

Storehouse of Song:

Singing Community, Hospitality, Solidarity



THE HYMN SOCIETY
100 YEARS OF SONG

Introduction to Storehouse of Song: Singing Community, Hospitality, Solidarity

For more than a century now we have been singing.

We began in 1922 in an office on Fifth Avenue in New York City as The Hymn Society. In 1989 we became The Hymn Society in the United States and Canada. Then in 2017 our work expanded to include The Center for Congregational Song as the resource and outreach arm of The Hymn Society.

Our centennial is an occasion for both celebration and deep reflection. In her reflection during the Centennial Celebration Hymn Festival in July 2022, in Washington, D.C., our incoming president, Hilary Seraph Donaldson asked, “How does the history of The Hymn Society propel us into our future?” This collection of congregational song is, in part, a response to that question.

The Centennial Committee charged the editorial team to use the themes of community, solidarity and mutuality as a starting point. It asked us to be prospective, focusing on recent work which speaks to the contemporary North American church, but also offers “the promise of speaking beyond North America in the coming 10-15 years.” At the same time, the Executive Committee also asked the editorial team to consider older texts significant to their own time, but which remain forward-looking and prophetic in our own time.

The title of this collection, *Storehouse of Song: Singing Community, Hospitality, Solidarity*, derives primarily from Matthew 13:52, in which a disciple in the reign of God is compared to the head of a household who takes things both old and new from the treasure-house. Along with other texts in Matthew’s gospel, and indeed elsewhere in both Old and New Testaments, this passage reminds us that the gifts we receive from the Creator – food, harvest, lands, money, accomplishments, the traditions of our faith – are not ours to hoard, hide, or bury. They are meant to be shared, to be used to build loving communities, to offer hospitality, and to walk in solidarity with the stranger, the refugee, the exile. And so the charge stipulates that this collection include not only the inherited traditions of North American congregational song, but also the existing and emerging forms of congregational song found all over the globe. In addition to this geographical widening of our work, we are charged to incarnate a widening of our hearts and a deepening of our commitment “to the world of justice and peace God imagines.”

Widening our hearts, widening our language

If we are going to widen our geography and our hearts, if we are going to imagine the just and peaceful world that God imagines, express new challenges, ask new questions, and arrive at new understandings, what vocabulary will we need to take into our hearts and minds, and our voices?

The songs and hymns found here use both well-established text idioms, and also probe contemporary issues in contemporary ways.

Language of the commonplace

The sayings and parables of Jesus draw from the language of the commonplace, dealing with debt and taxes, food, and the social order of his time. Collections such as I-to Loh's, *FHS Sound the Bamboo*, the Iona Community's many publications, songbooks from the World Council of Churches and many from Central and South America use the everyday language of economics and employment, rice harvest and land use, mining, paving, taxation and government. Some use vivid, colloquial expressions, such as Shirley Erena Murray's "People of God, whatever your label," Thomas Troeger's "grey cells of the mind," or Adam Tice's "Quirky, queer and wonderful."

Language of reversal

Songs such as "Cuando el pobre/When the poor ones", or "Elas estão chegando/Sisters are making changes," sing the reversal of the received order of things, as does "I'm gonna sit at the welcome table," that table at which the original communities who sang this song had no place. "Welcome table" also states "I'm gonna tell him how you treat me," which looks forward to the promised day of truth-telling, judgment, and reversal of this unjust order. Also here are songs which turn received traditions upside down, such as Gordon Light's "My Love colours outside the lines" or Mary Louise Bringle's "Who is the alien?"

Language of lament, sorrow, anger

The prophet Samuel cries out in anger to God; the Davidic psalmist raises a fist to heaven, "Will you forget me forever?", and "Why have you forsaken me?" The prophet Amos is enraged that people practice artful liturgies as if liturgies are themselves acts of justice. The biblical prophets and psalmists express righteous anger (with artful poetry, it must be noted) that to this day brings us up short, and also gives us words and ways to rage against the injustice of our time. Accordingly,

in this collection there is anger in R. DeAndre Johnson's "It is enough," sorrow in Shirley Erena Murray's "God weeps," desperate prayer in the traditional "Haitian Kyrie," and both sorrow and indictment in Slat's Toole's "We are the hidden."

Songs accessible for the whole congregation

Congregational song that is accessible to people of different ages and abilities presents a particular challenge, a challenge met by Pablo Sosa's "Miren qué bueno," the traditional "Salaam Aleikum," as well as "Allons chanter à Sion" as taught by Cameroonian Thérèse Nomo, and "His Skin was Brown, His Hair was Dark," by Daniel Charles Damon, FHS.

