dark-est days reach for the light to guide you. The

2 27 **Bm7** **G(add9)** **Em7**
mir - a - cle of change be - gins with sparks of light we find

30 **E7** **G(sus2)** **A(sus4)** **A** **Bm7**
with-in, that shine. If we come close to ge

34 **G(add9)** **D** **A/C#** **Bm7** **G(add9)**
- ther we will see a peo ple strong, a shared hu man-i - ty.

39 **A(sus4)** **A** **Bm** **Bm7/G**
To trans - form dark - ness in - to light, to

43 **Em7** **E7** **D9(sus4)/G** **A(sus4)**
lead with love in - stead of night, we shine we shine!

48 **A** **D** **Dmaj7(sus2)/C#** **Bm7**
Be the light. Be the light in-side the dark ness, be the hope. Burn ing bright

52 **D(sus4)/G** **A** **Bm** **A/C#**
in - to the night, be the voice. For those who can-not raise it, be the one

55 Bm7/G Em7 A G(add9) 3

— who leads the way_ through the world's dark-est days, be the_ light, be the light.

58 A(add9) Bm7 D(sus4)/G D A/C# Bm7

Be the light_____ Be the light_____

64 D(sus4)/G D A/C# Bm7 D(sus4)/G

_____ Be the light_____

69 D A/C# D(sus4)/G D(sus4)/G D(add9)

_____ Be the light_____

Beyond the hopes and dreams of all creation

HIGHGATE

Ghislaine Reece-Trapp (b. 1992)

Voices

Organ Manuals

Pedals

Voices

Org.

Ped.

6

11

Voices

Org.

Ped.

14

Voices

Org.

Ped.

Beyond the hopes and dreams of all creation

1. Beyond the hopes and dreams of all creation,
 A child was born, a child beyond compare,
 Bestowing hope upon a weary people
 Who feared they were beyond repair.
 And yet we feel that we're unworthy
 To grasp this gift that's ours, and free.
 O for the faith of little children, to own
 Christ's mystery.

2. Beyond our ken, his message was enthralling:
 To live in love, a love that knows no end,
 Embracing life in all its rich abundance,
 The poorest soul our dearest friend.
 And yet we shun our simple duties,
 We crave our own reality.
 O for a heart of understanding, to share
 Christ's charity.

3. Beyond reproach, and yet by us abandoned
 To die alone, alone upon the cross,
 Forgiving all, and promising salvation,
 Even to those who sought his loss.
 And yet we choose another pathway,
 Demanding concrete certainty.
 O for the light of revelation, to glimpse
 Christ's majesty.

4. Beyond our frail, and feeble comprehension,
 He rose again, again to lead the way,
 Assuring us that no-one is forsaken,
 Freed from all fear by Easter day.
 And yet we harbour reservations,
 We need to touch the wounds and see.
 O for the love of true disciples, to know
 Christ's victory.

Robert Easton (b. 1962)

Descant *f*
 5. O let me see _____ the hon - ey

Voices *f*
 5. O let me see the land be-yond the Jor - dan!_ O let me feast on milk and hon-ey

Org. *f*

Ped.

21
 Descant
 sweet! God gives me life,___ my song is love com

Voices
 sweet!_ God gives me life, and life in all a - bun - dance, my song is love, and love com

Org.

Ped.

25

Descant

Voices

Org.

Ped.

plete!_____ To sing with an - gels, the One in

plete!_____ O how I long to sing with an - gels, and my dear God, the One in

29

Descant

Voices

Org.

Ped.

Three! A song for all_____ E - ter - ni - ty!

Three!___ O for a song to sing to - ge - ther, for all E - ter - ni - ty!

Blessed, How Blessed

Slowly and stately

1. Bless - éd, how bless - éd, Those who thirst for good - ness,
 2. Bless - éd, how bless - éd, Those who sigh in sor - row,
 3. Bless - éd, how bless - éd, Those who live in mer - cy,
 4. Bless - éd, how bless - éd, Those who work for con - cord,
 5. Here God is reign - ing, Here God's love sus - tain - ing,

O - pen and hop - ing For God's right - eous rain: _____
 Fur - rowed and har - rowed By sad - ness and pain: _____
 Giv - ing, re - ceiv - ing From God's warm - ing grace: _____
 Na - tion and neigh - bor A - ban - don the blade: _____
 Where all the bless - éd See God's dawn - ing day: _____

Text: Susan Palo Cherwien
 5.6.5.5.5.6.5.5.

Tune: *FLOWERS OF THE FOREST*- 16th-century Scottish lament
 Arranged by David M. Cherwien

Blessed, How Blessed

God sends forth riv - ers To wa - ter the des - ert;
 God walks be - side them And en - ters their ab - sence;
 God's sun - light bless - es All those who love kind - ness;
 Sword turns to plow - share, And for - tress, to for - est;
 Wound - ed and ground - ed, By mer - cy sur - round - ed,

God's love lasts ev - er; How bless - éd are they.
 God's voice gives sol - ace; How bless - éd are they.
 Love nev - er ceas - es; How bless - éd are they.
 All in God's One - ness; How bless - éd are they.
 Fore - taste and har - vest; How bless - éd are they.

Christ Sophia
Ellen Clark-King

Christ Sophia, Child of Wisdom
Dancing in our deepest dreams
Calling us to love unbounded
Daring us to God's extremes -
peace and gentleness and justice
Kingdom values, wisdom's themes.

Brother Jesus, Child of Mary
Walking with us on life's way
Showing us God's humble kingdom
Sharing both dark night and day
Breaking through death's seeming ending
Into new life's dawning ray.

God incarnate, our true mother,
Birthing us to joy and pain
Showing us the steps to dance to
Loving us to life again
Grow us into your true image
As we strive for your love's reign.

878787

Words © 2011 Rev. Dr. Ellen Clark-King

These words have become favourites with the cathedral because of their inclusive nature. The hymn won second prize in a United Church international hymn competition as words for a new Easter hymn, but they also make a good alternative to king imagery for the Reign of Christ. It can be sung easily to a number of different and well-loved 878787 hymn tunes.

Cloaked in the Dark

MORNINGSIDE • CM with refrain

Words: Jacque B. Jones, b. 1950; 2014

Music: Bernadette Hoke, b.1957; 2014

Refrain:

Cloaked in the dark, a night of betrayal,
sacrifice and denial.

God, help us face temptation ahead;
spare us the time of trial.

Jubilant crowd, palms in their hands,
welcome the king foretold.

Rioting then, call for his death,
evil events unfold.

Judas, you sold innocent blood;
passion gave way to hate.
Shout your regrets: no one will hear;
wisdom has come too late.

Peter the rock, frightened, confused;
bitter the lies you tell.

Hear the cock crow, piercing the dawn,
piercing your heart as well.

Jesus, you knew what was to come.

“Let this cup pass away.”

Still you obey, scripture fulfilled:

“Your will, not mine this day.”

When we pray The Lord’s Prayer, we pray, “lead us not into temptation...” or perhaps “keep us from the time of trial.” It seems to me that on that night in Jerusalem, Peter, Judas and the cheering crowd all faced temptation, and all failed to overcome it. But before we criticize them, we should remember that on any given day, we might be Peter, or Judas, or a voice in the crowd—and we might also fail to resist temptation, either by our action or our inaction. We, too, will be in need of forgiveness.

Scripture

Matthew 26:14–16; Matthew 26:26–44; Matthew 26:69–75; Matthew 27:3–5

Themes

Holy Week, Betrayal, Temptation, Redemption

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The lyrics are: "Cloaked in the dark, a night of be-trayal, sac - ri - fice and de - nial." The piano part includes a *Capo 3* instruction and a series of chords: Am, Em, Am, G, F, C/E, Em7, Cm, Gm, Cm, Bb, Ab, Eb/G, Gm7.

1.-3. 4.

God, help us face temp - ta - tion a - head; spare us the time of trial. trial.

Am Fmaj7 Cmaj7/E C Dm/F G ASUS4 Am ASUS4 Am
Cm Abmaj7 Ebmaj7/G Eb Fm/Ab Bb CSUS4 Cm CSUS4 Cm

1. Ju - bi - lant crowd, palms in their hands, wel - come the king fore - told.
 2. Ju - das, you sold in - no - cent blood; pas - sion gave way to hate.
 3. Pe - ter the rock, fright - ened, con - fused; bit - ter the lies you tell.
 4. Je - sus, you knew what was to come. "Let this cup pass a - way."

F Bbmaj7 Em/G Am Cmaj7/E Fmaj7 Am Em/G
Ab Dbmaj7 Gm/Bb Cm Ebmaj7/G Abmaj7 Cm Gm/Bb

D.C.

Ri - ot - ing then, call for his death, e - vil e - vents un - fold.
 Shout your re - grets: no one will hear; wis - dom has come too late.
 Hear the cock crow, pierc - ing the dawn, pierc - ing your heart as well.
 Still you o - bey, scrip - ture ful - filled: "Your will, not mine this day."

Dm/F G F/A DSUS4/A Am7/G F ESUS4 E
Fm/Ab Bb Ab/C FSUS4/C Cm7/Bb Ab GSUS4 G

CLOAKED IN THE DARK

Jacque B. Jones

MORNINGSIDE
Bernadette Hoke



Cloaked in the dark, a night of be-trayal, sac - ri -



fice and de - nial. God, help us face temp - ta-tion a -



head; spare us the time of trial. trial.



1. Ju - bi - lant crowd, palms in their hands,
2. Ju - das, you sold in - no - cent blood;
3. Pe - ter the rock, fright - ened, con - fused;
4. Je - sus, you knew what was to come.



wel - come the king fore - told. Ri - ot - ing then,
pas - sion gave way to hate. Shout your re - grets:
bit - ter the lies you tell. Hear the cock crow,
“Let this cup pass a - way.” Still you o - bey,



call for his death, e - vil e - vents un - fold.
no one will hear; wis - dom has come too late.
pierc - ing the dawn, pierc - ing your heart as well.
scrip - ture ful - filled: “Your will, not mine this day.”

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COME, O COME, OUR VOICES RAISE

77 77 with alleluia

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment is primarily chordal, with some melodic movement in the bass line. The vocal line includes several 'Ah' and '(ah)' markings, indicating breathers or vocalizations. The lyrics are printed below the piano accompaniment.

System 1:

Vocal line: Ah

Piano accompaniment:

Come, O come, our voic - es raise, sound - ing God Al -
 Sound the trum - pet, tune the lute, let no tongue or
 Ev - ery - one with - in this space, in this cho - rus
 Thus our song shall o - ver - climb all the bounds of

System 2:

Vocal line: (ah) Ah

Piano accompaniment:

migh - ty's praise; all bring forth with one con - sent heart and
 string be mute. Let no crea - ture here be found that has
 take your place; friend of God, here you be - long, come and
 space and time; come, then, come, our voi - ces raise, sound - ing

System 3:

Vocal line: (ah) Ah

Piano accompaniment:

voice and in - stu - ment. Al - le - lu - ia!
 nei - ther note nor sound. Al - le - lu - ia!
 mas - ter now the song. Al - le - lu - ia!
 God Al - migh - ty's praise. Al - le - lu - ia!

Words: George Wither (1588-1667), alt. *Public Domain*
 Music: *Invitation*, Marilyn Haskel

Dorcas Lived Her Life in Joppa

text based on Acts 9:36-43

Unison

Piano

1. Dor - cas lived her life in Jop - pa look - ing west a - cross the sea;
 2. Pe - ter heard the news in Lyd - da so he hur - ried to the shore;
 3. Then she stirred, and, see - ing Pe - ter, rose, and sat up in her bed;
 4. We thank God for saints like Dor - cas who serve oth - ers in Christ's name,

5

and the poor and there the wid - ows Pe - ter took her sew - ing, cook - ing, help - less showed him hand and teach - ing, loved him and told her lis - ten - ing, her gar - ments she had come back car - ing not for her hos - pi - tal - i - ty. Dor - cas, for the poor. from the dead. wealth or fame.

9

So when Dor - cas Pe - ter knelt be - side her bod - y, Then he called the saints and wid - ows: When they go to God in glo - ry, died, they mourned her, and wid - ows: "Dor - cas has re - turned to you!" of their gifts keep loss and love, closed his eyes, us a - ware,

13

washed her bod - y, then said, in the As the news spread that we too may and with rev - er - ence name of Je - sus, through - out Jop - pa, serve our neigh - bors placed it in the room a - bove. sleep, a - rise!" "Dor - cas from death's swift - ly grew. words, and prayer. faith in Je - sus through our ac - tions,

Dreaming in the Pre-Dawn Stillness
8.7.8.7 D HYFRYDOL

(A wedding text for “partners of all kinds”)

Dreaming in the pre-dawn stillness,
Love sang out and summoned light,
setting sun and stars in motion,
dancing with divine delight,
plumbing depths to hold the oceans,
luring mountains toward the skies,
shaping finned and feathered creatures,
each beloved in Love’s own eyes.

Love knelt low to form a being,
kneaded from the earth’s own clay,
fitting it to tend the garden
in the coolness of the day.
Love breathed Spirit’s breath to warm it,
knitted sinew onto bone,
then declared with loving-kindness:
“Let this one not be alone.”

Then Love called throughout creation,
seeking partners of all kinds,
bidding each to join its other,
binding hearts and souls and minds.
Love is love, and love enfolds us—
spouses, kindred, strangers, friends—
drawing separate lives together
toward the wholeness Love intends.

Love is Shaper, Singer, Spirit,
fugue and dance of three-in-one.
In this interweaving image,
all our loves are richly spun.
Heaven’s music echoes through us,
in our concord, sounding strong,
sure that even death can never,
never silence Love’s bright song.

Organ accomp.

Dust, Remember You Are Splendor

text: Susan Paolo Cherwien

tune: DUST SPLENDOR, Anne Krentz Organ

1. Dust, re-mem-ber you are splen-dor: In God's im-age you were made;

God's own breath breathes in your breath - ing; God's own hands shaped you of clay:

No - ble, prec-ious, and be - lov - ed, God - li - ness in dust ar - rayed.

2. Dust, remember you are splendor:
Set aside the works of night;
Put away the deeds of darkness;
Set your face toward God's own light,
Nevermore to yoke and trample,
Nevermore to press and slight.

3. Dust, remember you are splendor:
Strive to walk the narrow way;
Follow Christ into the desert;
There the Spirit's call obey.
Now, the time of your returning;
Now, your resurrection day.

4. Dust, remember you are splendor:
Like a watered garden grow;
Light shall warm you like the dawning;
Rivers through your glades shall flow;
Fruitful, precious, and beloved,
You shall God's own splendor show.

Esa Einai

E - sa ei - nai el he - ha - rim, mei

a - yin ya - vo ez - ri Ez - ri me' - im A - do - nai

O - seh sha - may - im va' a - retz.

I lift up my eyes to the moun - tains from

where will my help come?

My help will come from A - do - nai the mak -

- er of heav - en and earth.

The last four bars may be played as an introduction.

WORDS: Hebrew Liturgy

MUSIC: Beth Hamon

Everybody Needs Someone

Tonya Taylor-Dorsey

♩ = 100

Piano

Pno.

9

Ev - 'ry bo - dy needs ___ some - one.

Pno.

13

Ev - 'ry bo - dy needs ___ some - one, oh yes, Ev - 'ry bo - dy needs ___ some - one. And the

Pno.

17

1.

one I need is You, — oh, Lord, yes, the one I need is You!

Pno.

Detailed description: This system contains measures 17 through 20. The vocal line starts with a whole rest in measure 17, followed by the lyrics 'one I need is You, — oh, Lord, yes, the one I need is You!' across measures 18, 19, and 20. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

21

2.

I need You, Lord — I need You,

one I need is You! I need You when the sun goes up!

Pno.

Detailed description: This system contains measures 21 through 24. The vocal line begins with a whole rest in measure 21, then sings 'I need You, Lord — I need You,' in measures 22 and 23. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.

Everybody Needs Someone

25

Lord. Sun goes down, I need You, Lord,

I need You when the sun goes down. I need You each and

Pno.

28

ev - 'ry day! And the one I need is You, oh, Lord, yes, the

ev - 'ry day! And the one I need is You, oh, Lord, yes, the

Pno.

31

one I need is You!

one I need is You!

31

Pno.

The musical score consists of three systems. The first two systems are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'one I need is You!' are written below the notes. The third system is the piano accompaniment, labeled 'Pno.', in grand staff (treble and bass clefs). It begins with a measure rest and then features a sequence of chords and single notes. The piano part concludes with a double bar line.

Father My Prayer to You

(Love Prayer)

With Emotion ♩ = 70

Tonya Dorsey

Soprano

Alto

Tenor

Bass

Piano

With Emotion ♩ = 70

S

A

T

B

Pno.

5

Fa - ther my prayer to You this day

fa - ther my prayer to You this day

Fa - ther my prayer - to You this day

Love Prayer

10

S that You will guide and lead me to al - ways do Your

A that You will guide and lead me to al - ways do Your

T that You will guide and lead me to al - ways do Your

B

Pno.

15

S will Fa - ther

A will Fa - ther

T will Fa - ther

B

Pno.

Love Prayer

3

20

S
I long to praise and wor - ship You so grate-ful for the things You do

A
I long to praise and wor - ship You so grate-ful for the thinga You do

T
8
I long to praise and wor - ship you so grate-ful for the thinga You do

B

Pno.

24

S
Lord I thank You for Your peace

A
Lord I thank You for Your peace

T
8
Lord I thank You for Your peace I am

B

Pno.

Love Prayer

29

S
so in love You. I'm so in love with

A
so in love You. I'm so in love with

T
so in love You. I'm so in love with

B
so in love You. I'm so in love with

Pno.

35

S
you. A love as free as the mid - night

A
you. A love as free as the mid - night

T
you. A love as free as the mid - night

B
you. A love as free as the mid - night

Pno.

Love Prayer

5

40

S
wind so pure and so real. A

A
wind so pure and so real. A

T
8 wind so pure and so real. A

B
wind so pure and so real.

Pno.

45

S
love that is end - less more pre - cious deep - er Lord I pray I can

A
love that is end - less more pre - cious deep - er Lord I pray I can

T
8 love that is end - less more pre - cious deep - er Lord I pray I can

B
Lord I pray I can

Pno.

Love Prayer

50

S love you just the same! Fa - ther my prayer to

A love you just the same! Fa - ther my prayer to

T love you just the same! Fa - ther my prayer - to

B love you just the same!

Pno.

55

S You this day that You will guide and lead me to

A You this day that You will guide and lead me to

T You this day that You will guide and lead me to

B

Pno.

Love Prayer

7

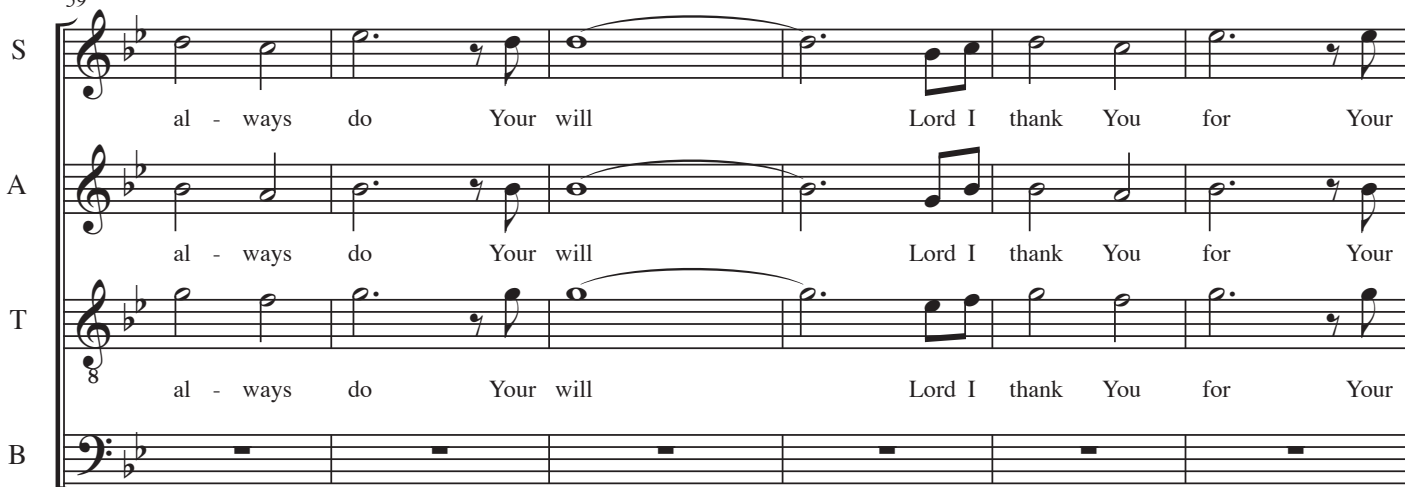
59

S al - ways do Your will Lord I thank You for Your

A al - ways do Your will Lord I thank You for Your

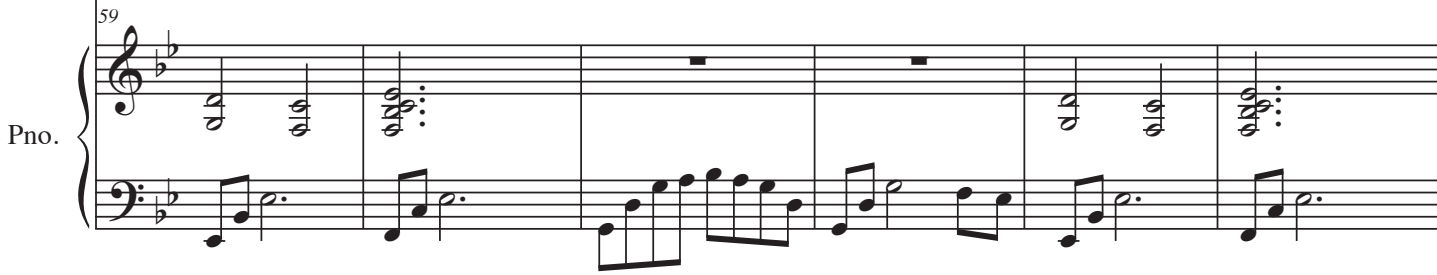
T al - ways do Your will Lord I thank You for Your

B



Pno.