The "treasure-house of things old" — and renewed

There are songs and hymns here that are both within inherited traditions and also re-cast or re-imagined in various ways. The Holy Trinity is dance, story, and invitation brought together in Richard Leach's "Come, join the dance of Trinity." Like Charles Wesley's "Christ the Lord is risen today," David Bjorlin's "Christ still rises" presents the resurrection as a present-continuous event. The Holy Spirit is presented as a community which dares, loves, and cares, in Pat Mayberry's "Caring community."

Music that moves the whole body

During a plenary session at The Hymn Society's "Think Globally, Sing Locally" conference in Vancouver, British Columbia, in 1999, Patrick Matsikenyiri, FHS memorably reminded the assembly, "God gave you all these bones. Use them!" If we are going to continue the work of singing a wider geography, what musical skills do we need to take into our hearts and bones?

This is not the place for an extended musical/pedagogical study, but modes, rhythms, oral teaching and learning, off-the-page and extemporized performance practices, gesture, movement, dance – these are all elements of much of the music from around the world. We offer this collection with the conviction that singing a song, welcoming it from another culture into the storehouse of a congregation – with appropriate permission, and a willingness to be taught and transformed by its sounds, its rhythm, and its piety – can itself become a gesture of welcome and hospitality, an expression of solidarity, and a means of praying along with the people from whom the song originates.

Community, Hospitality, Solidarity: who is this “we” that welcomes?

We — The Hymn Society and the Center for Congregational Song — have outlined our DNA: we are a community that believes that the act of singing is holy as it “shapes faith, heals brokenness, transforms lives, and renews peace.”

A community that sings welcome, hospitality, and solidarity must be a community that is always open to transformation. Welcome is not welcome if the community does not allow itself to be changed by those it welcomes. As John Thornburg, FHS asked The Hymn Society in Birmingham, Alabama, in 2010, “What must we sing to become the people God is calling us to be?”

This leads us to the most challenging, urgent, and compelling sentence of the charge which has informed this book:

This collection is to demonstrate a commitment to a narrative free of any trace of white supremacy, and free of the harm of all other exclusionary narratives.

We strove as a committee to do our utmost to live up to this part of the charge. The extent to which we failed or succeeded in this charge must be left to the judgment of the singing communities who use the hymns and songs in this collection. One way to consider the themes of welcome and exclusion, and perhaps provide a well-spring of questions to inspire new hymns, is to pose this series of questions that Hilary Donaldson presented to The Hymn Society at the Centennial plenary in Washington, D.C. in 2022:

Where must we relinquish control?

Whose guidance should we seek?

Whose seat at the table have we so far neglected or made inaccessible?

Where, without fully realizing it, might we be clutching the levers of power, leaving scant access for others?

For whom should we become silent so that they may speak?

Who must we allow to shepherd us?

Conclusion, and practical things

Though many great songs and hymns have been left out of this collection due to restrictions of time and space, with joy and hope we present this storehouse of songs of community, welcome, and hospitality. It is our hope that you will find many congregational treasures in this storehouse to enrich your own community’s song.

With gratitude, we acknowledge the support of the Executive Committee of The Hymn Society and the Center for Congregational Song. Thanks to John Thornburg, FHS and Carl Daw, FHS for their guidance on behalf of the Executive Committee, and to Brian Hehn, who explored the options for publication of this resource. We are likewise grateful to Mike McMahon, and our extraordinary Hymn Society office staff. Warm thanks to Ray Valido who did the layout for this collection, and to Tom Strickland who carefully proofread it.

Our thanks to Hymn Society members who submitted nominations for hymns and songs to be included, and to the writers and composers whose work is offered here. We also gratefully acknowledge the ministry of publishers who tirelessly support our ministry of congregational song.

Finally, thanks to Paul Richardson, FHS, whose history of The Hymn Society, “A Calling and a Community,” has given us all a richly detailed account, from our beginning in 1922 in the office of Calvin W. Laufer in the Presbyterian Building on Fifth Avenue in New York, to the present decade.

The Centennial Collection editorial committee

Megan Mash (Chair)

David Bjorlin

Stephanie Budwey

Andrew Donaldson, FHS (Introduction Author)

Darnell St. Romain



THE HYMN SOCIETY

100 YEARS OF SONG

Using This Collection

The Hymn Society in the United States and Canada offers this resource for use by churches and individuals. The publishers, authors, and composers have graciously granted permission for use of any of the hymns in this collection for congregational use at no royalty cost for a period of two months. Beyond two months of usage, copyright permission must be obtained. Many of the copyright holders for hymns and songs in this collection are represented by OneLicense and/or CCLI. If your church is a member of One License or CCLI, you are encouraged to report your usage there as you would customarily do. For others, please contact the copyright holders directly for permission to reproduce their work for congregational use.

Acknowledgment

The Hymn Society in the United States and Canada gratefully acknowledges the generosity of the copyright holders who have granted permission for their works to be included in this collection. Every effort has been made to identify and contact the appropriate rights holders and to ensure that permissions have been properly secured. If we have inadvertently included material without proper acknowledgment, or if there are any errors or omissions, we sincerely apologize. We welcome your help in identifying any issues and will gladly make corrections in future updates of this digital publication.

Please contact us at office@thehymnsociety.org with any questions or concerns.

Table of Contents

Introduction	i
Using This Collection	vi
Acknowledgment	vi

1. A Place Called Home
2. A Weary Couple
3. Abba, Deliver Them from Evil
4. All Belong Here
5. All the Colors of the Rainbow
6. All Who Hunger, Gather Gladly
7. Allons Chanter à Sion
8. Although I Speak with Angel's Tongue
9. As Colors in the Sky
10. Blessed are the Poor
11. Build a Longer Table
12. Build Your City on a Hill
13. Can God Be Seen in Other Ways
14. Canção da caminhada / Song of the Way
15. Caring Community
16. Chon Risad / As the Rain of Your Spirit Pours
17. Christ Still Rises
18. Come to the Table of Grace
19. Come, Join the Dance of Trinity
20. Comment ne pas te louer?
21. Commonwealth Is God's Commandment
22. Commonwealth Is God's Commandment (RESTORATION)

*Note: Click on the entry in the Table of Contents to bring you directly to the song.
Click on title of each song to bring you back to the Table of Contents.*

23. Community of Christ
24. Creating God, Your Fingers Trace
25. Cuando el pobre / When the Hungry
26. Dá-me, Senhor, uma língua erudita
27. Deep in Our Hearts
28. Do We Dare Come to Jesus' Table
29. Draw the Circle Wide
30. Elas estão chegando
31. Evening Song (Awit sa Dapit Hapon)
32. Fear Not the Pain
33. Fearfully, Wonderfully Made
34. Feed Us with Hunger for Justice
35. Feuilles-O (Haitian Kyrie)
36. For All the Children
37. For the Healing of the Nations
38. For Those Who Suffered
39. From Wisdom Emerging
40. Go on your way in joy, my friends
41. Go-Between God
42. God Bestows on Every Sense
43. God Calls You Good
44. God Has Work For Us to Do
45. God Made from One Blood
46. God of Freedom, God of Justice
47. God Weeps
48. God Welcomes All
49. God's Love is Boundless
50. Hallelujah (Palestine)
51. Hallelujah (Syria)
52. Hear Us Now, We Come Confessing
53. Here by Our Own Home Waters
54. Himene te fenua

55. ¡Hola! ¿Cómo estás?
56. Honja sorironeun / 혼자 소리로는 할 수 없겠네
57. Hope for the World
58. I Come with Joy
59. I Met a Stranger on the Road
60. I'm Gonna Sit at the Welcome Table
61. In Nature as in Jesus
62. In the Beginning, Lord
63. In Your Heart, O God, You Hold Us
64. It Is Enough!
65. Jesu Tawa Pano
66. Khudaya rahem kar
67. Kwake Yesu Nasimama
68. Lament: My Heart Is Breaking
69. Las mesas partidas
70. Let Justice Roll Down
71. Miren qué bueno
72. My Love Colours Outside the Lines
73. Na nzela na lola
74. Nita mwimbiya Bwana
75. Njalo / Always
76. Not for Tongues of Heaven's Angels
77. O Church of God, United
78. O so so / Come Now, O Prince of Peace
79. Ohoradiya / 어허라디야
80. Peace Is Generosity
81. Peace Must Be Dared
82. Pelas dores deste mundo
83. Pray With Our Feet
84. Quirky, Queer, and Wonderful
85. Raise Up New Hope
86. Restless Weaver