59



S peace I am so in love with You.

A peace I am so in love with You.

T peace I am so in love with You.

B



Pno.

65



Love Prayer

71

S

A

T

B

Pno.

71

8

The image shows a musical score for the piece "Love Prayer" on page 8. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat major or D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The score is divided into two measures. In the first measure, the vocalists sing a chord, and the piano accompaniment plays a chord with a bass line. In the second measure, the vocalists sing a single note, and the piano accompaniment plays a chord with a bass line. The piano part includes a "Pno." label and a "71" measure number. The vocal parts are labeled "S", "A", "T", and "B". The piano part has a "71" measure number above the treble clef and an "8" below the bass clef.

For Everyone Born

A Place at the Table

Unison

1 For ev - ery - one born, a place at the ta - ble,
2 For all who share life, a place at the ta - ble,
3 For those we ne - glect, a place at the ta - ble,
4 For all who have breath, a place at the ta - ble,
5 For you and for me, a place at the ta - ble,
6 For ev - ery - one born, a place at the ta - ble,

for ev - ery - one born, clean wa - ter and bread,
re - vis - ing the roles, de - cid - ing the share,
a voice to be heard, a part in the song,
a cov - en - ant shared, a wel - com - ing space,
though wound - ed and sore, with need to for - give,
to live with - out fear, and sim - ply to be,

a shel - ter, a space, a safe place for grow - ing,
with wis - dom and grace, di - vid - ing the pow - er,
the hands of a child in hands that are wrin - kled,
a rain - bow of race and gen - der and col - or,
in an - ger, in hurt, a mind - set of mer - cy,
to work, to speak out, to wit - ness and wor - ship,

WORDS: Shirley Erena Murray
MUSIC: Joy F. Patterson

A PLACE AT THE TABLE
11.10.11.10.Ref.

for ev - ery - one born, a star o - ver - head,
 for all who share life, a sys - tem that's fair,
 for those we ne - glect, the right to be - long,
 for all who have breath, the chal - ice of grace,
 for you and for me, a new way to live,
 for ev - ery - one born, the right to be free,

Refrain

and God will de - light when we are cre - a - tors of jus - tice and

joy, com - pas - sion and peace: yes, God will de - light when

we are cre - a - tors of jus - tice, jus - tice and joy!

For Everyone Born

A Place at the Table

Unison

1 For ev - ery - one born, a place at the ta - ble, for
 2 For all who share life, a place at the ta - ble, re -
 3 For those we ne - glect, a place at the ta - ble, a
 4 For all who have breath, a place at the ta - ble, a
 5 For you and for me, a place at the ta - ble, though
 6 For ev - ery - one born, a place at the ta - ble, to

ev - ery - one born, clean wa - ter and bread, a
 vis - ing the roles, de - cid - ing the share, with
 voice to be heard, a part in the song, the
 cov - en - ant shared, a wel - com - ing space, a
 wound - ed and sore, with need to for - give, in
 live with - out fear, and sim - ply to be, to

shel - ter, a space, a safe place for grow - ing, for
 wis - dom and grace, di - vid - ing the pow - er, for
 hands of a child in hands that are wrin - kled, for
 rain - bow of race and gen - der and col - or, for
 an - ger, in hurt, a mind - set of mer - cy, for
 work, to speak out, to wit - ness and wor - ship, for

WORDS: Shirley Erena Murray
 MUSIC: Jane Marshall

TABLESONG
 11.10.11.10.Ref.

Refrain

ev - ery - one born, a star o - ver - head,
 all who share life, a sys - tem that's fair,
 those we ne - glect, the right to be - long, and
 all who have breath, the chal - ice of grace,
 you and for me, a new way to live,
 ev - ery - one born, the right to be free,

God will de - light when we are cre - a - tors of jus - tice and

joy, com - pas - sion and peace: yes, God will de - light when

we are cre - a - tors of jus - tice, jus - tice and joy!

For this Bread We Eat Dear Lord

(Thank You for this Bread)

Tonya Dorsey

♩ = 90

Soprano
Alto
Tenor
Bass

For this bread we eat dear Lord thank You! For this

♩ = 90

Piano

5
S
A
T
B

wine we drink dear Lord thank You! We have

5
Pno.

Thank You For This Bread

10

S come to Your ta ble Lord and we thank you for Your love

A come to Your ta - b:le Lord and we thank You for Your love

T come to Your ta ble Lord and we thank you for Your love

B

Pno.

15

S Yes we thank you for Your love. For this

A Yes we thank You for Your love For this

T Yes we thank you for Your love. For this

B

Pno.

Thank You For This Bread

3
21

S
A
T
B

2.
3
3
3
3

For this bread we eat dear Lord thank You!

Pno.

27

S
A
T
B

2.
3
3
3
3

For this wine we drink dear Lord thank You! We have

Pno.

Thank You For This Bread

33

S
come to Your ta - ble Lord and ³we thank You for Your Love;

A
come to Your ta - ble Lord and we thank You for Your Love;

T
8
come to Your ta - ble Lord and ³we thank You for Your Love;

B

Pno.

VAMP: Tenors enter 1st, Alto, then Soprano

39

S
Yes ³we thank you for Your Love! 1. For this 2.

A
Yes we thank You for Your Love! 1. For this 2.

T
8
Yes ³we thank You for Your Love! 1. For this 2.

B

Pno.

Thank You For This Bread

5

45

S
A
T
B

We real ly thank You Lord for

Pno.

49

S
A
T
B

giv - ing us all of Your lov - ing We real ly thank

Thank
Thank You

Pno.

Thank You For This Bread

54

S
You thank You gave us

A
thank You Lord for giv-ing us

T
8 You Lord for giv - ing us

B

Pno.

58

S
all of Your lov-ing You

A
all of Your lov-ing Thank You

T
8 all of Your lov-ing You

B

Pno.

God of All Good

This was written in response to a challenge to write a hymn accepting of a variety of loving relationships, including same sex couples. I reached into my own long, happy, and deeply satisfying relationship with my husband, Chris, as I wrote it. I despair that such vehemence is exercised against those who find such love in a diversity of sexuality, while violence and abuse are still widespread.

INTERCESSOR (Suggested tune)

God of all good, from you all joys of loving
flood out across the landscape of our years –
rivers of pleasure in another's laughter
leave quiet pools of safety for our tears.

Open us to the fountain-head of scripture
that teaches, where true love is you are there;
extend our hearts' reach, till in truth and friendship,
we offer and accept each other's care.

Forgive us for the poverty of culture
that places limits on humanity,
while those who cruelly squander love's resources,
through exploitation and abuse, go free.

So may your streams of love spring up within us;
may life and worship here provide the place
where we delight in learning from each other
the richly varied pattern of your grace.

Janet Wootton

God of Freedom

Unison

1 God of free - dom, God of jus - tice, you whose
2 Rid the earth of tor - ture's ter - ror, you whose
3 Make in us a cap - tive con - science quick to

love is strong as death, you who saw the dark of
hands were nailed to wood; hear the cries of pain and
hear, to act, to plead; make us tru - ly sis - ters,

pris - on, you who knew the price of faith— touch our
pro - test, you who shed the tears and blood— move in
broth - ers, of what - ev - er race of creed— teach us

world of sad op - pres - sion with your Spir - it's heal - ing breath.
us the power of pit - y rest - less for the com - mon good.
to be ful - ly hu - man, o - pen to each oth - er's needs.

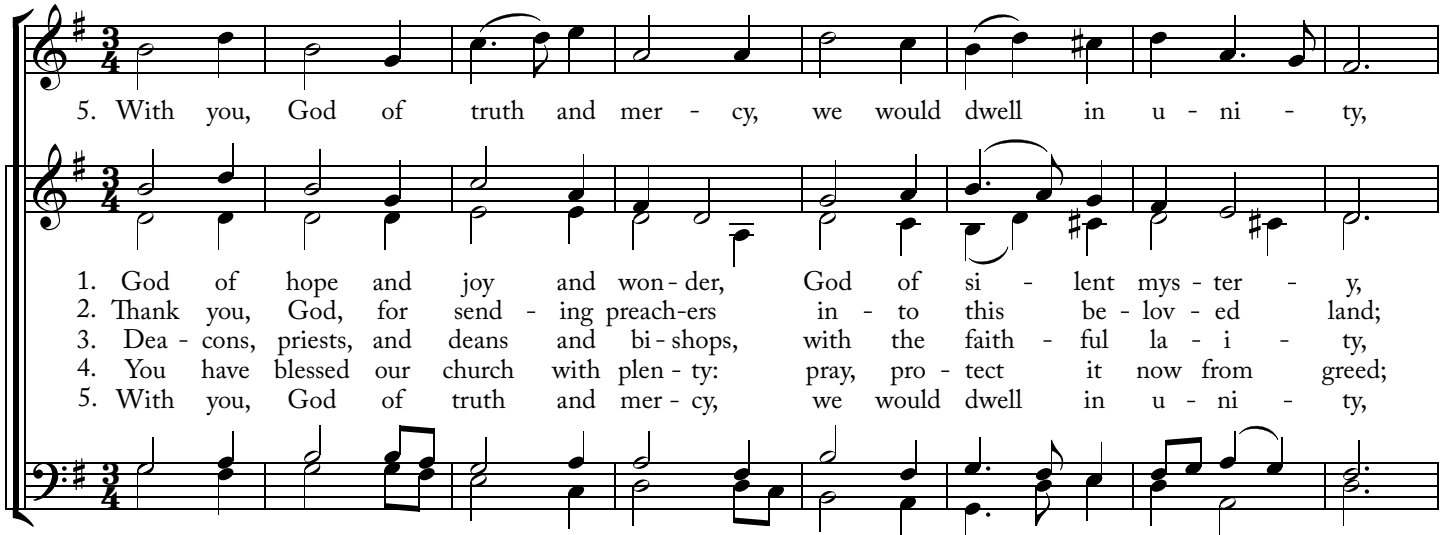
WORDS: Shirley Erena Murray
MUSIC: David Hurd

JULION
8.7.8.7.8.7.

God of hope and joy and wonder

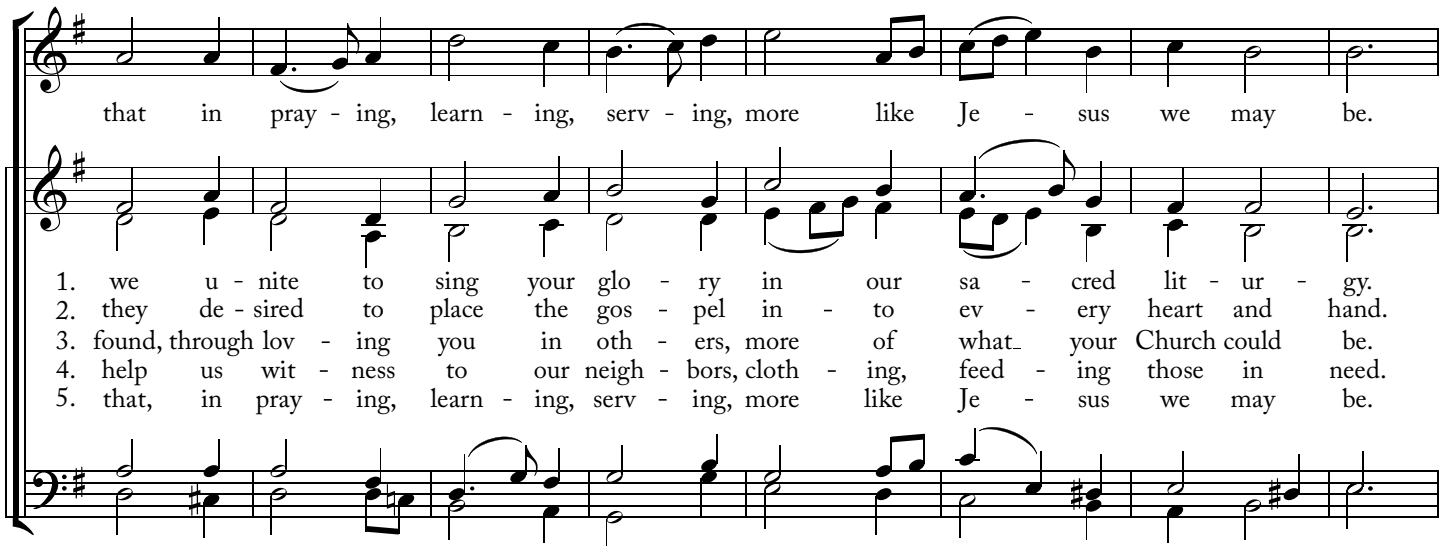
Rae E. Whitney

Westminster Abbey
Henry Purcell (1659-1695); adapt.;
desc. James Gillespie (b. 1929)



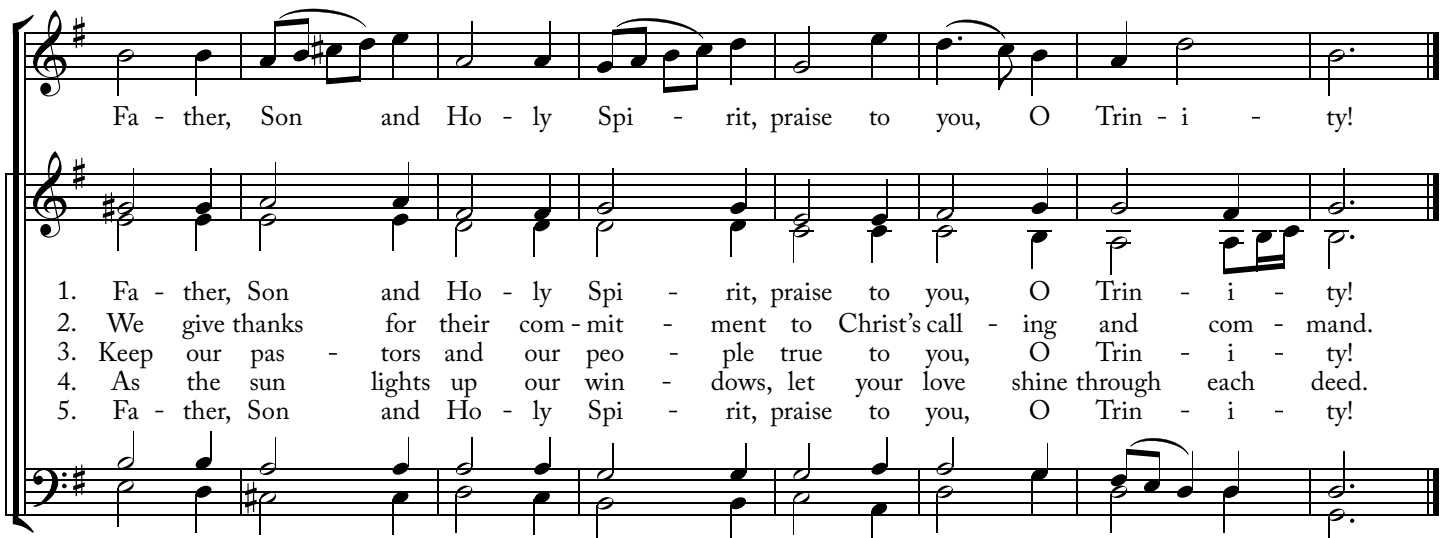
5. With you, God of truth and mer - cy, we would dwell in u - ni - ty,

1. God of hope and joy and won - der, God of si - lent mys - ter - y,
2. Thank you, God, for send - ing preach - ers in - to this be - lov - ed land;
3. Dea - cons, priests, and deans and bi - shops, with the faith - ful la - i - ty,
4. You have blessed our church with plen - ty: pray, pro - tect it now from greed;
5. With you, God of truth and mer - cy, we would dwell in u - ni - ty,



that in pray - ing, learn - ing, serv - ing, more like Je - sus we may be.

1. we u - nite to sing your glo - ry in our sa - cred lit - ur - gy.
2. they de - sired to place the gos - pel in - to ev - ery heart and hand.
3. found, through lov - ing you in oth - ers, more of what your Church could be.
4. help us wit - ness to our neigh - bors, cloth - ing, feed - ing those in need.
5. that, in pray - ing, learn - ing, serv - ing, more like Je - sus we may be.



Fa - ther, Son and Ho - ly Spi - rit, praise to you, O Trin - i - ty!

1. Fa - ther, Son and Ho - ly Spi - rit, praise to you, O Trin - i - ty!
2. We give thanks for their com - mit - ment to Christ's call - ing and com - mand.
3. Keep our pas - tors and our peo - ple true to you, O Trin - i - ty!
4. As the sun lights up our win - dows, let your love shine through each deed.
5. Fa - ther, Son and Ho - ly Spi - rit, praise to you, O Trin - i - ty!

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Great Voice of God

Maestoso con moto (♩ = 60)

Optional descant (vs. 5)

5 Lit - tle or great, our lives are for your pur - pose

Unison

1 Great voice of God that thun - ders through the proph - ets,
2 teach us the skills to build your peace - ful king - dom
3 Yours is the voice that cries out for com - pas - sion,
4 Plant in us peace that grows through hap - py chil - dren,
5 Lit - tle or great, our lives are for your pur - pose

tuned to be more than we can ev - er guess.

sound - ing, re - sound - ing till we un - der - stand,
that we not wor - ship flag or coun - try's fame,
Spir - it to spir - it, leap - ing time and space,
mu - sic and laugh - ter, food in ev - ery bowl,
tuned to be more than we can ev - er guess.

Words and music commissioned by the American Guild of Organists for the 2010 Biennial National Convention in Washington, D.C.

WORDS: Shirley Erena Murray

VOX DEI

MUSIC: Mary Beth Bennett

Great voice of God, in all your good cre - a - tion,

great heart that draws the world to - wards your pur - pose,
 teach us the Cross can nev - er be a weap - on
 yours is the Word that comes a - live in Je - sus,
 sport that in - spires and cel - e - brates a - chieve - ment,
 Great voice of God, in all your good cre - a - tion,

make us your in - stru - ments of bless - ed - ness!

peace, al - ways peace with jus - tice hand in hand:
 held by the power - ful, wield - ed in your name.
 strong face of cour - age, sac - ri - fice and grace.
 minds met in search - ing for a high - er goal.
 make us your in - stru - ments of bless - ed - ness!

Healing River of the Spirit

Ruth Duck

Stephen Tappe

ELKHAVEN 87.87.D

1. Heal - ing riv - er of the Spi - rit, bathe the wounds that liv - ing brings.
2. Well - spring of the heal - ing Spi - rit, stream that flows to bring re - lease,
3. Liv - ing stream that heals the na - tions, make us chan - nels of your pow'r.

5

Plunge our pain, our sin, our sad - ness deep with - in your sa - cred springs.
As we gain our selves, our sens - es, may our lives re - flect your peace.
All the world is torn by con - flict; wars are rag - ing at this hour.

9

Wear - y from the rest - less search - ing that has lured us from your side,
Grate - ful for the flood that heals us, may your church en - act your grace.
Sav - ing Spi - rit, move a - mong us; guide our wind - ing hu - man course,

13

We dis - cov - er in your pres - ence peace the world can - not pro - vide.
As we meet both friend and stran - ger, may we see our Sav - ior's face.
Till we find our way to - geth - er flow - ing home - ward to our source.

From *Healing River of the Spirit*. Words: Ruth Duck; copyright © 1996 The Pilgrim Press, Cleveland, Ohio.