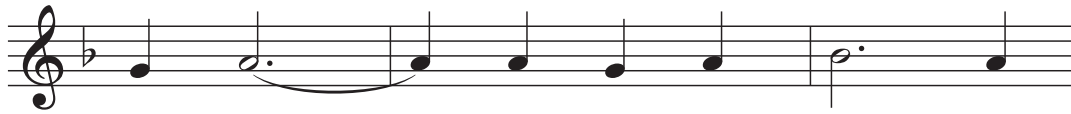
87. Rooted and Grounded in Love
88. Salaam Aleikum
89. Santo, Santo, Santo (El Salvador)
90. Senor, ten piedad de nosotros
91. Sing a New World into Being
92. Sing a New Church
93. Sing It Softly
94. Somos pueblo que camina
95. Spiritual Medley for Pentecost
96. Take Me to the Water
97. Tell Out, My Soul
98. The Church is Like a Table
99. The Church of Christ in Every Age
100. The City Is Alive, O God
101. The Kingdom of God is the Queerest of Nations
102. The Lord Has Made me with Dignity
103. The Love That Goes Unspoken
104. The Numberless Gifts of God's Mercies
105. The Scriptures Say that Jesus Came
106. The Strangest of Saints
107. The Table of My Heart Prepare
108. There is Room for All
109. This Banquet Has No Walls
110. This is the Mind-Set of Christ
111. Though Ancient Walls
112. To the Thirsty World
113. Touch the Earth Lightly
114. Travelers' Child Laid in a Manger
115. Until All Are Fed
116. Uyai Mose
117. Wa Wa Wa Emimimo
118. We Are The Hidden

- 119. We Danced for Joy to Hear Then Say
- 120. We Humans Build to Frame a Life
- 121. We Look Upon our Enemies
- 122. When Jesus Was as Refugee
- 123. When Our World is Rent by Violence
- 124. When the Church of Jesus
- 125. When the Lord Redeems the Very Least
- 126. Wherever You May Go
- 127. Who Is the Alien?
- 128. Will You Hold Me in the Light?
- 129. With Astonishment, Fear, and Wonder
- 130. Ya rabba ssalami
- 131. Your Way, O God, Is the Way of Life

1. A Place Called Home



1. A place called home with com - fort for the
2. A place called home where ten - der - ness can
3. A place called home, a prom - ise for to -
4. A place called home for ev - 'ry hu - man



wea - ry: a place called home of
flou - rish: a place called home, a
mor - row: a place called home, a
be - ing: a place called home where



nour - ish - ment and rest: a place called
ha - ven from all harm: a place called
vi - sion hand - ed down: a place called
arms are o - pened wide: a place called



home that wel - comes in the
home where chil - dren sleep in
home for all God's sons and
home, where all ex - tend the



stran - ger, where one un - known be -
safe - ty, where hurts are healed, a
daugh - ters, where love pre - vails and
wel - come, where none are lost, a -



comes a wel - come guest, Where love can
shel - ter from the storm, where peace can
peace is ev - er found, where hope can
lone or cast a - side, but mem - bers



find a hu - man hab - i - ta - tion: God grant us
find a hu - man hab - i - ta - tion: God grant us
find a hu - man hab - i - ta - tion: God grant us
of a sin - gle hu - man fam-'ly. God grant us



all this grace: a place called home.
all this grace: a place called home.
all this grace: a place called home.
grace to build a place called home.

Text: Michael Joncas, b. 1951. © 2016, GIA Publications, Inc.
Tune: FINLANDIA, 11 10 11 10 11 10; Jean Sibelius, 1865-1957

2. A Weary Couple



1. A wea - ry cou - ple lodged with - in a sta - ble,
 2. An an - gel came to Jo - seph in his dream - ing
 3. Ooo _____

the on - ly space where they could spend the night.
 and warned him so his fam - i - ly could flee.
 Ooo _____

Were oth - er trav - 'lers hap - py to be a - ble
 As they es - caped king Her - od's e - vil schem - ing,
 Ooo _____

to keep her la - bor out of mind and sight?
 the son of God be - came a ref - u - gee.
 Ooo _____

But choirs of an - gels heard the moth - er's weep - ing,
 How man - y chil - dren die with - out such warn - ing?
 But still the an - gels sing their hymn of "Glo - ry"

and heav - en rang with songs of peace on earth.
 How man - y moth - ers will not be con - soled,
 be - yond our fears that nev - er seem to cease.