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Music: Stephen Tappe © 2023 Selah Publishing Co., Inc.

Hear the Spirit of Creation

Meter: 87.87 D
Suggested Tune: BEACH SPRING

Hear the Spirit of creation
surging through each root and vein,
Source of soul sprung inspiration,
Word awaking heart and brain,
rousing us to bold invention,
acts of beauty, love, and praise:
faith revealed without pretension,
found in gesture, line, and phrase.

With the Spirit of creation,
we may fashion all things new,
nourish hope and consolation,
look beyond each narrow view,
claim a clear, transforming vision,
tempered by humility,
while we craft with love's precision
all that grace has let us see.

Then with joy and adoration
gather chisel, brush, and pen,
tools from every life's vocation
made to build, delight, and mend.
Praise the Spirit of creation
who sustains the work we tend;
join the soaring, glad ovation;
sound the hopeful, loud Amen.

Words: Jeannette M. Lindholm

Words © 2001 by Jeannette M. Lindholm, admin. Augsburg Fortress

Hold My Hope

To be taught paperlessly -
add parts by number on
successive repeats.

(teach me to be love)

Ana Hernández

mp *q* = 100

Cong. 5, 6
Hold my hope,

A - 4, 5
Hold_ my tremb-ling. Hold_ my tremb-ling.

T - 3
Hold_ my tremb-ling Hold_ my tremb-ling

B1 - 1
Hold my hope Hold my hope

B2 - 2
Hold my hope. Hold_ my

3 *mf*

hold my tremb-ling. Hold my

Hold my tremb-ling. Hold my tremb-ling. Hold my tremb-ling.

Hold my tremb-ling Hold my tremb-ling Hold my tremb-ling.

Hold my hope Hold my hope Hold my hope

hope. Hold_ my hope. Hold_ my hope. Hold_ my

6 *mp*

heart, teach me to be_____ love.

Hold_ my tremb-ling Hold_____ my tremb-ling

Hold_ my tremb-ling Hold_____ my tremb-ling

Hold my hope Hold my hope

hope. Hold_ my hope. Hold_ my

8 *mp*

Hold_____ Mm_____ Hold my hope!

Hold my tremb-ling. Mm_____ Hold my hope!

Hold my tremb-ling Mm_____ Hold my hope!

Hold my hope Oh Mm_____ Hold_ my hope!

hope. Hold_ my hope. Hold my hope. Hold my hope!

Holy, Holy, Holy, Lord

(Sanctus)

Marty Wheeler Burnett

♩ = 60

Ho - ly, ho - ly, ho - ly, Lord, God of pow - er and

6

might, heav - en and earth are full of your glo - ry, Ho - san - na in the

10

high - est. Bless - ed is he who comes in the name of the
Blest is the one who comes

14

Lord. Ho - san - na, ho - san - na in the high - est.

The musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment in G major with a treble clef. The bottom staff is the left-hand piano accompaniment in G major with a bass clef. The piece concludes with a double bar line.

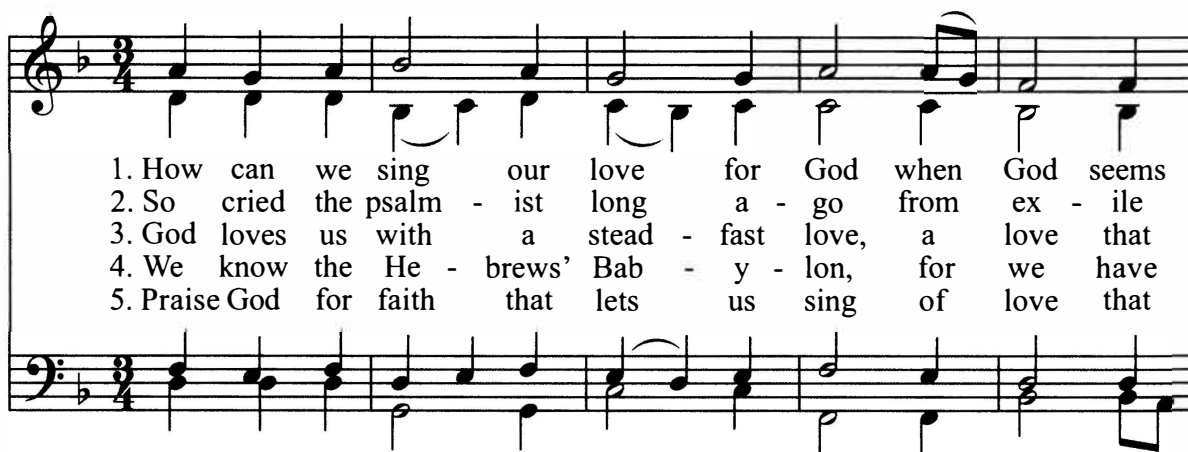
How Can We Sing Our Love for God

MCDONALD

CMD

Mary Nelson Keithahn (b. 1934)

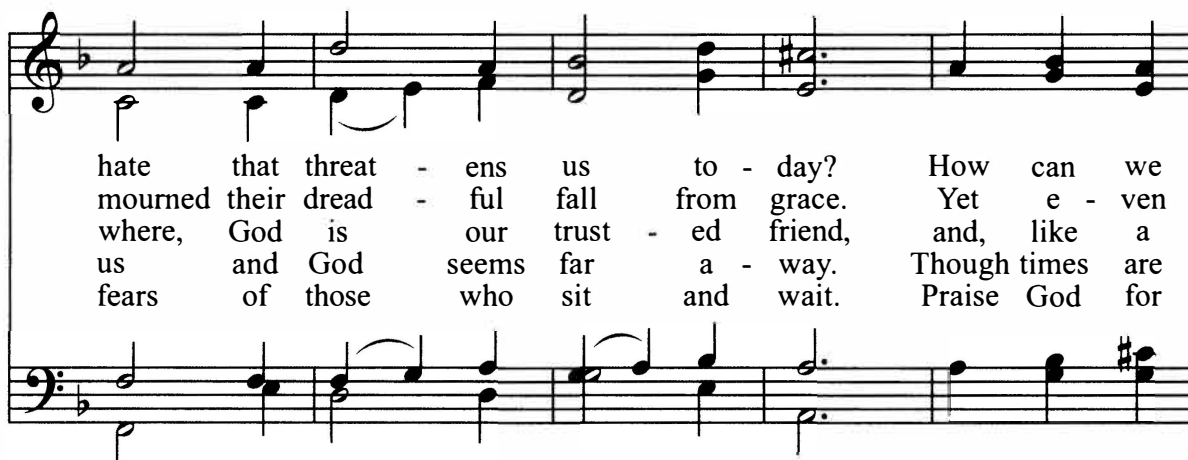
John D. Horman (b. 1946)



1. How can we sing our love for God when God seems
2. So cried the psalm - ist long a - go from ex - ile
3. God loves us with a stead - fast love, a love that
4. We know the He - brews' Bab - y - lon, for we have
5. Praise God for faith that lets us sing of love that



far a - way, and we are cap - tive to the
in a place where sin - ful peo - ple wept and
has no end. No mat - ter what, or when, or
ours to - day when - ev - er cri - ses threat - en
con - quers hate, and hope that o - ver - comes the



hate that threat - ens us to - day? How can we
mourned their dread - ful fall from grace. Yet e - ven
where, God is our trust - ed friend, and, like a
us and God seems far a - way. Though times are
fears of those who sit and wait. Praise God for

sing a song of hope when fear is in the
 in this sad la - ment, the psalm - ist's faith is
 friend, God feels our pain; God hears our ev - ery
 strange, by faith, we know God's mer - cies nev - er
 peace that springs from hope, and joy that flows from

air, and we stand shak - ing, hol - low
 clear: though we may suf - fer in strange
 cry. God nev - er will a - ban - don
 cease, and faith trans - forms our sad la -
 love. Praise God all peo - ple here on

reeds in streams of deep de - spair?
 lands, our God is al - ways near.
 us in life, or when we die.
 ments to songs of joy and peace.
 earth, and all the saints a - bove.

How Deep the Silence

(Morning Meditation)

Sylvia Dunstan

Ana Hernández

♩ = 69

Piano

How

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) has a whole rest in the first measure and a half note G4 in the second measure. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked as quarter note = 69.

3

Pno.

deep the si - lence of the soul, that lives with - in your grace. How
un - seen chimes on mo - ving air, like warm and mor - ning sun. Like

Detailed description: This system contains measures 3 and 4. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support. The lyrics are: "deep the si - lence of the soul, that lives with - in your grace. How un - seen chimes on mo - ving air, like warm and mor - ning sun. Like".

5

Pno.

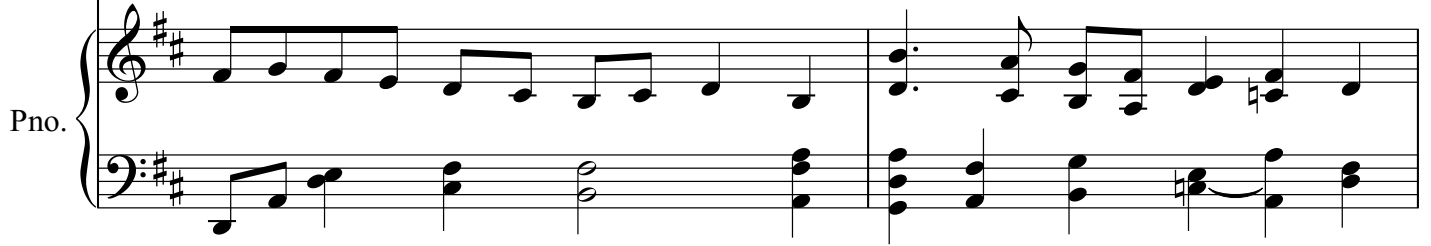
full the gra - ti - tude of heart, in your a - bi - ding place. What
glad' - ning, green - ing, grow - ing things, like trees with bloom be - gun. Such

Detailed description: This system contains measures 5 and 6. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support. The lyrics are: "full the gra - ti - tude of heart, in your a - bi - ding place. What glad' - ning, green - ing, grow - ing things, like trees with bloom be - gun. Such".

7



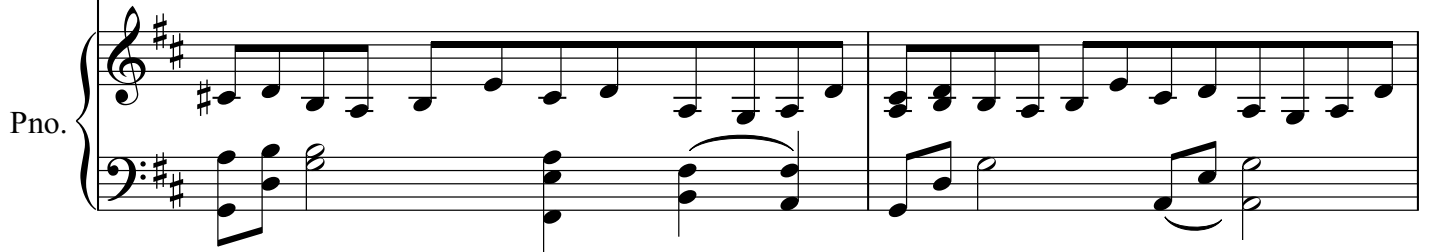
rich se - re - ni - ty is found, what cou - rage and re-lease, when
is your pre-sence in our lives, you touch with-out a trace, un -



9



wis - dom tea - ches us to seek the gen - tle path to
til we turn and find our-selves held fast in your em -



11



peace. Like brace.



Ped. Ped. Ped. Ped.

14

Pno.

I HAVE PUT ON CHRIST

11 11 11 87 87

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "I have put on Christ as a garment of faith. I am clothed in love by the armor of God. And I hear the Spirit in my listening heart. Al-le-lu-ia, al-le lu-ia. The waters of joy rain down. Al-le-lu-ia, al-le-lu-ia. The waters of joy rain down." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I have put on Christ as a garment of faith. I am clothed in love by the
armor of God. And I hear the Spirit in my listening heart. Al-le-
lu-ia, al-le lu-ia. The waters of joy rain down. Al-le-
lu-ia, al-le-lu-ia. The waters of joy rain down.

The text is based on Galatians 3:27, Ephesians 6:11, and Revelation 2:7a

Words and music: *Asperges*, Marilyn Haskel

I, John, Your Beloved Brother

(The New Jerusalem)

Words: Rev. Dr. Victoria R. Sirota

Music: Robert Sirota

Allegro Maestoso

1. I,
2. No

Organ

Allegro Maestoso

This system contains the first four measures of the piece. It features a vocal line with two options (1. I, 2. No) and an organ accompaniment. The organ part is marked 'Allegro Maestoso' and consists of a treble and bass staff with various chords and melodic lines.

5

John, your be - lo - ved bro - ther, who shares in Christ's mi - ni - stry, Heard a
mourn - ing or pain or cry - ing, for death shall have lost its might, And

Org.

This system contains measures 5 through 8. The vocal line continues with the lyrics: "John, your beloved brother, who shares in Christ's ministry, Heard a mourn-ing or pain or cry-ing, for death shall have lost its might, And". The organ accompaniment continues with chords and melodic lines.

9

voice on the Isle of Pat - mos, "Go write in the book what you see." And then I
there will be no more dark - ness, for the Lord God will be your light, And we will

Org.

This system contains measures 9 through 12. The vocal line continues with the lyrics: "voice on the Isle of Pat - mos, 'Go write in the book what you see.' And then I there will be no more dark - ness, for the Lord God will be your light, And we will". The organ accompaniment continues with chords and melodic lines.

13

saw the new Je - ru - sa - lem Ho - ly Ci - ty a - dorned as a bride, and then I
 see the new Je - ru - sa - lem Ho - ly Ci - ty a - dorned as a bride, and then we'll
 Je - ru - sa - lem bride,

Org.

17

heard a voice thun - der down from the throne, "Tell the world that you are God's
 hear a voice thun - der down from the throne, "Praise the Lord, for you are God's

Org.

21

own!"
 own!"

Org.

26

Descant

3. When hun - ger and war shall va - nish, When hope shall re - place all fear, When
 3. When hun-ger and war shall va-nish, When hope shall re-place all fear, When

Org.

31

peo - ple shall work to - ge - ther, When love shall dry eve - ry tear, then we shall be the new Je -
 people shall work to - ge - ther, When love shall dry eve-ry tear, then we shall be the new Je -

Org.

36

ru - sa - lem Ho - ly Ci - ty a - dorned as a bride, we will sing with the saints and
 ru - sa - lem Ho - ly Ci - ty a - dorned as a bride, and we will sing with the saints and
 ru - sa - lem
 bride,

Org.

40

mar - tyrs at the throne, "Hall - le - lu - jah! We are God's

mar - tyrs at the throne, "Hall - le - lu - jah! We are God's

Org.

43

own!"

own!"

Org.

(p)

In Boldness, Look to God

8.6.8.6.8.6

MORNING SONG (Wyeth's Repository of Sacred Music)

In boldness, look to God for strength
to take a righteous stand,
like midwives from our Hebrew past,
enslaved in Egypt's land,
with skill and cunning, saving lives
from Pharaoh's harsh command.

In boldness, lift your hands to God
for healing from disease—
of mind and body, soul and will,
whose bondage Jesus frees.
Reach out and touch the hem of Christ
and gather spirit's ease.

In boldness, lean on God for help
like those who dreamed and dared
to ask that Jesus cure a child,
that crumbs of grace be shared,
that outcast ones be welcomed to
the feast God has prepared.

In boldness, learn from God the path
of Mary's "better part":
by fear and censure undeterred,
determined in her heart
to kneel at Jesus' feet and hear
the truth he would impart.

In boldness, love, despite the cost.
Confront the world's harsh stare—
like one who washed the feet of Christ,
and wiped them with her hair;
poured perfume to anoint her Lord,
and left love's fragrance there.

Words: Mary Louise Bringle, 2001, alt. 2023

Music: Elkanah Kelsay Dare (*Morning Song: Wyeth's Repository of Sacred Music*, 1813)

In Heav'n we are ourselves entire

Hymn for Transgender Day of Remembrance

Jay Hulme (b. 1997)

Yshani Perinpanayagam (b. 1983)
(868666)

The image shows a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The first system has 5 measures, and the second system starts at measure 6 and has 5 measures. The music is in 4/4 time and B-flat major. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The score includes various musical notations such as notes, rests, and bar lines.

1. In Heav'n we are ourselves entire
Exactly as God planned,
Bound not by snares of hatefulness
But held in God's own hand –
In truth the dead now stand.
2. Now lost to hate and bitterness
But living e'er in love,
Each one of those who went before
Is dwelling far above –
Raised were they by God's love.
3. So mourn we now and recognise
The wrongs that we have done
Against each child beloved by God
The Father, Spirit, Son –
Who formed us, everyone.
4. Take heed of this: Our God above
Who made us without shame
In holy care, unbounded love,
Will grant us life again –
They called us each by name.

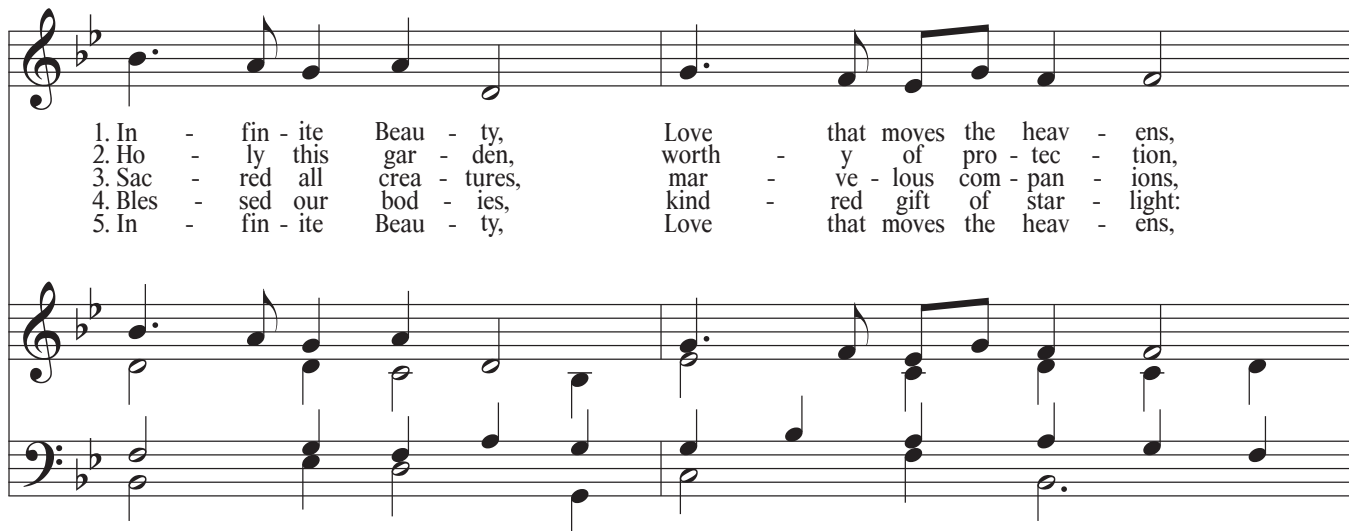
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ISMN 979-0-708212-37-9

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Infinite Beauty, Love that Moves the Heavens

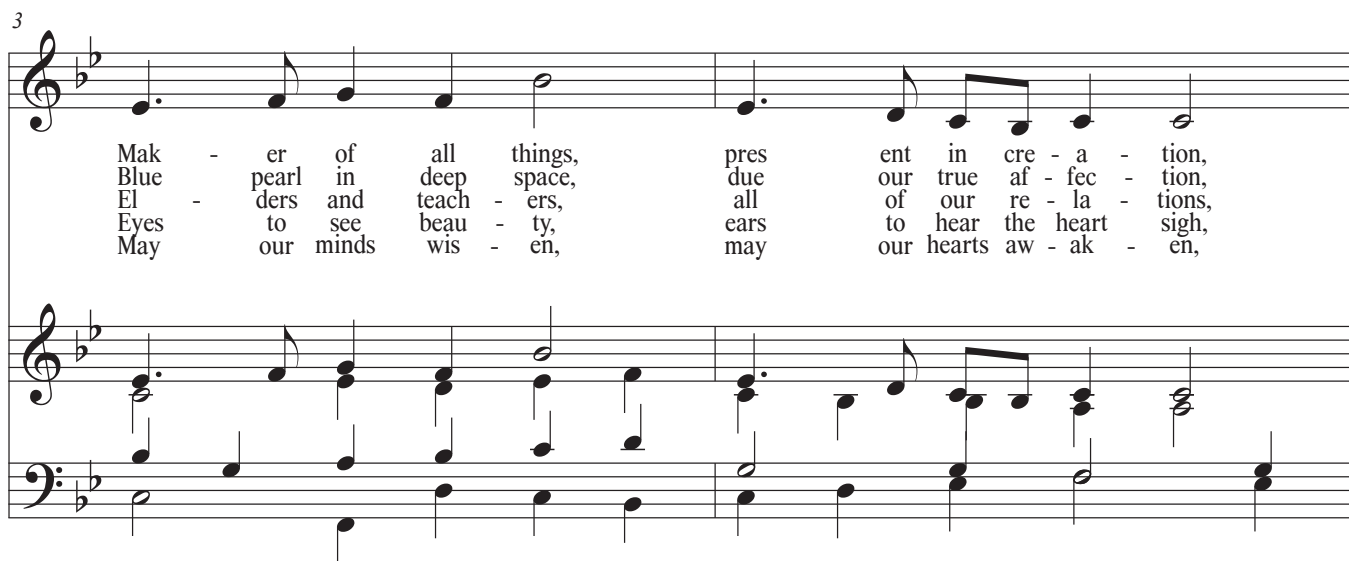
Susan Palo Cherwien

INFINITE BEAUTY. David Cherwien



1. In - fin - ite Beau - ty, Love that moves the heav - ens,
2. Ho - ly this gar - den, worth - y of pro - tec - tion,
3. Sac - red all crea - tures, mar - ve - lous com - pan - ions,
4. Bles - sed our bod - ies, kind - red gift of star - light:
5. In - fin - ite Beau - ty, Love that moves the heav - ens,

3



Mak - er of all things, pres - ent in cre - a - tion,
Blue - pearl in deep space, due our true af - fec - tion,
El - ders and teach - ers, all of our re - la - tions,
Eyes to see beau - ty, ears to hear the heart sigh,
May our minds wis - en, may our hearts aw - ak - en,

Infinite Beauty, Love that Moves the Heavens

5

From the be - gin - ning, all Your works re - veal — You,
 Dwell - ing and par - ent, el - eg - ant in bal - ance,
 Rocks tell earth's stor - y, plants re - veal earth's wis - dome,
 Hands to give heal - ing, hearts to bind to - geth - er,
 That we join all things, one and in - ter - wo - ven,

7

Stir - ring to won - der. _____
 Grow - ing in won - der. _____
 Liv - ing in won - der. _____
 Breath - ing in won - der. _____
 Sing - ing in won - der. _____

Jonomo

Shantiniketan

A Hymn for Interfaith Unity, Cultural Pluralism, and Racial Justice

This hymn draws from the Baul tradition of Bengal and their syncretic spirituality, which brings together influences from across Vedic (Hindu), Buddhist and Sufi (Islamic) philosophy and practice. Baul Sangeet (Baul 'Song') is a spiritual folk tradition that has been practised since at least the 15th Century. In modern times within India it is strongly associated with Santiniketan (pronounced with a 'sh') in West Bengal, a town founded by Nobel Laureate, writer and composer Rabindranath Tagore. 'Santiniketan' means 'Haven of Peace'

Baul sangeet is typically performed by ascetics who dedicate their lives to the spiritual practices of the Bauls, the primary public expression of which is their music. Much of Baul sangeet is metrically characterised by an underlying cross-rhythm of three against two, which may be exploited for melodic or rhythmic intrigue. This complex heart-beat like pulse also speaks to me, in this context, of the ways in which apparently divergent spiritual and cultural 'rhythms' may come together to create a richer, more beautiful texture of experience. The songs of the Bauls poetically explore the relations of love, devotion, faith and yearning for the divine, often through mundane or even romantic metaphors.

Jonomo Morono Hobe Nibarono is a lesser-known Baul sangeet that emphasises the Vedic conception of the material world as *maya*, illusory and temporary in nature. It is held that beyond this temporary physical world, there is a future of spiritual unity and bliss for the faithful. The Bengali words and 'anglicised' melody of the refrain are adapted from the original, and so close are the beliefs to those of Christians that the English 'translation' that follows is not my own, but is itself adapted direction from Revelation 21. The melody of the verse is my own composition derived from the original Baul sangeet, and the words are adapted from Revelation 7, 18, 21 and 22. Not only do the vision of life eternal here expressed echo that described in the Baul sangeet (and in broader Vedic spiritual mythologies), but Verse 3 speaks directly to the Hindu emphasis on detachment from earthly things as a spiritual practise. I conclude with the line from Revelation 22:4, encompassing the belonging of people to the divine, and evoking the South Asian cultural metaphor that one's destiny is written on one's forehead.

Pronunciation Guide:

The Bengali is presented as closely as possible to align with British English phonetics, and with minimal inclusion of phonemes that do not appear in English.

IPA

ɔ̃ʝɔ-nɔ-mɔ mɔ-rɔ-nɔ hɔ-beə ni:-bɑ:r

ɔ̃ʝɔ-nɔ-mɔ mɔ-rɔ-nɔ bʰi:-ʃɔ-nɔ ɔ̃ʝɔn-tr-ɔnɑ:

Phonemes:

O as in 'on'

A as in 'car'

Bhi of *bhishono* – aspirated consonant. Practise saying with hand in front of mouth. If aspirated, one should feel the air on the palm of the hand. For example, word 'church' first ch is not aspirated, last is.

N and sh should be pronounced lightly, not laboured or 'doubled'

Tr – if possible, slight rolling of 'tr' (as in Italian)

Improvisation Guide for Organists

To support organists wish to improvise around the subject matter, I include the following suggestions that should facilitate a performance that remains connected to the musical tradition from which the melody is derived

- The two key features should be melody and drone, rather than melody and 'harmony'
- Exploration within the melodic framework is encouraged, and improvisors are encouraged to take note of certain motifs that repeatedly arise and also the tendency for phrases to settle on the first and fifth degrees (we may say 'tonic' and 'dominant', or 'sa' and 'pa')
- The raga based framework allows for sharpened fourth and fifth degrees ('ma' and 'pa', here F# and G#), but it is suggested that these should only ever be approached by descent and resolved by ascent. They are not to be considered pivots for modulation, which does not strictly exist within the Indian folk/semi-classical traditions
- Play across 'barlines' (metrical cycles) is encouraged, and should always be brought back to complete a set or series of cycles without 'losing' beats from the established metre

Jonomo

(Shantiniketan)

Hymn for for Interfaith Unity, Cultural Pluralism, and Racial Justice. Refrain based on the Baul sangeet or traditional song *Jonomo Morono Hobe Nibarono*.

Bengali and English texts adapted from Revelation 7, 18, 21 & 22

SANTINIKETAN ('Haven of Peace')
Anita Datta
(b. 1992)

Flexibly *8va ad lib.*

*Treble instrument

*Bass instrument

8vb ad lib.

MELODY

Flexibly

Piano or Organ

7

Refrain

Jo - no-mo mo-ro-no ho - be ni-

Refrain

*Use either treble or bass instrument for the ostinato.

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Made available to the Women's Sacred Music Project *Resounding Voices* by kind permission of the composer and publisher. This hymn will also soon be available from Multitude of Voices in a version for SATB choir and organ.

12

last time **Fine**

_bar, — Jo - no - mo - mo-ro-no bhi-sho-no jon - tro - na. - na.

last time **Fine**

18

God will wipe a - way ev - 'ry tear;

22

There shall be no griev - ing, e - ven death shall pass a - way.

1. I saw a new hea - ven, and a new Earth,
 2. And I saw the ci - ty: thou the light,
 3. All they who love Earth's rich - es, li - nen and sil - ver,
 4. Be - gin - ning and end, Al - pha and O - me - ga,

D.S. al Fine

Where they shall dwell peace - ful - ly, all na - tions to - ge - ther.
 Thou the tem - ple, the song e - ter - nal.
 souls and spi - ces shall waste a - way weep - ing:
 God Al - migh - ty, thy name on our fore - heads.

D.S. al Fine

Lamb of God, Lead Me

Tonya Maria Taylor-Dorsey

♩ = 100

Piano

Pno.

Pno.

Lamb of God, Lead Me

13

Through the storm and thru the rain, Lamb of God, lead me.

Piano accompaniment for the first system, measures 13-16. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

17

Re joice in the Lord A - gain I say re - joice!

Piano accompaniment for the second system, measures 17-20. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and eighth notes.

21

for our robes have been washed white with the blood of the Lamb!

Piano accompaniment for the third system, measures 21-24. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and eighth notes.

25

Now we are all set free — from the bon - dag - es of sin

Pno.

29

The Lamb that was slain — has made — us whole a - gain.

Pno.

33

Pno.

Let My Prayer Rise Like Incense

Chant/Refrain

Ana Hernández

$\text{♩} = 88\text{-ish}$

S2
5) Let our prayers rise like incense, up to you. Oh

S1
4) Let my prayer rise, let it rise up to you. Oh

Tune
2) Let my prayer rise like incense let it rise up to you. Oh

A
3) Prayer, rise like incense let it rise up to you. Oh

T
2) Let my prayer rise like incense let it rise up to you. Oh

B
1) Let my prayer rise up, my prayer let my prayer rise up to you. Oh

5 Add prayers over quiet ohs or ooohs. (Basses sing a relaxed doh)

Musical score for measures 5-7. The score is written for six staves (three treble clefs and three bass clefs) in the key of D major. Each staff begins with the vocalization "Oh". The music consists of a melodic line in the treble clefs and a bass line in the bass clefs. The melody is composed of eighth and quarter notes, with some phrases ending in a fermata. The bass line provides a steady accompaniment with similar rhythmic patterns.

Musical score for measures 8-10. The score is written for six staves (three treble clefs and three bass clefs) in the key of D major. Each staff begins with the vocalization "Oh". The music consists of a melodic line in the treble clefs and a bass line in the bass clefs. The melody is composed of eighth and quarter notes, with some phrases ending in a fermata. The bass line provides a steady accompaniment with similar rhythmic patterns.

Let my_ prayer rise up.

for the marriage of Karen Alicia Evers and Bryan Keithly Robertson
September 16, 1995

Let the Peoples Praise You, O God

(Psalm 67)

Marty Wheeler Burnett

First time: Choir

Repeat: Choir and Congregation

Antiphon

Let the peo - ples praise you, O

God; let all the peo - ples praise you. (to verses)

Choir
1. May God be merciful to us and bless us, show us the light of his countenance and come to us.
(organ plays vocal parts on verses)

2. Let your ways be known up - on earth, your saving health a - mong all na - tions.

Antiphon

16

Let the peo - ples praise you, O

19

God; let all the peo - ples praise you. (to verses)

23

3. Let the peoples praise you, O God; let all the

26

peo-ples praise you. 4. Let the nations be glad and sing for joy, for you judge the peoples with equity

Antiphon

30

and guide all the na-tions up-on earth. Let the peo-ples praise you, O

This block contains the musical notation for measures 30 through 35. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a series of chords: a whole note chord of G4-B4-D5, a half note chord of G4-B4-D5, and a whole note chord of G4-B4-D5. The key signature has one flat (Bb).

36

God; let all the peo-ples praise you.

God; let all the peo-ples praise you.

(to verses)

This block contains the musical notation for measures 36 through 40. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one flat (Bb).

40

5. Let the peoples praise you, O God; let all the peo-ples praise you. 6. The earth has brought

This block contains the musical notation for measures 40 through 43. It includes a triplet of eighth notes in both the vocal and piano parts. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one flat (Bb).

45

forth her in-crease; May God, our own God, give us his bless-ing. 7. May God

50

give us his bless-ing, and may all the ends of the earth stand in awe of him.

Final antiphon

54

let all the peo-ples praise you.

Let the peo-ples praise you, O God; let all the peo-ples praise you.

Let the silent voices sing

Revd Ally Barrett (b. 1975)

Sarah MacDonald (b. 1968)
LOUISE (7776)

Musical notation for the first system, measures 1-8. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and moving lines in both hands.

Musical notation for the second system, measures 9-15. The score continues with the vocal line and piano accompaniment. The piano part includes some melodic lines in the right hand.

16 DESCANT
Musical notation for the third system, measures 16-23. The system includes a vocal line with lyrics and piano accompaniment. The piano part features a descant in measures 16-17. The lyrics are: "Sing to com - fort and in - spire, Balm of souls and hearts' de - sire,"

24
Musical notation for the fourth system, measures 24-31. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Let us breathe the Spi - rit's fire, Keep our voi - ces strong."

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ISMN 979-0-708212-38-6

This hymn was written and composed to celebrate the launch of Multitude of Voices' Anthology of Sacred Music by Women Composers, at Selwyn College, Cambridge on 17th November 2019.

Made available to the Women's Sacred Music Project *Resounding Voices* by kind permission of the writer, composer and publisher.

1. Let the silent voices sing,
Let this place with music ring,
Let us all with boldness sing _
To God our newfound song.
2. Bring a rhyme or melody,
Bring a note for harmony,
Gathered in diversity
In Christ we all belong.
3. Sing to comfort and inspire,
Balm of souls and hearts' desire,
Let us breathe the Spirit's fire _
To keep our voices strong.

Let Us Sing of Mary

Words: Hannah C. Brown

Meter: 6.5.6.5D

Tune: KING'S WESTON, Ralph Vaughan Williams, 1925, Public Domain

Theme: Resurrection, Easter, Early Church

Texts: Matthew 27:55–28:10, Mark 15:40-47, Mark 16:1–11, Luke 8:1-3, Luke 23:49,
Luke 24:1–12, John 20:1–18

Mary of Magdala is one of the most famous women in scripture. Still, we know little about her, and her identity has often been confused or obscured. Careful biblical study reveals that she had a history of illness, not sin. She was a leader within the Jesus movement and was present at the cross and the tomb. Accounts of her life after the resurrection are varied, but all agree that she shared the gospel.

May our church honor the woman who was the first to know the good news of Jesus' resurrection, and who was sent by Jesus to share this news with the disciples, earning her the title, "Apostle to the Apostles."

Let us sing of Mary,
follower and friend,
patron of the people,
ally to the end;
breaking man-made barriers,
finding paths through pain;
trusting in a rising
death could not contain.

Let us sing of Mary,
first to know Christ rose,
sent as an apostle,
through her words hope grows;
witnessing to empire,
trav'ling shore to shore;
testifying gospel
never heard before.

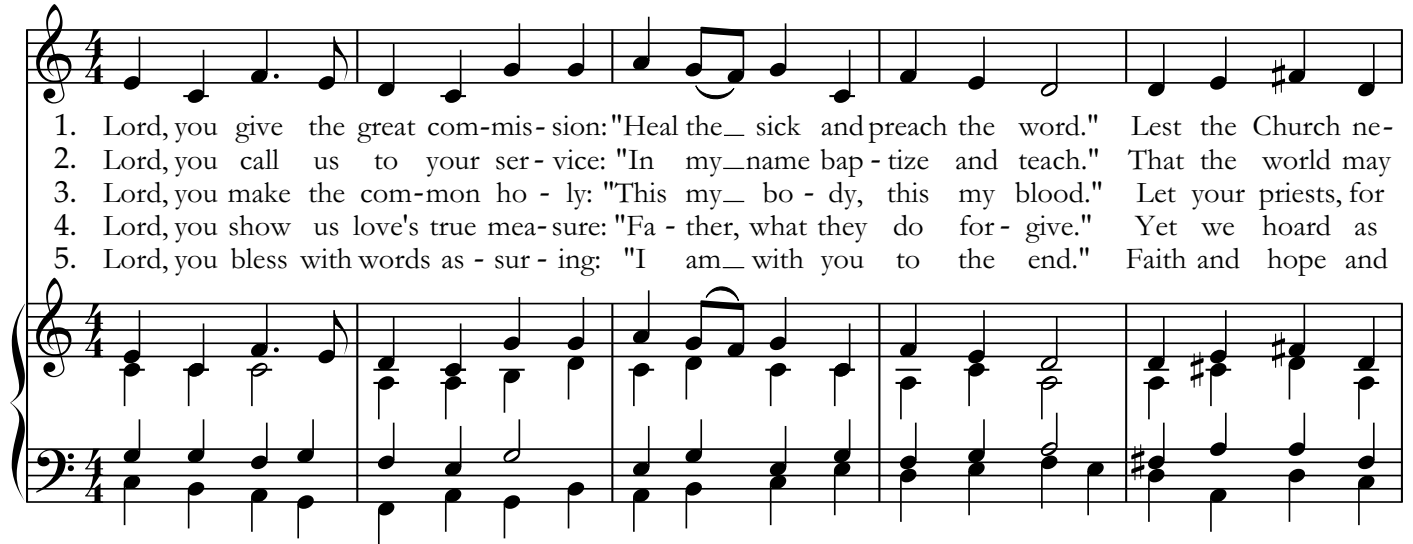
Let us be like Mary,
bold despite our fear,
tender in our grieving,
steadfast and sincere,
teaching with conviction,
faithful, undeterred;
we praise God for Mary,
herald of the Word.

In thanksgiving for the ministry of The Rt. Rev. James R. Mathes
on the occasion of his retirement

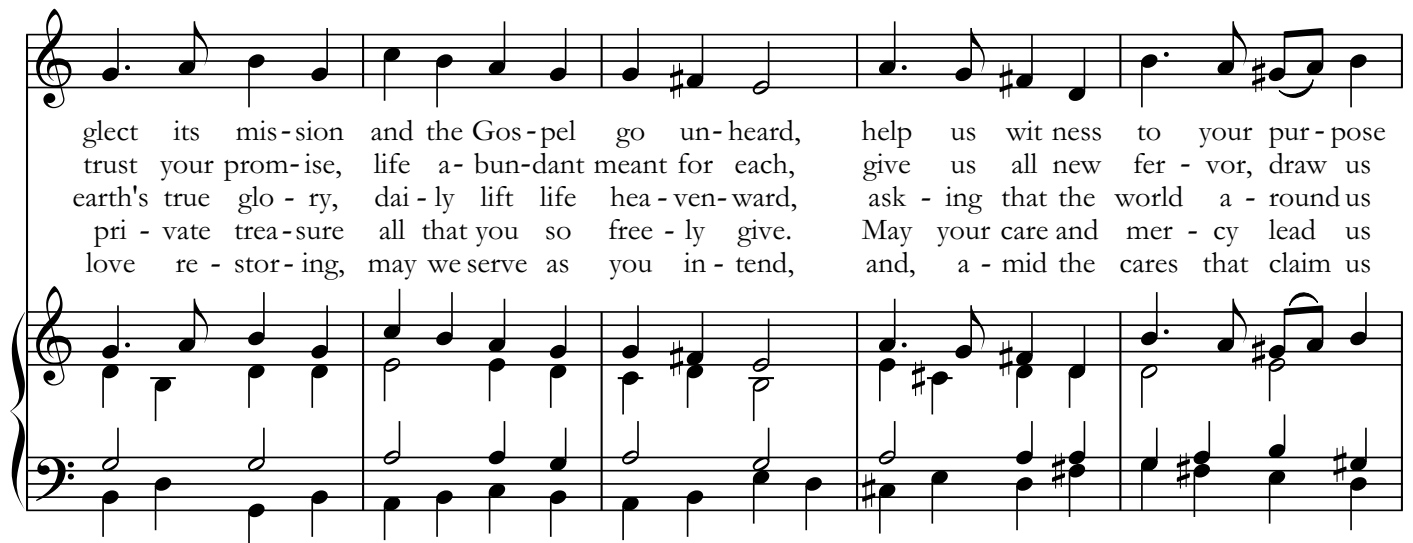
Lord, you give the great commission

Jeffery W. Rowthorn
b. 1934

Mathes
Marty Wheeler Burnett



1. Lord, you give the great com-mis-sion: "Heal the_ sick and preach the word." Lest the Church ne-
2. Lord, you call us to your ser-vice: "In my_name bap-tize and teach." That the world may
3. Lord, you make the com-mon ho-ly: "This my_ bo-dy, this my blood." Let your priests, for
4. Lord, you show us love's true mea-sure: "Fa-ther, what they do for-give." Yet we heard as
5. Lord, you bless with words as-sur-ing: "I am_ with you to the end." Faith and hope and



glect its mis-sion and the Gos-pel go un-heard, help us wit-ness to your pur-pose
trust your prom-ise, life a-bun-dant meant for each, give us all new fer-vor, draw us
earth's true glo-ry, dai-ly lift life hea-ven-ward, ask-ing that the world a-round us
pri-vate trea-sure all that you so free-ly give. May your care and mer-cy lead us
love re-stor-ing, may we serve as you in-tend, and, a-mid the cares that claim us

Refrain

with re-newed in - teg - ri - ty; with the Spi - rit's gifts em-power us for the work of
clos - er in com - mu - ni - ty;
share your chil-dren's lib - er - ty;
to a just so - ci - e - ty;
hold in mind e - ter - ni - ty;

Interlude

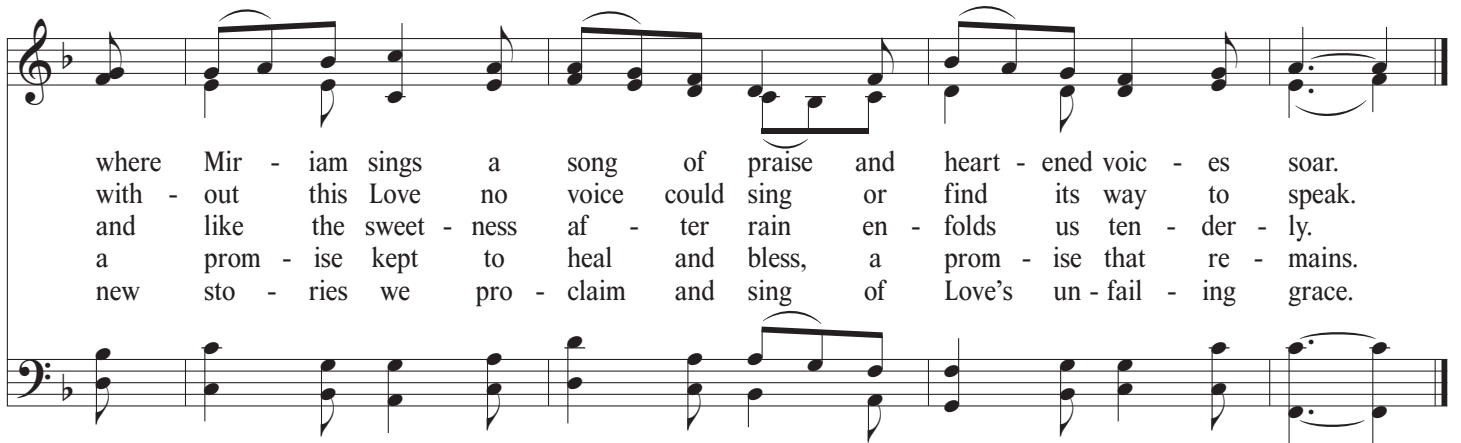
Final ending

min - is - try.