They went un - heard by those in com - fort sleep - ing,
 their voic - es choked with an - ger, tears, and mourn - ing,
 For Christ has come, and God's un - fold - ing sto - ry

for Je - sus came a - mong the out - casts at his birth.
 for songs un - sung and sto - ries nev - er to be told?
 re - deems the world to live in love, good will, and peace.

3. Abba, Deliver Them from Evil

Abba, deliver them from evil —
children exploited and abused,
sold into lives of pain and peril,
by lust and greed betrayed and bruised.

*Amma, in mercy, hear our prayer.
Save these, your children, from despair.

Abba, deliver them from evil —
women compelled to walk the street,
slaving in sweatshops, bound in brothels,
victims of violence and deceit.

Amma, in mercy, hear our prayer.
Save these, your children, from despair.

Abba, deliver us from evil —
people who shield our ears and eyes,
failing to see this world, so hostile;
failing to heed its anguished cries.

Amma, in mercy, hear our prayer.
Save all your children from despair.

* "Amma" is the word used in the early Christian church to denote a "spiritual mother," just as "Abba" named a spiritual father. To refer to God as both "Amma" and "Abba" reflects the scriptural teaching (Genesis 1:27) that both male and female are created in God's image.

Text: Mary Louise Bringle, ©2007, GIA Publications, Inc.
Meter: 9.8.9.8.8.8.
Suggested tune: WER NUN DEN LIEBEN GOTT

4. All Belong Here

As recorded by The Many



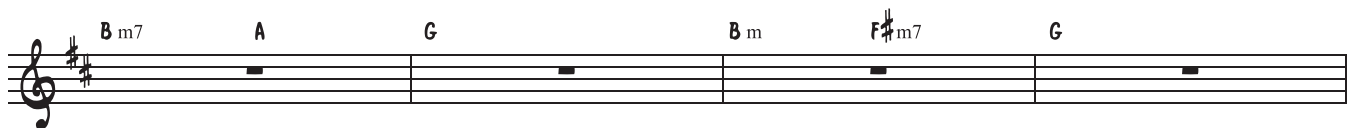
Verse 1

When you're not sure who you real - ly are, When all you feel is the
shape of your scars, And you have more wounds than you can count, O - pen your
eyes, look all a - round, You aren't a - lone, this is your home.

Chorus

Come and re - mem - ber who you are here. Do this to — re - mem - ber who I
am. Come and re - mem - ber you be - long here. All be - long here.

*2nd time to Bridge
last time hold on G chord*



Verse 2

When you don't know how to for - give, — When locked doors seem like the

on-ly way to live, And you've got more ques-tions than you can count, O-pen your
 eyes, look all a-round, You aren't a - lone, this is your home.

Bridge

At__ this ta - ble__ come as you are, bro - ken and bleed-ing's o - k.____
 At__ this ta - ble__ eat and be filled, come__ and drink in this grace.____

Lyrics by Lenora Rand
 Music by Hannah Rand
 © 2017, Plural Guild Music

5. All the Colors of the Rainbow

All the colors of the rainbow
live unseen in daily light,
but their splendors find expression
when released to human sight;
so the church reveals most beauty
where diversity is real:
breadth of race and class and gender,
room for doubt, and space to heal.

All the body's parts are wanted,
nor can one despise the rest:
head and hand must work together,
as must eye, ear, throat, and chest;
so the church needs all its members
for a range of ministries:
varied gifts with one great mission,
"Do this for the least of these."

Every language gains more music
when the words for peace appear:
Pax, Salaam, Eirini, Heiwa,
Pace, Santi, Frieden, Mir.
Though our tongues make sounds that vary
all bespeak a common home:
longing for the end of conflict
and new life in God's Shalom.

Teach us, God, our need of others;
through them help us fully live.
Wean us from our selfish habits;
let us listen, learn, forgive.
May we see your longed-for image
in each human heart and face,
and behold how those around us
can be channels of your grace.

6. All Who Hunger, Gather Gladly



1. All who hun - ger, gath - er glad - ly;
2. All who hun - ger, nev - er stran - gers,
3. All who hun - ger, sing to - geth - er;



Ho - ly man - na is our bread. Come from wil - der -
Seek - er, be a wel - come guest. Come from rest - less -
Je - sus Christ is liv - ing bread. Come from lone - li -



ness and wan - d'ring. Here, in truth, we will be fed.
ness and roam - ing. Here, in joy, we keep the feast.
ness and long - ing. Here, in peace, we have been led.