Love Leads Us through the Wind and Waves



1 Love leads us through the wind and waves. Love leads us to the shore
2 From ocean depths of suffering or barren lands of grief,
3 Companion to our grief and pain, Love hears each silent plea,
4 With mercy, peace, and gentleness, Love strengthens and sustains—
5 To Miriam's song we all may bring a fragment, word, or phrase—



where Miriam sings a song of praise and heartened voices soar.
without this Love no voice could sing or find its way to speak.
and like the sweetness after rain enfolds us tenderly.
a promise kept to heal and bless, a promise that remains.
new stories we proclaim and sing of Love's un-failing grace.

Text: Jeannette M. Lindholm, b. 1961
Music: Robert Buckley Farlee, b. 1950

HEALING PROMISE
CM

Love's Rage and Grief

Meter: CM
Suggested Tune: BANGOR

Love's rage and grief when parents harm
and shun the child they raised,
an exile from their hearts and home,
abandoned and erased.

Love's rage and grief when strangers harm
and bruise the child Love made;
they batter with their fists and words,
advancing hate's crusade.

Love's rage and grief when leaders harm
and cast Love's own away;
while claiming truth and righteousness,
they blaspheme when they pray.

Love's fierce, relentless work to seek
the outcast, hurt, afraid,
to be a refuge and a home,
to hold the child betrayed.

Words: Jeannette M. Lindholm
Music: William Tansur

Mi Shebeirach

(A Prayer for Healing)

Words: Hebrew Liturgy

Cantor Marnie Camhi

$\text{♩} = 70$

am dm cm F G am

Mi she - bei - rach A - vo - tei - nu — Av - ra - ham, Yitz - chak, v' - ya - a - kov.

5 am dm G E7 E7 F

Mi - she - bei - rach I - mo - tei - nu — Sa - rah, Riv - ka, Ra - cheil, v' - Lei - a. May you find

10 G am C am F G am

cour - age and strength, and hope for heal - ing. May you re - ceive the - bless - ing that

16 C am E7 E7 am C F E F G am F dm

Mir - i - am re - ceived. Eil - Na r' - fa na la. Eil - Na r' - fa na la. Eil -

23 G am F G am am dm am

- Na r' - fa na la -. God, please heal her, please. Mi - she - bei - rach A - vo - tei - nu - Av - ra -

29 F G am am dm G E7

ham, Yitz - chak, v' - Ya - a - kov. Mi - she - bei - rach I - mo - tei - nu. Sa - rah, Riv - ka, Ra - cheil, v' -

34 E7 am dm am rit. F G am

Lei - a. Mi she - bei - rach A - vo - tei - nu. - V' - I - mo - tei - nu.

Music: Marnie Camhi

Music © 2016 The Hymn Society in the US and Canada (Admin. Hope Publishing Company)

My People Who Are Called My Name

(I will heal the land)

Based on 2 Chronicles 7: 14–15

Gemma McGregor

(b. 1965)

Andante

mf

Piano or Organ

1. My

5

peo - ple who are called my name, Will pray and seek my face. My peo - ple turn from wic-ked

10

ways, And reach a state of grace. I will hear from hea - ven.

15

I will heal the land. I will hear from hea-ven. I will heal the land.

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21

mp

2. My

25

ears will hear this prayer of theirs, My fa-vour they will win. My eyes will see this change of

30

heart, I will for-give their sin. I will hear from hea-ven.

35

rall.

I will heal the land. I will hear from hea-ven. I will heal the land.

Note: Continue using other images as participants dance to this melody, i.e. joyful, smiling, spinning, grounded, lifted planted, thankful, etc..

My Spirit's Dancing in the Light

(Dancing In the Light)

by Sheila Firestone

Lively

My spi - rit's dan - cing in the light of — God. And I'm danc - ing in the light of —
sing - ing in the light of — God. Yes, I'm sing - ing in the light of —

God. ——— Danc - ing in the light. ——— Think - ing of God's might, ———
God. ——— Sing - ing in the light. ——— Sing - ing of God's might. ———

Danc - ing in the light of God. My spi - rit's Danc - ing in the light of God.
Sing - ing in the light of God. My spi - rit's Sing - ing in the light of God.

O Beautiful for Spacious Skies

(America the Beautiful)

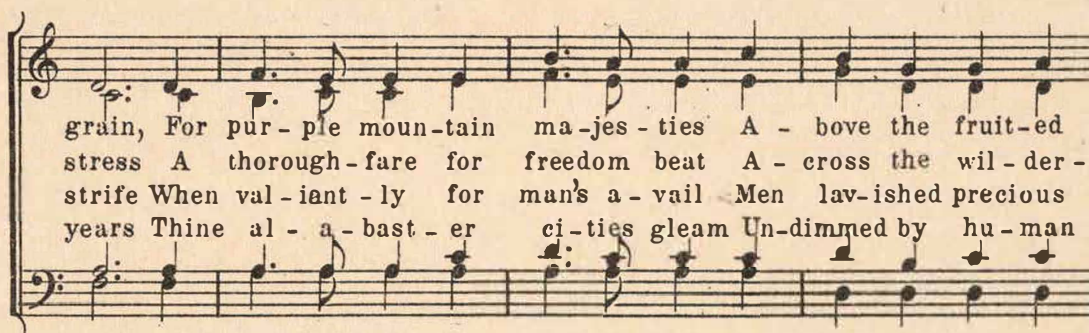
Katherine Lee Bates

R. Nathaniel Dett

Con spirito



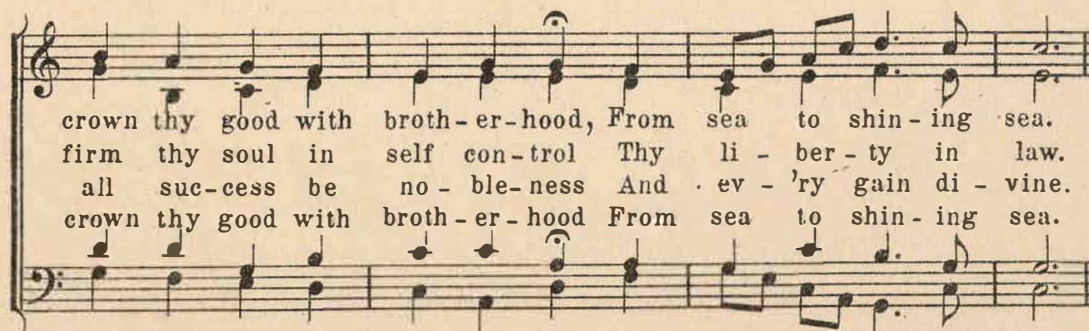
1. O beau - ti - ful for spa - ciousskies, For am - ber waves of
2. O beau - ti - ful for pil - grim feet Whose stern im - passioned
3. O beau - ti - ful for glo - rious tale Of lib - er - at - ing
4. O beau - ti - ful for pa - triot's dream That sees be - yond the



grain, For pur - ple moun - tain ma - jes - ties A - bove the fruit - ed
stress A thorough - fare for freedom beat A - cross the wil - der -
strife When val - iant - ly for man's a - vail Men lav - ished precious
years Thine al - a - bast - er ci - ties gleam Un - dimmed by hu - man



plain! A - mer - i - ca! A - mer - i - ca! God shed his grace on thee, And
ness! A - mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw Con -
life. A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine Till
tears! A - mer - i - ca! A - mer - i - ca! God shed his grace on thee And



crown thy good with broth - er - hood, From sea to shin - ing sea.
firm thy soul in self con - trol Thy li - ber - ty in law.
all suc - cess be no - ble - ness And ev - 'ry gain di - vine.
crown thy good with broth - er - hood From sea to shin - ing sea.

O Dawn of All Creation



1. O Dawn of all cre - a - tion And Mys - ter - y un -
 2. O Light of in - car - na - tion, The face of Love here
 3. O Flame of trans - for - ma - tion And Pow - er yet un -
 4. O Dawn of all the liv - ing, What is and what shall



known, Whose ways are not as our ways, Whose
 known, Whose ways were not as our ways, Whose
 known, Whose ways are not as our ways, Whose
 be, O Light and Flame of lov - ing, Tran -



thoughts are not our own: In grace you made and
 thoughts were not our own: In fol - ly was your
 thoughts are not our own: In per - il you are
 scen - dent Mys - ter - y: You dwell where none can



blessed us; In mer - cy you for - gave; In ten - der - ness and
 wis - dom; Your wealth, in pov - er - ty; A cross, your ex - al -
 fear - less; In hu - man weak - ness, strong; In bond - age you are
 fol - low, In worlds be - yond our own, Yet all who seek may



long - ing, In faith - ful - ness you save.
 ta - tion; De - feat, your vic - to - ry.
 free - dom; In griev - ing hearts, a song.
 find you In flesh and blood and bone.

O Holy Nativity

Tenderly

1: O ho - ly na - ti - vi - ty, birth of our King, o Je - sus, most gen - tle, your
 2: O ho - ly na - ti - vi - ty, star of great light, o Je - sus, most hum - ble, o
 3: O ho - ly na - ti - vi - ty, sent from a - bove, o Je - sus, most per - fect, o

4

prai - ses we sing —. Our wait is now o - ver. You came as a child. The
 Je - sus, most bright —, we thought you for - got us, but now you ap - pear. You
 Je - sus, our Love —, please hold us for - e - ver. O come let us bring our

7

dark - ness means no - thing, o Je - sus, most mild —.
 make us so hap - py, o Je - sus, most dear —.
 prayers and our prai - ses to Je - sus, our King —.

Words: Victoria R. Sirota (b. 1949)

Music: *Holy Nativity*, Robert Sirota (b. 1949)

O Kou Aloha No

(The Queen's Prayer)



1 'O kou a - lo - ha nō, A - i - a i ka la - ni, A
2 Ko'u no - ho mi - hi 'a - na ā pa - 'a - ha - o 'i - a, 'O
3 Mai nā - nā 'i - no - 'i - no Nā he - wa o kā - na - ka, A -
4 No lai - la ē ka ha - ku, Ma la - lo kou 'ē - he - u, Kō



'o kou 'oi - a - 'i - 'o, he he - mo - le - le ho - 'i.
'o - e ku - 'u la - ma, kou na - ni ko - 'u ko - 'o.
kā, e hu - i - ka - la, Ā ma - 'e - ma - 'e nō.
mā - kou ma - lu - hi - a, Ā mau loa a - ku - nō. Ā - me - ne.

English translation: Your loving mercy is as high as heaven and your truth so perfect. I live in sorrow; imprisoned you are my light; your glory, my support. Behold not with malevolence the sins of humankind, but forgive and cleanse. And so, O Lord, protect us beneath your wings and let peace be our portion now and forever more. Amen.

O my deir heart

(Balulalow)

Trad. Scots

arr. Elizabeth Poston (1905–87)

Rocking ♩ = 84

Optional organ introduction

p < > < > < > < > *mp*

Ba - lu, ba - lu: 1. O my deir heart, young

7 *poco cresc.*

Je - sus sweet, Pre - pare thy cra - dle in my spreit; And

13 *poco cresc.*

I sall rock thee in my heart, And ne - ver -

18

- more from thee de - part. *p* < > < > < > < > *p* < > < > < > < >

Ba - lu, ba - lu:

Text: T. Wedderburn, 1567, from 'Ane Sang of the Birth of Christ', from *Ane Compendions Buik of Godly and Spirituell Sangis*, 1567, by James Wedderburn (1495?–1553), John Wedderburn (1500?–1556), and Robert Wedderburn (1510?–1557?). The poem is a translation of a Christmas carol by Martin Luther (1483–1546), from *Geistliche Lieder* (1535).

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(22) DESCANT

mp

2. But I shall praise thee ever - more With sang - es sweet un -

2. But I shall praise thee ever - more With sang - es sweet un -

mp

29

- to thy gloir; The knees of my heart shall I bow, And

- to thy gloir; The knees of my heart shall I bow, And

35

sing that richt Ba - lu - la - low.

sing that richt Ba - lu - la - low. *p* < > < > Ba - lu, ba - lu.

rit. *pp*

p < > < >

O Wondrous Souls of Light

1.

O wondrous souls of light, we meet on sacred ground
to thank our God for gifts of sight and thoughts profound:
for northern woods,
for coast and streams and star-filled dreams, for all that's good.

2.

Christ calls us to release our sinful hates and fears
of unknown truths, of disparate views of faith and peace.
Please help us, Lord.
Give us the grace earth to embrace with heavenly love.

3.

We have more than we need. Please guide us on our way.
Help us let go of greed and teach us all to pray
for grace to share
our food and space. Reveal your Face and Presence there.

4.

O wondrous souls of light, we now begin anew
Christ's Church to grow and seeds to sow the whole world through
of love divine.
So join our song, o heavenly throng, this gift sublime.

Words: Victoria R. Sirota (b. 1949)

Music: *Darwall's 148th*

29 August 2022

Oh God, How Will I Know You?

Music and Words by Sheila Firestone

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line begins with a rest, followed by the lyrics: "Oh lord how will I know you as every breath I take? I greet you when I rise up and as my bed I make. I". The score includes dynamic markings such as *p.* and *Sost.*, and a fermata over the final note of the vocal line.

1

Sost.

Oh

5

9 lord how will I know you as eve - ry breath I take? I

9

13 greet you when I rise up and as my bed I make. I

13

17 see you in the gar - den and in the eve - ning star. Oh

21 Lord I do know you though the day seems dark. All

25 through the day you guide me, with eve - ry step I take. Oh

29 Lord I do see you through the shower of rain - y days. Oh

33 God how will I know you in all I und - er take? You

33 God how will I

37 shine in our cre - a - tions and in our deeds of faith. I

37

41 see you in the sun - rise and in the eve - ning sky. Oh

41

45 God, I do know you veiled in eve - ry guise. Then

45

49 this is your an - swer as I look up - on a child,

53 and in small pla - ces as dai - ly I seek your

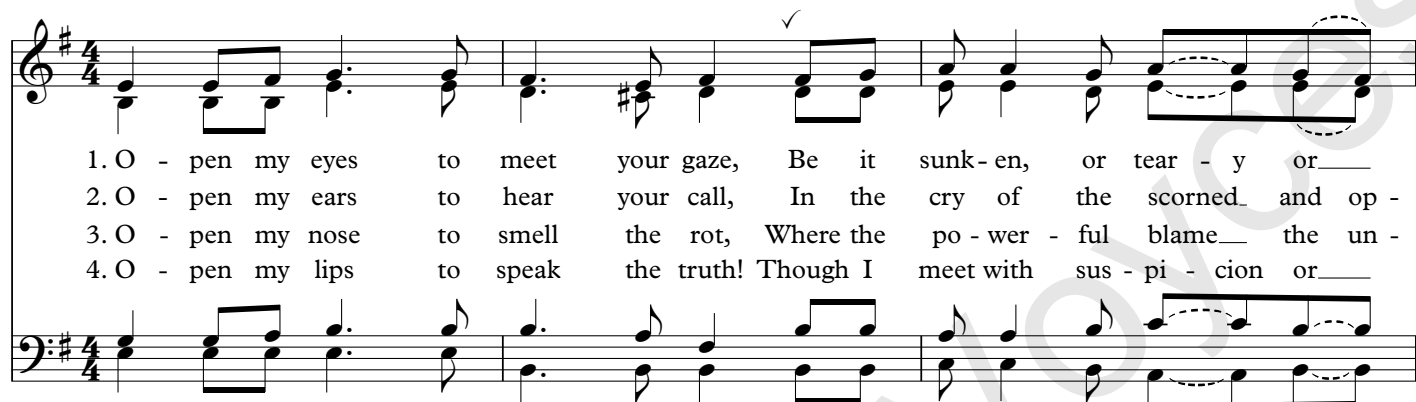
57 light.

61

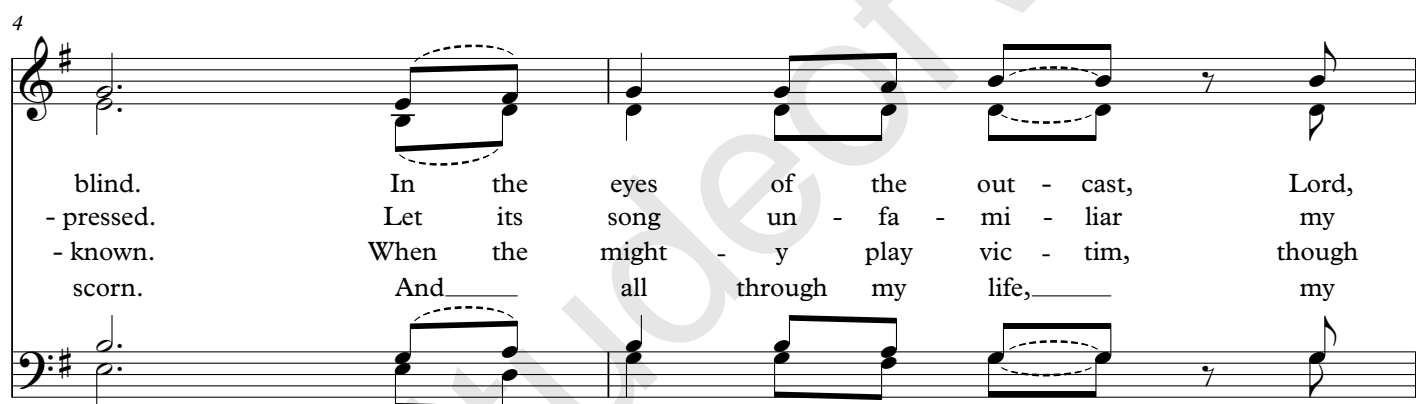
Open my eyes to meet your gaze

Miriam Endersby (b. 1999)

Kristina Arakelyan (b. 1994)



1. O - pen my eyes to meet your gaze, Be it sunk - en, or tear - y or —
2. O - pen my ears to hear your call, In the cry of the scorned and op -
3. O - pen my nose to smell the rot, Where the po - wer - ful blame — the un -
4. O - pen my lips to speak the truth! Though I meet with sus - pi - cion or —



blind. In the eyes of the out - cast, Lord,
- pressed. Let its song un - fa - mi - liar my
- known. When the might - y play vic - tim, though
scorn. And — all through my life, — my



bright - ly blaze! Make me see who the world leaves be - hind.
heart en - thral, And — cast out all fear from my breast.
they are not, Let me sense who is real - ly a - lone.
age, my youth, Make me ad - vo - cate of the for - lorn.

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ISMN 979-0-708212-39-3

This hymn was commissioned to commemorate Holocaust Memorial Day as part of Multitude of Voices' Hymn Project.

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9 DESCANT

5. O - pen my hands to do your work, May my deeds be proof of my

12

prayer. In the face of in - jus - tice I'll

14

ne - ver shirk, For my God is be - side me there.

Our Hearts Proclaim a Living God

Words: Hannah C. Brown

Meter: CMD

Tune: ELLACOMBE , *Gesangbuch der Herzogl. Hofkapelle, Württemberg, 1784*,
Public Domain

Themes: God, Praise, Prayer, Inclusion, Justice

Texts: Genesis 1:27, Exodus 3:13-14, Deuteronomy 5:26, Deuteronomy 32:11-18,
Psalm 42:2, Psalm 131:2, Isaiah 42:14, Matthew 23:37, Luke 13:34, Rom 9:26

Elizabeth A. Johnson, CSJ, has called us to faithful and expansive language for God for decades with work including the groundbreaking book *She Who Is* (1991). More recently, she wrote: “All-male images of God are hierarchical images rooted in the unequal relation between women and men...Once women no longer relate to men as patriarchal fathers, lords, and kings in society, these images become religiously inadequate. Instead of evoking the reality of God, they block it.” (*The Quest for the Living God*, 2007)

In the search for more expansive language, gender is sometimes set aside altogether as a limiting concept for God. However, until the idea of God as “She” is no longer shocking, it is a necessary tool to disrupt conscious and unconscious assumptions of the maleness of God. A powerful and empowering God who is called “She” also challenges and changes our images of human femaleness.

Our hearts proclaim a living God
so fierce and full and free;
She breaks like dawn on all that’s past:
She’ll be who She will be.
She nourishes and cultivates
our drained, diminished earth
until our soil is open, rich,
and ready for rebirth.

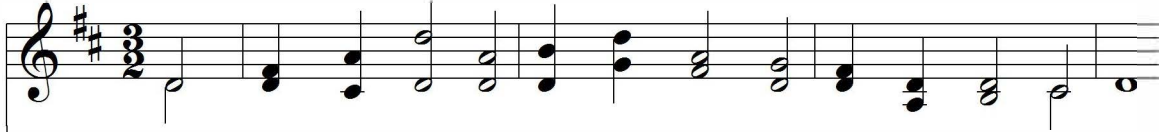
Our living God is bold and brash,
conspiring to oppose;
She’ll picket, protest, and dissent
what greed and fear impose.
She organizes wealth and will
to redistribute might
and thrills with elemental joy
at wrongs at last made right.

Our living God is on the move,
unbound by name or place;
She cannot be confined by words
or consecrated space.
She tears down false supremacies,
turns guns to garden tools,
releases us from flawed desires,
rewrites destructive rules.

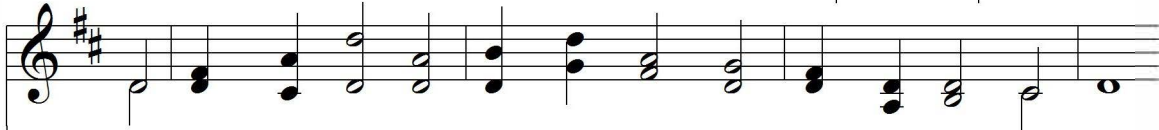
Come, children of the living God,
remember whose you are;
praise She who is and who will be,
our rock, our wind, our star.
Receive Her blessing on your skin
like oil, perfumed and sweet,
come find a life as full and free,
seek justice as complete.

Our Shepherd Comes in Loving Care

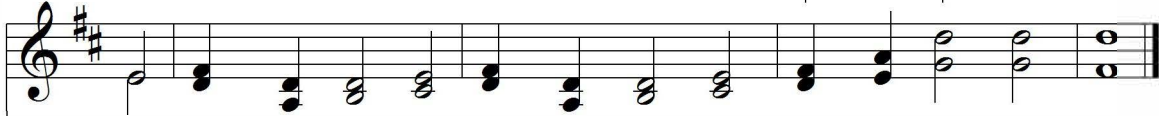
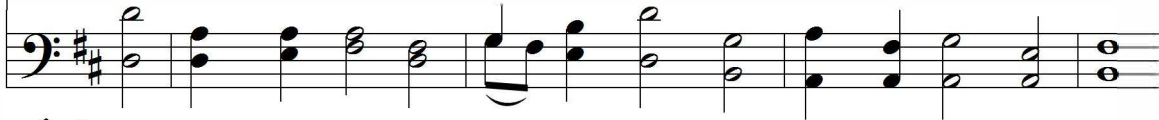
Psalm 23, 84



1. Our Shep-herd comes in lov-ing care; She nur-tures us each day.
2. When we are weak, our Shep-herd comes, and She re-stores our souls.
3. Through ev-ery val-ley filled with grief, our Shep-herd calms our fears.
4. She makes a feast for ev-ery-one; Her bless-ings flow each day.



By wa-ters still and mead-ows green She leads to peace-ful ways.
She guides us all on heal-ing paths and makes us ful-ly whole.
In lov-ing arms She com-forts us and holds us al-ways near.
And in Her love-ly dwell-ing place for-ev-er we will stay.



By wa-ters still and mead-ows green She leads to peace-ful ways.
She guides us all on heal-ing paths and makes us ful-ly whole.
In lov-ing arms She com-forts us and holds us al-ways near.
And in Her love-ly dwell-ing place for-ev-er we will stay.



Words: Jann Aldredge-Clanton

Music: James L. Bain; arr. Larry E. Schultz

 BROTHER JAMES'

AIR 8.6.8.6.8.6

PEACE I LEAVE WITH YOU.

Mrs. H. H. A. Beach.

Andante. *pp* *cre - - scen - - - do*

Soprano. Peace I leave with you, I leave with you, my
pp *cre - scen - - do*

Alto. Peace I leave with you, I leave with you, my
pp *cre - scen - - do*

Tenor. Peace I leave with you, I leave with you, my
pp *cre - scen - - do*

Bass. Peace I leave with you, I leave with you, my
pp *cre - scen - - do*

Organ. *pp* *cre - scen - - do*

This system of the musical score includes staves for Soprano, Alto, Tenor, Bass, and Organ. The tempo is marked 'Andante' and the dynamic is 'pp'. The lyrics are: 'Peace I leave with you, I leave with you, my'. The organ part includes the words 'cre - scen - - do'.

pp

peace..... I give un-to you. Not as the world giveth
pp

peace, my peace I give un-to you. Not as the world giveth
pp

peace, my peace I give un-to you. Not as the world giveth
pp

peace, my peace I give un-to you. Not as the world giveth
pp

This system continues the musical score with staves for Soprano, Alto, Tenor, Bass, and Organ. The lyrics are: 'peace..... I give un-to you. Not as the world giveth'. The organ part includes the words 'b2 b.e a'.

cresc. *mf*

give I un - to you. Let not your heart be trou - - -

give I un - to you. Let not your heart be trou - - -

give I un - to you. Let not your heart be trou - - -

give I un - to you. Let not your heart be trou - - -

cresc. *mf*

p *pp*

bled, let not your heart, your heart be trou - - - - - bled.

bled, let not your heart, your heart be trou - - - - - bled.

bled, let not your heart, your heart be trou - - - - - bled.

bled, let not your heart, your heart be trou - - - - - bled.

p *pp*

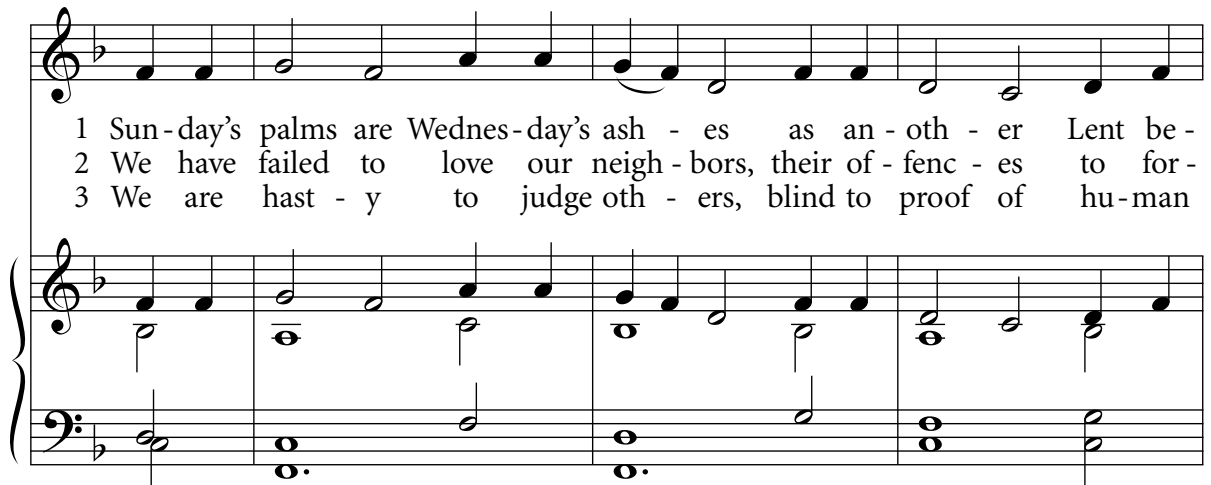
So Great a Love

1. So great a love drew light from the dark, breathed in - to green each
 2. So great a love these crea - tures re - turn, prais - ing the One who
 3. So great a love we learn from their lives: love free of judg - ment,
 4. So great a love en - folds them in death, hold - ing their mem - ory,

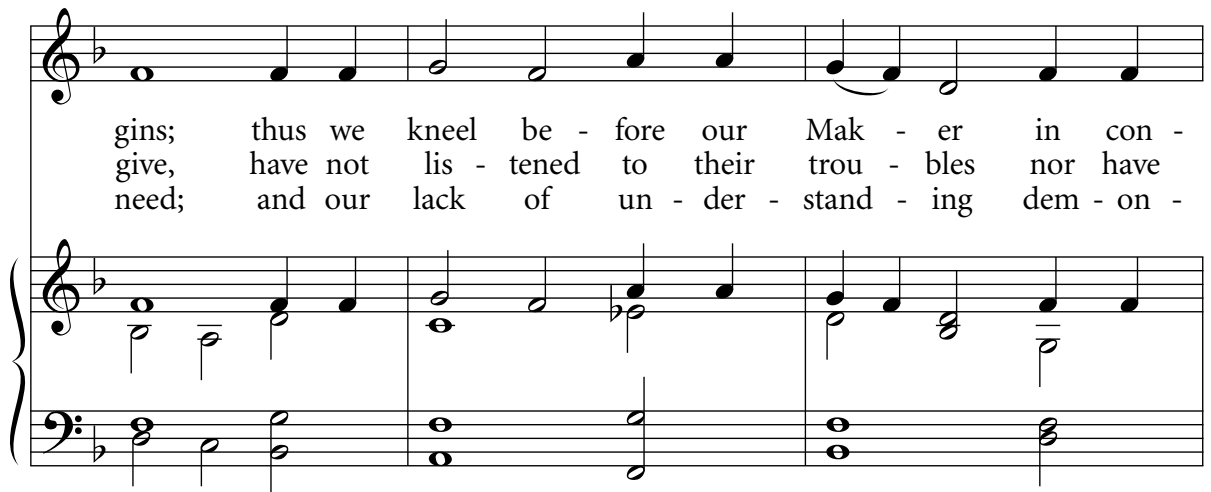
mead - ow and wood, filled emp - ty space with life and with song,
 lures them from dust, each day a gift of won - der and breath,
 lav - ish - ly dared; word - less de - vo - tion, sim - ple and pure,
 sooth - ing our grief, till new Cre - a - tion springs from the Word,

called ev - ery crea - - - ture good.
 bless - ings re - ceived in trust.
 deep joys and sor - - - rows shared.
 bid - ding our wild be - lief.

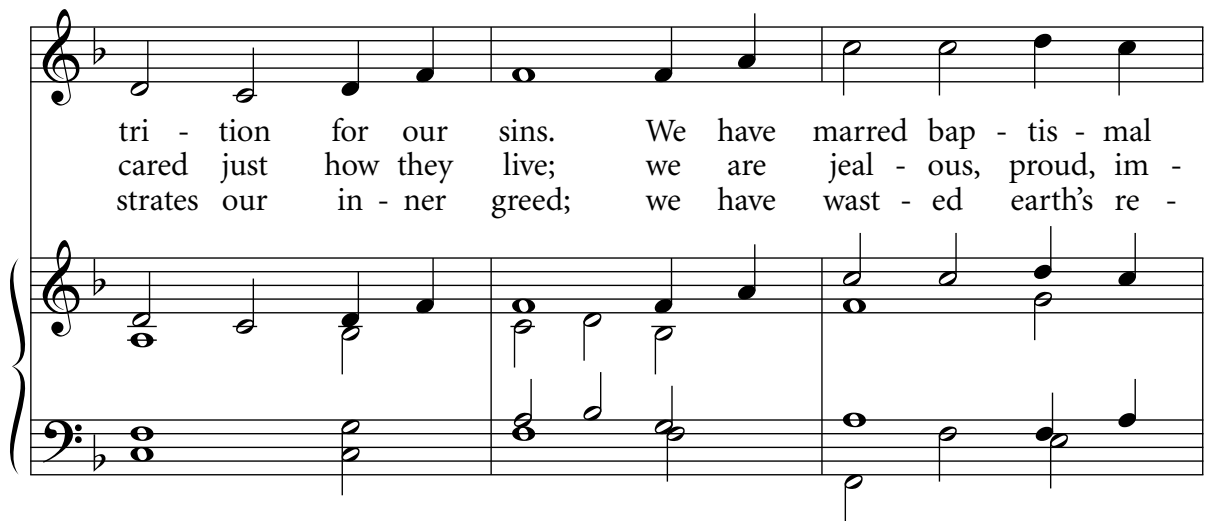
Sunday's Palms Are Wednesday's Ashes



1 Sun-day's palms are Wednes-day's ash - es as an - oth - er Lent be -
2 We have failed to love our neigh - bors, their of - fenc - es to for -
3 We are hast - y to judge oth - ers, blind to proof of hu - man



gins; thus we kneel be - fore our Mak - er in con -
give, have not lis - tened to their trou - bles nor have
need; and our lack of un - der - stand - ing dem - on -



tri - tion for our sins. We have marred bap - tis - mal
cared just how they live; we are jeal - ous, proud, im -
strates our in - ner greed; we have wast - ed earth's re -

Text: Rae E. Whitney, 1982.

Music: *The Sacred Harp*, 1844; attr. to Benjamin F. White; harm. Alfred V. Fedak, 1994.

Text and harmonization © 1994 Selah Publishing Co., Inc.

87 87D

BEACH SPRING

pled - ges. in re - bel - lion, gone a - stray; now, re -
pa - tient, lov - ing (ov - er - much) our things; may the
sour - ces; want and suf - fering we've ig - nored; come and

turn - ing, seek for - give - ness; grant us par - don, Lord, this day!
yield - ing of our fail - ings be our Len - ten of - fer - ings.
cleanse us, then re - store us; make new hearts with - in us, Lord!

Take my life, and let it be

Frances Ridley Havergal
(1836-1879), alt.

Scottish folk song
arr. Marty Wheeler Burnett

The musical score is written in G minor (one flat) and 3/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The first system includes two verses of lyrics. The second system continues the lyrics. The third system concludes the piece with a final cadence.

1. Take my life, and let it be
2. Take my voice, and let me sing

con - se - crat - ed, Lord, to thee: take my mo - ments and my days,
al - ways, on - ly, for my King: take my in - tel - lect, and use

let them flow in cease-less praise. Take my hands, and let them move at the
eve - ry power as thou shall choose. Take my will, and make it thine; it shall

1.

im - pulse of thy love; take my heart, it is thine own, it shall be thy roy - al throne.
be no long - er mine. Take my - self, and I will be ev - er, on - ly,

2.

all for thee. Take my life, and let it be

2.

con - se - crat - ed, Lord, to thee: take my mo - ments

and my days, let them flow in cease - less praise.

Tell Again the Joyful Story

Meter: 87. 87. 77. 88
Tune: PSALM 42

Tell again the joyful story
of the One who spins the world,
stirs the colors of the rainbow,
casts them into clouds she swirls.
How she cheers each rising day,
flings the sunlight ray by ray,
dances in the morning's rapture!
Hear a promise in her laughter!

Yet she knows the deepest waters,
hears the cadence of our tears,
holds the sorrows of the shadows,
bears the weight of numbing years.
She who knows our birthing pains
calls us to a birth again
and a death that she might save us
from a death that has enslaved us,

So that we may join her dancing,
feed the hungry, clothe the poor,
sweep away debris of anger,
silence desp'rate shouts of war.
In the music of her voice,
weary dancers may rejoice,
for she sends our sadness reeling
in the rhythms of her healing.

The First One Ever

Unison Em D Em D Em

1 The first one ev - er, oh, ev - er to know of the
 2 The first one ev - er, oh, ev - er to know of Mes -
 3 The first ones ev - er, oh, ev - er to know of the

G B

birth of Je - sus was the Maid Mar - y, was
 si - ah, Je - sus, when he said, "I am he:" the Sa -
 ris - ing of Je - sus, his glo - ry to be, were

G B B7

Mar - y the Maid of Gal - i - lee, and
 mar - i - tan wom - an who drew from the well, and
 Mar - y, Jo - an - na, and Mag - da - lene, and

Em D Em D Em

bles - ed is she, is she who be - lieves. Oh,
 bles - ed is she, is she who per - ceives. Oh,
 bles - ed are they, are they who see. Oh,

G D

bless - ed is she who be - lieves in the Lord, oh,
 bless - ed is she who per - ceives the Lord, oh,
 bless - ed are they who see the Lord, oh,

Em B

bless - ed is she who be - lieves. She was
 bless - ed is she who per - ceives, the Sa -
 bless - ed are they who see. They were

G B B7

Mar - y the Maid of Gal - i - lee, And
 mar - i - tan wom - an who drew from the well, and
 Mar - y, Jo - an - na, and Mag - da - lene, and

Em D Em D Em

bless - ed is she, is she who be - lieves.
 bless - ed is she, is she who per - ceives.
 bless - ed are they, are they who see.

The Kingdom of Heaven

1 The king - dom of heav - en is like a small seed, which plant - ed in
2 The king - dom of heav - en's like yeast for the bread; the small - est a -
3 The king - dom of heav - en, God's glo - ri - ous dream with - in us, a -

dark - ness be - comes a great tree, It grows ev - er tall - er its
mount and then all shall be fed. Mere flour and wa - ter take
round us, it's here to be seen. In small acts of kind - ness in

branch - es reach wide the birds of the air find their shel - ter in - side.
on a new form and call us to ta - ble where we are trans - formed.
great feats of faith the king - dom of heav - en breaks forth in this place.

Refrain

It is near! It is near! Christ bids us to see. It is near! It is

WORDS: Rev. Rhonda Waters
MUSIC: William Howard Doane

TO GOD BE THE GLORY
11.11.11.11.Ref.

near! Turn a - round and be - lieve. By love we are wel-comed by

love we are called. The king-dom of heav-en is good news for all.

The Prompting for the Pilgrim

For the Reverend Sean E. Mullen, upon his tenth anniversary
as Rector of Saint Mark's, Locust Street, Philadelphia

Text: Erika L. Takacs (b. 1973)

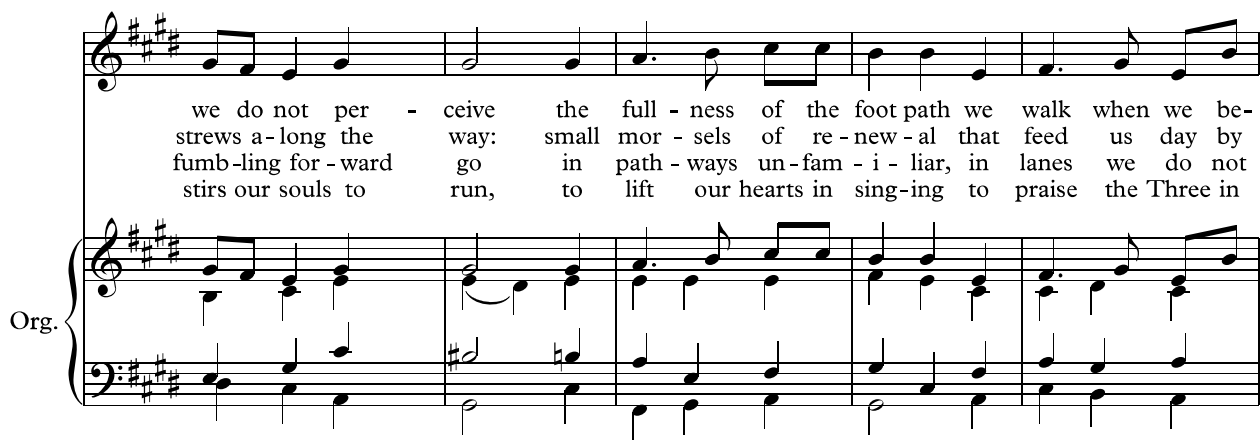
Music: *Altar of Grace*, Robert McCormick (b. 1978)



1. The prompt - ing for the pil - grim is Christ's per - sis - tent heart, which
2. Each dawn we find dir - e - ction in Christ's e - ter - nal Word: to
3. Some days our steps are cer - tain; we stride a - long the road on
4. Our pil - grim - age of long - ing is bound - ed by the love of



finds us where we've fal - tered and bids our jour - ney start. He knows we are un - know - ing, that
lift our cross and bear it in ser - vice to the Lord. Each day we find the fav - ors he
legs that seem un - fail - ing in bear - ing up our load. On o - thers we are des - perate and
One who jour - neys with us, his right - eous - ness to prove. He comes a - long be - side us and



we do not per - ceive the full - ness of the foot path we walk when we be -
strews a - long the way: small mor - sels of re - new - al that feed us day by
fumb - ling for - ward go in path - ways un - fam - i - liar, in lanes we do not
stirs our souls to run, to lift our hearts in sing - ing to praise the Three in

lieve. Yet he calls us to the high-way his hum - ble feet have trod, to
 day. Each eve we find a gath-ering of those who share this call, whose
 know. But then, as we look back-wards past miles our minds can trace, we
 One. May all our pil-grim pro-gress for - ev - er bless - ed be, that

Org.

walk a - long be - side him, com - pan - ions with our God.
 sto - ries shared in faith soon make neigh - bors of us all.
 see not stops and stumb - lings but al - tars of his grace.
 we who walk by faith may find all our ends in thee.

Org.

Their Faith and Dedication

Meter: 76.76 D
Suggested Tune: KUORTANE

Their faith and dedication
in classroom, lab, and field,
the artist's new creation,
the labor and the yield,
the office, shop, and kitchen,
the project launched with pride,
the good and hopeful vision—
the saints who work beside.

Their courage, strength, compassion
in rallies in the street,
the answered call to action,
the weary, blistered feet,
the voices hoarse from singing,
the challenge of each stride,
the purpose and the giving—
the saints who march beside.

Their presence, consolation
in letters, meals, and prayer,
the waiting room and station,
the rescue from despair.
Their lives a home and blessing
where Love and grace reside.
Our gratitude expressing
for saints who stand beside.

There Are More Waters Rising

(More Waters)

Saro Lynch-Thomason

Brisk (♩ = 200)

* Clap on 2 and 4 throughout

There are more wa - ters ri - sing this I know, this I know, there are more wa - ters
 There are more fi - res burn - ing this I know, this I know, there are more fi - res
 There are more mount - ains fall - ing this I know, this I know, there are more mount - ains

ri - sing this I know. There are more wa - ters ri - sing they will find their way to me, there are
 burn - ing this I know. There are more fi - res burn - ing they will find their way to me, there are
 fall - ing this I know. There are more mount - ains fall - ing they will find their way to me, there are

more wa - ters ri - sing this I know, this I know, there are more wa - ters ri - sing this I know.
 more fi - res burn - ing this I know, this I know, there are more fi - res burn - ing this I know.
 more mount - ains fall - ing this I know, this I know, there are more mount - ains fall - ing this I know.

I will wade through the wa - ters, this I know, this I know, I will wade through the wa - ters, this I
 I will walk through the fi - res, this I know, this I know, I will walk through the fi - res, this I
 I will re - build the mount - ains, this I know, this I know, I will re - build the mount - ains, this I

I will wade through the wa - ters, when they find their way to me, I will wade through the
 I will walk through the fi - res, when they find their way to me, I will walk through the
 I will re - build the mount - ains, when they find their way to me, I will re - build the

know. I will wade through the wa - ters, when they find their way to me, I will wade through the
 know. I will walk through the fi - res, when they find their way to me, I will walk through the
 know. I will re - build the mount - ains, when they find their way to me, I will re - build the

wa - ters, this I know, this I know, I will wade through the wa - ters, this I know.
 fi - res, this I know, this I know, I will walk through the fi - res, this I know.
 mount - ains, this I know, this I know, I will re - build the mount - ains, this I know.

The final verse may return to the verse 1 "There are more waters rising" or verse 4 "I will wade through the waters" if desired.

Wait on the Lord

Tonya Maria Taylor-Dorsey

♩ = 80

Piano

Pno.

Pno.

Wait on the Lord he is coming soon.

Wait On The Lord

11

11 Wait on the Lord may be mor-ning, night, or noon. Wait on him.

Pno.

14

14 Wait on him. Je - sus is com - ing for me and you!

Pno.

17

17 me and you! Come! Em-man u el, Come! Em-man-u el, Come! Em man u el! we're

Pno.

21

wait-ing for you! Come! Em-man u el, Come! Em-man - u el, Come! Em man u el!___ we're

Pno.

25

wait - ing for you! wait - ing for you!

Pno.

We Long to Know Her

STAR IN THE EAST • 11 10 11 10 D

Text: Jacque B. Jones, b.1950

Music: *Southern Harmony*, 1835

Arr. Alice Parker, b.1925

We long to know her, the maker of heaven,
knitter of sinews and planter of grains,
guardian of sheep and the founder of vineyards:
she is the stronghold who gently sustains.
She is the sculptor who carved earth from darkness,
architect building creation from dust.
She is the potter who formed us and made us,
gave us her breath, and now yearns for our trust.

We long to see you, veiled wonder of heaven:
hidden from view, be revealed in the light.
Open our eyes to your wisdom around us;
author of beauty, enliven our sight.
Heart of the holy and hands of the sacred,
godhead uniting compassion and might:
bearing your likeness, impatient to greet you,
we come to worship in awe and delight!

We long to hear her, bold thunder of heaven:
voice among voices that summon the soul;
without her presence, there is no completeness;
with her unheard, heaven cannot be whole.
We know her laughter is piercing the cosmos;
we know she judges injustice on earth.
Shelter and shield of the hopeless and helpless,
from her we learn of our infinite worth.

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Often, when I start writing texts, I don't know how they will end. Since I write to figure out what I am thinking, I work my way through the text, and at some point the ending becomes clear. When Adam Tice contacted me on behalf of the Mennonite Worship and Song Committee and asked me if I would consider writing a text characterizing God as female, I was taken aback. I had never written a hymn that assigned God any gender, always thinking that God encompasses all genders but not digging any deeper than that. But I was willing to give it a try. The only requirement Adam gave me was that the hymn not use reproduction as one of the characteristics. But there are no shortage of other options. The Bible is rich with metaphors describing God, most of which could be construed as either male or female, though our biased minds might categorize them into traditional gender roles. So I started working my way through them, even though I was still resisting including feminine pronouns in the text. Where I finally found my footing was in these phrases: "...without her presence there is no completeness, with her unheard, heaven cannot be whole." To shy away from the feminine in God when through the years we have so often regarded God as masculine (at least that is how I was brought up!) is to have an incomplete vision of God. God encompasses the feminine, the masculine, and everything beyond before, between, and after, and we impoverish our theology and we diminish God if we ignore that. One other phrase that helped me—and it was a late addition—was "veiled wonder of heaven." No time like the present to begin to pull back the veil that has obscured the womanliness of God for all but a few for so long.

—Jacque B. Jones

Scripture

Genesis 1:26 (God's image); Job 10:11 (knitter); Psalm 2:4, 37:13 (laughter in judgement);
Psalm 18:2 (stronghold, shield); Psalm 18:13, 29:3 (Thunder); Psalm 23:1 (shepherd);
Psalm 63:33 (God's voice) Psalm 139:13 (knitter); Isaiah 29:16, 64:8 (Potter); Isaiah 25:3-4 (shelter);
Wisdom of Solomon 13:3 (Author of beauty); Hebrews 11:10 (architect, builder)

Themes

Images of God

We Long to Know Her

Words: Jacque B. Jones

Music Arr.: Alice Parker

1. We long to know her, the mak - er of heav - en, knit - ter of
2. We long to hear her, bold thun - der of heav - en: voice a - mong
3. We long to see you, veiled won - der of heav - en: hid - den from

sin - ews and plant - er of grains, guard - ian of sheep and the
voic - es that sum - mon the soul; with - out her pres - ence, there
view, be re - vealed in the light. O - pen our eyes to your

found - er of vine - yards: she is the strong - hold who gen - tly sus -
is no com - plete - ness; with her un - heard, heav - en can - not be
wis - dom a - round us; au - thor of beau - ty, en - liv - en our

tains. She is the sculp - tor who carved earth from dark - ness, ar - chi - tect
whole. We know her laugh - ter is pierc - ing the cos - mos; we know she
sight. Heart of the ho - ly and hands of the sa - cred, god - head u -

build - ing cre - a - tion from dust. She is the pot - ter who
judg - es in - jus - tice on earth. Shel - ter and shield of the
nit - ing com - pas - sion and might: bear - ing your like - ness, im -

formed us and made us, gave us her breath, and now yearns for our trust.
hope - less and help - less, from her we learn of our in - fi - nite worth.
pa - tient to greet you, we come to wor - ship in awe and de - light!

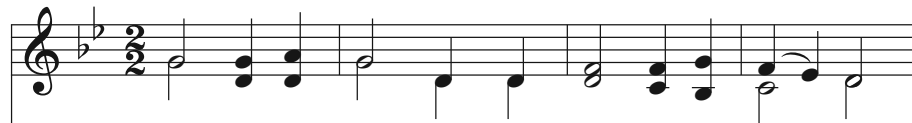
WE LONG TO KNOW HER

STAR IN THE EAST

Music: *Southern Harmony*, 1835

Jacque B. Jones

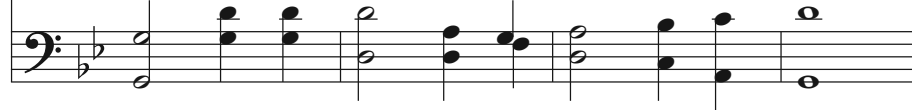
Arr. Alice Parker



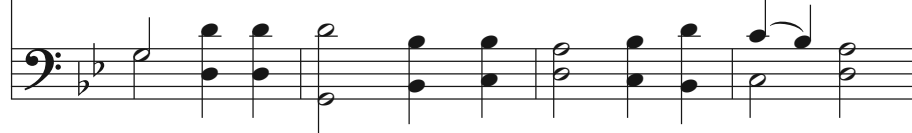
1. We long to know her, the mak - er of heav - en,
2. We long to hear her, bold thun - der of heav - en:
3. We long to see you, veiled won - der of heav - en:



knit - ter of sin - ews and plant - er of grains,
voice a - mong voic - es that sum - mon the soul;
hid - den from view, be re - vealed in the light.



guard - ian of sheep and the found - er of vine - yards:
with - out her pres - ence, there is no com - plete - ness;
O - pen our eyes to your wis - dom a - round us;



she is the strong - hold who gen - tly sus - tains.
with her un - heard, heav - en can - not be whole.
au - thor of beau - ty, en - liv - en our sight.



She is the sculp - tor who carved earth from dark - ness,
 We know her laugh - ter is pierc - ing the cos - mos;
 Heart of the ho - ly and hands of the sa - cred,

ar - chi - tect build - ing cre - a - tion from dust.
 we know she judg - es in - jus - tice on earth.
 god - head u - nit - ing com - pas - sion and might:

She is the pot - ter who formed us and made us,
 Shel - ter and shield of the hope - less and help - less,
 bear - ing your like - ness, im - pa - tient to greet you,

gave us her breath, and now yearns for our trust.
 from her we learn of our in - fi - nite worth.
 we come to wor - ship in awe and de - light!

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WE LONG TO KNOW HER

STAR IN THE EAST

Music: *Southern Harmony*, 1835

Jacque B. Jones

Arr. Alice Parker



1. We long to know her, the mak - er of heav - en,
2. We long to hear her, bold thun - der of heav - en:
3. We long to see you, veiled won - der of heav - en:



knit - ter of sin - ews and plant - er of grains,
voice a - mong voic - es that sum - mon the soul;
hid - den from view, be re - vealed in the light.



guard - ian of sheep and the found - er of vine - yards:
with - out her pres - ence, there is no com - plete - ness;
O - pen our eyes to your wis - dom a - round us;



she is the strong - hold who gen - tly sus - tains.
with her un - heard, heav - en can - not be whole.
au - thor of beau - ty, en - liv - en our sight.



She is the sculp - tor who carved earth from dark - ness,
We know her laugh - ter is pierc - ing the cos - mos;
Heart of the ho - ly and hands of the sa - cred,



ar - chi - tect build - ing cre - a - tion from dust.
we know she judg - es in - jus - tice on earth.
god - head u - nit - ing com - pas - sion and might:



She is the pot - ter who formed us and made us,
Shel - ter and shield of the hope - less and help - less,
bear - ing your like - ness, im - pa - tient to greet you,



gave us her breath, and now yearns for our trust.
from her we learn of our in - fi - nite worth.
we come to wor - ship in awe and de - light!

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When Jesus Sets the Table

PLACE SETTING • 7 6 7 6 with refrain

Text: Amanda Udis-Kessler, b.1965

Music: Sally Ann Morris, b.1952

1. When Je - sus sets the ta - ble, all peo - ple find a place. That
2. Who - ev - er we find trou - bling and seek to keep out - side, that
3. No race, no creed, no na - tion, no love of heart and vow, no

Cmaj⁷ Am⁹ Dm⁹ G⁷SUS4(b⁹) G⁷/F

ta - ble is a prom - ise of bless - ing and of grace. So
is the ver - y neigh - bor who must not be de - nied.
gen - der is re - ject - ed. The ta - ble's wait - ing now.

Em⁷ Am⁹ Dm⁷ E⁷

set the ta - ble ful - ly. In - vite the whole world in. If

Am Am⁷/G F[#]m⁷ F⁷ Em⁷ Eb⁷

we would share love's wel - come, in feast - ing we be - gin.

Dm E7 Am7 D7(#9) Dm7 CADD2

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is divided into three measures. The first measure is in 6/8 time, the second in 6/8, and the third in 12/8. Chord symbols are placed above the piano accompaniment staff: Dm, E7, Am7, D7(#9), Dm7, and CADD2.

WHEN JESUS SETS THE TABLE

Amanda Udis-Kessler

PLACE SETTING

Sally Ann Morris



1. When Je - sus sets the ta - ble, all
2. Who - ev - er we find trou - bling and
3. No race, no creed, no na - tion, no



peo - ple find a place. That ta - ble is a prom - ise of
seek to keep out - side, that is the ver - y neigh - bor who
love of heart and vow, no gen - der is re - ject - ed. The



bles - sing and of grace.
must not be de - nied. So set the ta - ble ful - ly. In -
ta - ble's wait - ing now.



vite the whole world in. If we would share love's



wel - come, in feast - ing we be - gin.

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When Miriam's Daughters Rise and Sing

Tune NIAGARA

This hymn was the winner of the Hymn Society of Great Britain and Ireland Hymn Competition on the occasion of the 75th anniversary in 2011.

- 1 When Miriam's daughters rise and sing
 and David lifts his voice in praise,
 when sons of Asaph weave new words
 and Mary challenges our ways,
- 2 creator God, we trace your love
 through thirty centuries of song,
 and dare to add our witness for
 the age to which we now belong.
- 3 We celebrate your glorious gifts:
 our inspiration, wild and free,
 controlled by joy of intellect
 and cradled with intensity.
- 4 Delight is born when living words
 and soaring melody, combined,
 reveal the height and depth and length
 of love that cannot be defined.
- 5 Then let your people rise and sing,
 our voices lifted up in praise,
 our hearts responding to your power
 to stir our hearts and change our ways.

Janet Wootton (born 1952)

When the World Feels Too Heavy

(Lo Alecha/Too Heavy)

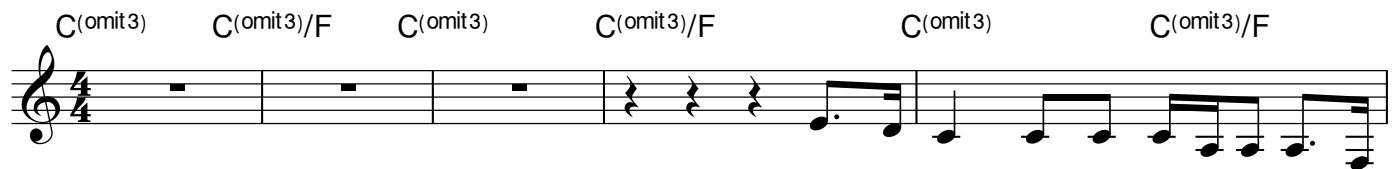
Comissioned by Rabbi Cantor Alison Wissott

Hebrew: Pirkei Avot 2:16, 15 English: Cantor Natalie Young

Cantor Natalie Young

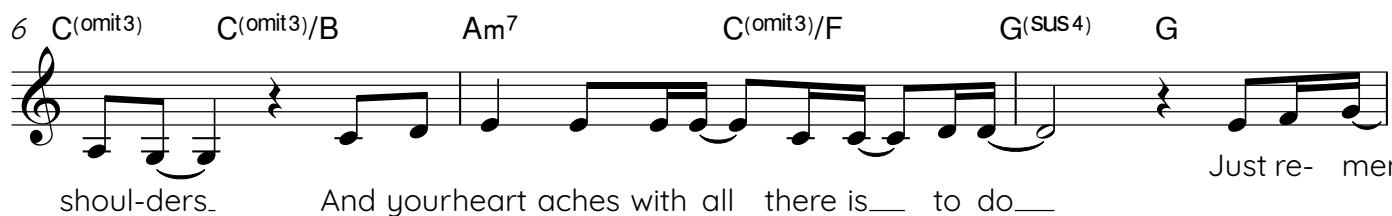
♩ = 68

C(omit3) C(omit3)/F C(omit3) C(omit3)/F C(omit3) C(omit3)/F



Whenthe world feels too hea-vy_ on your

6 C(omit3) C(omit3)/B Am⁷ C(omit3)/F G(SUS⁴) G



shoul-ders_ And yourheart aches with all there is_ to do_

Just re- mem

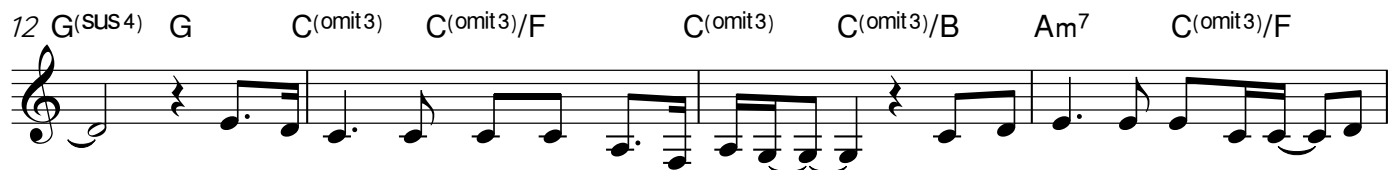
9 C/E F Am Am/G F Dm⁷



- ber_ it's not yours a-lone to car- ry

Just look up_ I am stand-ing here with you

12 G(SUS⁴) G C(omit3) C(omit3)/F C(omit3) C(omit3)/B Am⁷ C(omit3)/F



_ Hand inhand we'll walk this road to-ge-ther_ Step by step is how we all_must

16 G(SUS⁴) G C/E F Am Am/G



start Build the world_ through acts of love and kind-ness_ Fix the world

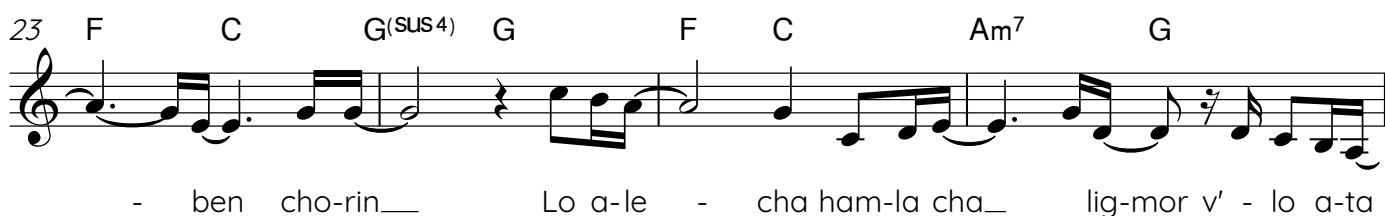
19 F Dm⁷ G(SUS⁴) G F C Am G



_ by men-ding ev'-ry heart Lo a-le - cha ham-la cha_ lig-mor v'-lo a-ta

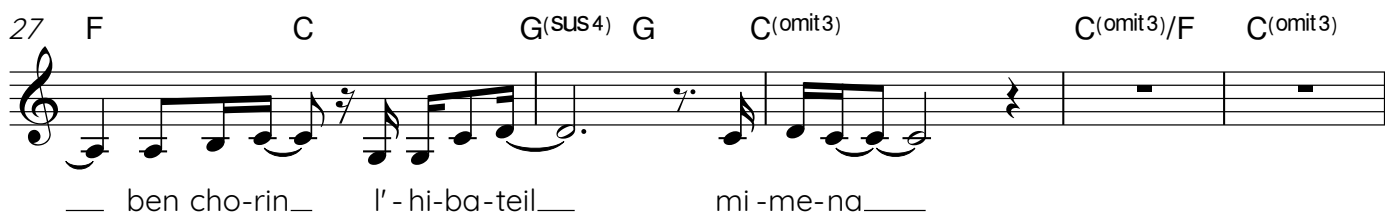
2

23 F C G(SUS4) G F C Am7 G



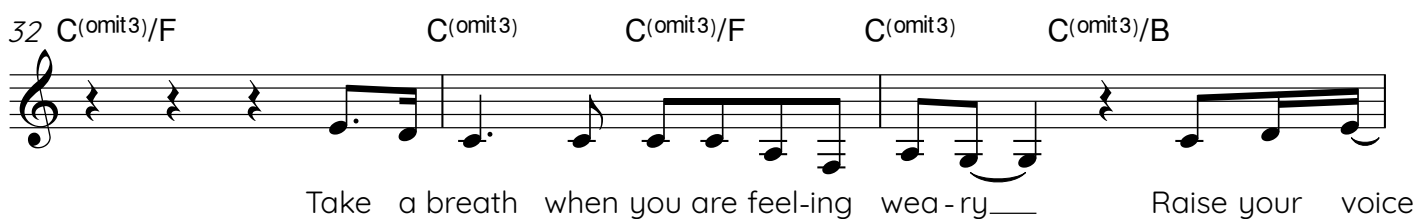
- ben cho-rin__ Lo a-le - cha ham-la cha__ lig-mor v' - lo a-ta

27 F C G(SUS4) G C(omit3) C(omit3)/F C(omit3)



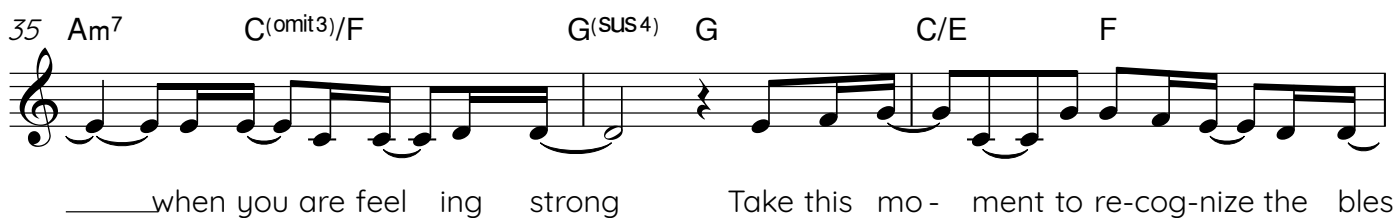
__ ben cho-rin__ l' - hi-ba-teil__ mi-me-na__

32 C(omit3)/F C(omit3) C(omit3)/F C(omit3) C(omit3)/B



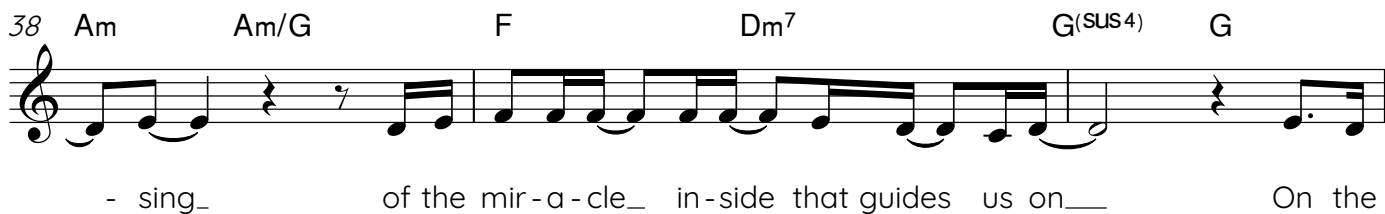
Take a breath when you are feel-ing wea-ry__ Raise your voice

35 Am7 C(omit3)/F G(SUS4) G C/E F



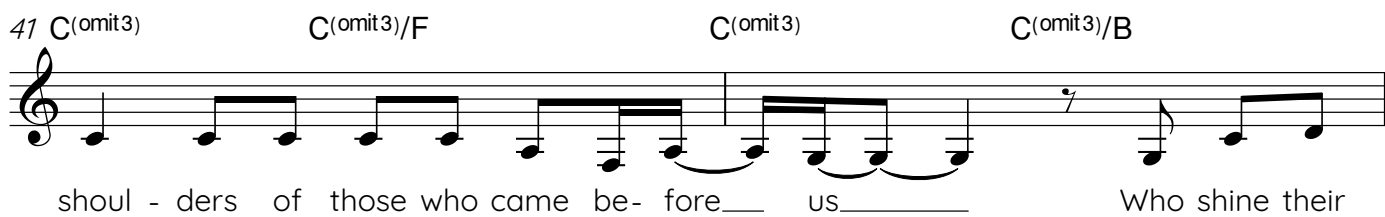
__ when you are feel ing strong Take this mo- ment to re-cog-nize the bles

38 Am Am/G F Dm7 G(SUS4) G



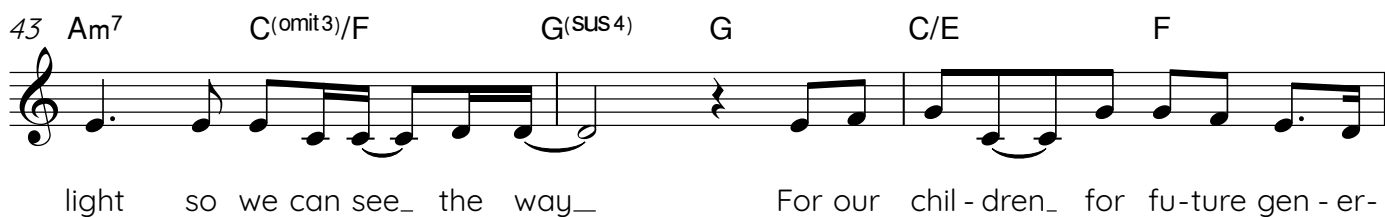
- sing_ of the mir-a-cle_ in-side that guides us on__ On the

41 C(omit3) C(omit3)/F C(omit3) C(omit3)/B



shoul - ders of those who came be- fore__ us__ Who shine their

43 Am7 C(omit3)/F G(SUS4) G C/E F



light so we can see_ the way_ For our chil - dren_ for fu-ture gen - er

46 Am Am/G F Dm⁷ G(SUS⁴) G

a - tions We must do the work to fi-nish up_ the day_ Lo a-le-

49 F C Am G F C G(SUS⁴) G

cha ham-la cha_ lig-mor v'-lo a-ta - ben cho-rin_ Lo a-le

53 F C Am⁷ G F C G(SUS⁴)G

- cha ham-la- cha_ lig-mor v' - lo a-ta_ ben cho-rin_ l' - hi-ba-teil_ Lo a-le

57 F C Am G F C G(SUS⁴) G

- cha ham-la- cha_ lig-mor v' - lo a-ta - ben cho-rin_ Lo a-le

61 F C Am⁷ G F C

- cha ham la- cha_ lig-mor v' - lo a-ta_ ben cho-rin_ l' - hi-ba - teil

64 G(SUS⁴) G C(omit3) C(omit3)/F C(omit3) C(omit3)/FG C

mi-me-na_

With Mary Sing Magnificat

Meter: CMD
Suggested Tune: FOREST GREEN

With Mary sing Magnificat;
with Miriam dance in praise;
with prophet Anna speak a word
of faith in joy ablaze,
for love and mercy shall prevail;
no need shall be ignored;
the lost shall find their home again
and ev'ry hope restored.

The One who honored Rizpah's stand
against a king's decree
and bolstered clever midwives' plans
to foil brutality
remains through conflict, doubt, and fear
our Advocate and Friend;
each grief and loss shall be redeemed;
each painful wound shall mend.

With confidence we may proclaim
Love's liberating power,
bear witness to the saving grace
still with us every hour,
and sing with thanks, delight, and praise
a new yet ancient song;
together sing magnificat
with voices clear and strong.

Zamru Ladonai

Psalm 98:5-9

Beth Reinstein

Freely

B C B B Am B

Zam - ru l'a-do-nai b' - chi - nor b' - chi-nor v' kol zim - rah Zam-

5 B C B B Am B

ru l'a-do-nai b' - chi - nor b' - chi-nor v' kol zim - rah v' -

A tempo

9 Am B Am B C B

kol zim - rah v' - kol _____ zim - rah _____ Zam

14 B C B B Am B

ru l'a-do-nai b' - chi - nor b' - chi-nor v' kol zim - rah Zam-

18 B C B B Am B

ru l'a-do-nai b' - chi - nor b' - chi-nor v' kol zim - rah v' -

22 Am B Am B C

kol zim - rah v' - kol _____ zim - rah _____

26 **A** B C B

Ba - cha - tzotz - rot v' - kol _____ sho - far _____
N' - ha - rot yim - cha - u_ chaf. _____

30 C B C B

Ha - ri - u lif - nei
Ya - chad ha - rim

ha me - lech A - do - nai
y - ra - nei - nu

34 Am B Am

Yir - am ha - yam um' - lo - o
Lif - nei Ado - nai ki - va

Tei - vel v' - yosh - vei
Lish - pot ha - a

38 B Am B Am

vah
retz

Yir - am Yish - pot ha - yam tei - vel um' - lo - o b' - tze - dek

Tei - vel V' - amim v - yosh - B' -

42 B C B

mei - sha - vah - rim

Zam -

45 B C B B Am B

ru l'a - do - nai b' - chi - nor b' - chi - nor v' kol zim - rah Zam -

49 B C B B 1. Am B

ru l'a - do - nai b' - chi - nor b' - chi - nor v' kol zim - rah Zam -

53 2. Am B Am B Am

kol zim - rah v' - kol zim - rah v' - kol zim -

57 B C B

- rah

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With Mary Sing Magnificat

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The First One Ever, Oh, Ever to Know
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The Prompting for the Pilgrim
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Let the Peoples Praise You, O God
Let the Silent Voices Sing
Love's Rage and Grief
O Wondrous Souls of Light
The First One Ever, Oh, Ever to Know
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The First One Ever, Oh, Ever to Know

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Our Hearts Proclaim a Living God
Our Shepherd Comes in Loving Care
Tell Again the Joyful Story
The First One Ever, Oh, Ever to Know

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So Great a Love

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Mi Shebeirach (A Prayer for Healing)

Our Shepherd Comes in Loving Care

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O Dawn of All Creation

O Holy Nativity, Birth of our King

O my dear Heart, Young Sweet Jesus

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O my dear Heart, Young Sweet Jesus
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Their Faith of Dedication
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O my dear Heart, Young Sweet Jesus
Oh God, How will I Know You?
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Great Voice of God
Hold My Hope
How Can We Sing our Love for God
Lamb of God, Lead Me
Let My Prayer Rise like Incense
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Lord, You Give the Great Commission
Mi Shebeirach (A Prayer for Healing)
O Beautiful for Spacious Skies
O Kou Aloha No (The Queen's Prayer)
O my dear Heart, Young Sweet Jesus
Oh God, How will I Know You
Open My Eyes to Meet Your Gaze
Sunday's Palms are Wednesday's Ashes
Take My Life, and Let it Be

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Holy, Holy, Holy

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Great Voice of God
Healing River of the Spirit
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Infinite Beauty, Love that Moves the Heavens

(Social Justice, *continued*)

Let the Peoples Praise You, O God
Let the Silent Voices Sing
Lord, You Give the Great Commission
Love's Rage and Grief
My People who are Called my Name
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O Wondrous Souls of Light
Open my Eyes to Meet your Gaze
Our Hearts Proclaim a Living God
Sing to God
Take My Life, and Let it Be
The Kingdom of Heaven
The Prompting for the Pilgrim
Their Faith and Dedication
There are More Waters Rising
We Long to Know Her
When Jesus Sets the Table
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How Deep the Silence of the Soul
Jonomo (God will Wipe Away Every Tear)
Love Leads Us through the Wind and Waves
O my dear Heart, Young Sweet Jesus
Our Shepherd Comes in Loving Care
Peace I Leave with You
Wait on the Lord

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A Rainbow Appears

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Music: Tamsin Jones, *Horninglow*

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Arise!

Words: Song of Songs

Music: © 2022 Lux Ezra Onigman

Lux Ezra Onigman

lux.ezra.485@gmail.com

@lux.ezra on instagram

As Evening Hastens Near (Evening Hymn for Lent)

Words: Marissa E. Hall

Music: Thorkell Sigurbjörnsson, *Nu hverfur sol*

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Awaken (A Morning Prayer)

Words and Music: © Ellen Dreskin

Cantor Ellen Dreskin

ellendreskin@gmail.com

www.ellendreskin.com

Be the Light

Words and Music: © 2020 Natalie Young

Cantor Natalie Young

5156 Farwell Ave.

Skokie, IL 60077

natalieyoungmusic521@gmail.com

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Beyond the Hopes and Dreams of all Creation

Words: Father Robert Easton

Music: Ghislaine Reece-Trapp, (*Highgate*)

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Christ Sophia

Words: © 2011 Rev. Dr. Ellen Clark-King

Music: William Penfro Rowlands, (*Blaenwern*)

Rev. Ellen Clark-King

dean@kcl.ac.uk

Cloaked in the Dark

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Elizabeth Goman

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Music: Anne Krentz Organ, (*Dust Splendor*)

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Father My Prayer to You (Love Prayer)

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Music: Joy Patterson (*A Place at the Table*)
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Words: Ruth Duck
Music: Stephen Tappe, (*Elkhaven*)
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Music: Benjamin F. White, (*Beach Spring*)

Hold My Hope (Teach Me to be Love)

Words and Music: Ana Hernández

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Holy, Holy, Holy, Lord (Sanctus)

Music: © 2020 Marty Wheeler Burnett

Marty Wheeler Burnett

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Alexandria, VA 22304

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How Can We Sing Our Love for God

Words: Rev. Mary Nelson Keithahn

Music: John D. Horman, (*McDonald*)

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How Deep the Silence of the Soul (Morning Meditation)

Words: Sylvia Dunstan

Music: Ana Hernández

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I Have Put on Christ

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I, John, Your Beloved Servant (The New Jerusalem)

Words: Rev. Dr. Victoria R. Sirota

Music: Robert Sirota, (*St. John the Divine*)

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In Boldness, Look to God

Words: Mary Louise Bringle, 2001, alt. 2023

Music: Elkanah Kelsay Dare (*Morning Song: Wyeth's Repository of Sacred Music*, 1813)

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In Heav'n We Are Ourselves Entire: Hymn for Trans Day of Remembrance

Words: Jay Hulme

Music: Yshani Perinpanayagam

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Infinite Beauty, Love that Moves the Heavens

Words: Susan Palo Cherwien

Music: David Cherwien, (*Infinite Beauty*)

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Jonomo (Shantiniketan)

Words and Music: Anita Datta

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Let the Peoples Praise You, O God (Psalm 67)

Words: Psalm 67

Music: Marty Wheeler Burnett

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Let the Silent Voices Sing

Words: Rev. Ally Barrett

Music: Sarah MacDonald, (*Louise*)

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Let Us Sing of Mary

Words: © 2023 Hannah C. Brown

Music: Ralph Vaughan Williams, (*King's Weston*)

hannahcbrown@gmail.com

hannahcbrown.com

Lord, You Give the Great Commission

Words: Jeffrey W. Rowthorn

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Music: © 2021 Marty Wheeler Burnett, (*Mathes*)

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Love Leads Us Through the Wind and Waves

Words: Jeannette M. Lindholm

Music: Robert Buckley Farlee (*Healing Promise*)

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Love's Rage and Grief

Words: Jeannette M. Lindholm

Music: William Tansur, (*Bangor*)

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Mi Shebeirach: A Prayer for Healing

Words: Hebrew Liturgy

Music: Marnie Camhi

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My People Who Are Called My Name (I Will Heal the Land)

Words and Music: Gemma McGregor

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My Spirit's Dancing in the Light

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O Beautiful for Spacious Skies (America the Beautiful)

Words: Katherine Lee Bates

Music: R. Nathaniel Dett

O Dawn of All Creation

Words: Delores Dufner, OSB

Music: David Hurd (*Andújar*)

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O Holy Nativity, Birth of our King

Words: Rev. Dr. Victoria R. Sirota

Music: Robert Sirota, (*Holy Nativity*)

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O Kou Aloha No (The Queen's Prayer)

Words and Music: Queen Lili'uokalani

Music: *Liliuokalani* (1895)

O My Dear Heart (Balulalow)

Words: Martin Luther, trans. James Wedderburn, John Wedderburn, Robert Wedderburn.

Music: Arr. Elizabeth Poston, (Traditional Scots)

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www.multitudeofvoyces.co.uk

O Wondrous Souls of Light

Words: Rev. Dr. Victoria R. Sirota 2022

Suggested music: John Darwall, harm. William Henry Monk, (*Darwall's 148th*)

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Oh God, How Will I Know You?

Words and Music: © 1989 Sheila Firestone

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Open My Eyes to Meet Your Gaze

Words: Miriam Endersby

Music: Kristina Arakelyan

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Our Hearts Proclaim a Living God

Words: © 2023 Hannah C. Brown

Music: Gesangbuch der Herzogl. Hofkapelle, Württemberg, 1784, (*Ellacombe*)

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Our Shepherd Comes in Loving Care

Words: Rev. Dr. Jann Aldredge-Clanton

Music: James Leith Macbeth Bain, (*Brother James' Air*)

Words © 2010 Rev. Dr. Jann Aldredge-Clanton

Music arr. © 2010 Larry E. Schultz

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Peace I leave with You

Words and Music: Amy Beach

Public Domain

So Great a Love

Words: Mary Louise Bringle

Music: Sally Ann Morris, (*Hiker*)

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Sunday's Palms are Wednesday's Ashes

Words: Rae E. Whitney.

Words © 1991 Selah Publishing Co., Inc.

Music: Attr. To Benjamin F. White, (*Beach Spring*); harm. Alfred V. Fedak

Music harm. © 1994 Selah Publishing Co., Inc.

Take My Life, and Let It Be

Words: Frances Ridley Havergal (1836-1879)

Music: Arr. Marty Wheeler Burnett, (*Scottish Folk song*)

Music arr. © Marty Wheeler Burnett

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Tell Again the Joyful Story

Words: Jeannette M. Lindholm

Music: Claude Goudimel, (*Psalms 42*)

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The First One Ever, Oh, Ever To Know

Words and Music: © 1983 Linda Wilberger Egan, (*Ballad*)

Linda Wilberger Egan

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The Kingdom of Heaven

Words: 2022 Rev. Rhonda Waters

Music: William Howard Doane, (*To God be the Glory*)

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The Prompting for the Pilgrim

Words: Erika L. Takacs

Music: Robert McCormick, (*Altar of Grace*)

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Their Faith and Dedication

Words: Jeannette M. Lindholm

Suggested Music: Rusty Edwards, (*Kuortane*)

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There are More Waters Rising (More Waters)

Words and Music: © Saro Lynch-Thomason

“You can share the piece if you make it clear that I would appreciate donations for any church or commercial performances”

Blairpathways@gmail.com

Wait on the Lord

Words and Music: © 2003 Tonya Maria Taylor-Dorsey
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We Long to Know Her

Words: Jacque B. Jones

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Music: Arr. © 1990 Alice Parker, (*Star in the East*)

When Jesus Sets the Table

Words: Amanda Udis-Kessler,

Music: Sally Ann Morris, (*Place Setting*)

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When Miriam's Daughters Rise and Sing

Words; Rev. Dr. Janet Wootton

Words © Janet Wootton

Suggested music: Robert Jackson, (*Niagara*)

revjwootton@btconnect.com

When the World Feels Too Heavy? (Lo Alecha/Too Heavy)

Words: Hebrew: Pirkei Avot 2:16, 15; English: Cantor Natalie Young

Music: Cantor Natalie Young

English Words and Music © 2022 Cantor Natalie Young

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With Mary Sing Magnificat

Words: © 2000 Jeannette M. Lindholm, admin. Augsburg Fortress. Used by permission.

Music: Ralph Vaughan Williams, (*Forest Green*)

Zamru Ladonai

Words: Psalm 98

Music: © 2023 Beth Reinstein

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