You that yearn for days of full - ness,
We that once were lost and scat - tered
Blest are those who from this ta - ble



All a - round us is our food. Taste and see the
In com - mun - ion's love have stood. Taste and see the
Live their days in grat - i - tude. Taste and see the



grace e - ter - nal. Taste and see that God is good.
grace e - ter - nal. Taste and see that God is good.
grace e - ter - nal. Taste and see that God is good.

Text: Sylvia G. Dunstan, 1955-1993, ©1991, GIA Publications, Inc.

Tune: HOLY MANNA, 8 7 8 7 D; William Moore, fl.1830; harm. by Charles Anders, b.1929

7. Allons Chanter à Sion

Come on, sing to Zion, the Lord is coming soon

The musical score is written on four staves in G major (one sharp) and common time. The melody is simple and repetitive, with lyrics in French. The first staff contains the phrase 'Al-lons chan-ter à Si-on, Al-lons chan-ter à Si-on, Al-lons chan-ter à'. The second staff continues with 'Si-on, le Sei-gneur ar-rive bien-tôt. Ti-yiy-yiy, oh ti-yiy-yiy,'. The third staff repeats 'Ti-yiy-yiy, oh, ti-yiy-yiy. Ti-yiy-yiy, oh,'. The fourth staff concludes with 'ti-yiy, le Sei-gneur ar-rive bien-tôt.' and ends with a double bar line.

Al - lons chan - ter à Si - on, Al - lons chan - ter à Si - on, Al - lons chan - ter à

Si - on, le Sei - gneur ar - rive bien - tôt. Ti - yiy - yiy, oh ti - yiy - yiy,

Ti - yiy - yiy, oh, ti - yiy - yiy. Ti - yiy - yiy, oh,

ti - yiy, le Sei - gneur ar - rive bien - tôt.

Traditional, as taught by Thérèse Nomo, Cameroon.
Transcribed by John Thornburg.

8. Although I Speak with Angel's Tongue

SATB

Al - though I speak with an - gel's tongue, my
 For love is pa - tient, love is kind and
 For now we are peer - at the dark - ened glass; our
 The gifts we are man - y, the bo - dy one, and

5 faith, nev - er know - ledge all sur - pass, but have no
 vi - sions to vain with our boast - ing pride; love bears all
 in - to one are tongues all bap - tized. In Be - lov - ed,

10 love, things, know, share my all in one gifts things part heart, are en - dures. All
 now one see; then one mind, one

13 clang - ing gong or blar - ing brass.
 things must end; love will a - bide.
 we will see faith, Love one face to face.
 hope, one faith, one love in Christ.

Text: 1 Cor. 13; paraphrase, Andrew Donaldson. © 1995, Andrew Donaldson.

Tune: Newfoundland folk song, public domain; arrangement, Andrew Donaldson, © 1995, Andrew Donaldson

9. As Colors in the Sky

$\text{♩} = 60$
Unison Eb Eb/D Cm Cm/Bb

1 As col - ors in the sky, we move and blend in love, a
 2 Our bod - ies may not match the way we feel in - side, but
 3 Cre - at - ing God, you dance, you move as one in three. Come

touch of this, a mix, a match, as gifts from heaven a - bove. Our
 we can change, trans-form, and find your love still deep and wide. So
 show us, by your rain-bow light, our shared hu - man - i - ty. The

gen - ders may seem fixed, but ev - en these may change as
 if we break the mold trad - i - tions put in place, let
 heav - ens and the earth are made new ev - ery day, help

we find beau - ty in - be - tween that may at first seem strange.
 us with cour - age live our lives with kind - ness, love, and grace.
 us dis - cov - er by your grace, new truth, new life, new ways.

Ab Eb/G Fm7 Bbsus4 Bb

Ab Eb/D Cm Cm/Bb

Ab Gm7 Cm7 Fm Bb7 Eb

10. Blessed are the Poor

1. Bless - ed are the poor— the peo - ple who
 2. Bless - ed are the kind— the mer - ci - ful
 3. You are salt and light— let earth taste and

live in God's ho - ly reign. Bless - ed are the
 ones shall mer - cy re - ceive. Bless - ed are the
 see God's glo - ry re - vealed. Let your good - ness

sad, for com - fort is yours through sor - row and
 good; your heart shall see God be - cause you be -
 shine; the lost are re - stored, the bro - ken are

pain. Bless - ed are the meek, for you will in -
 lieve. Bless - ed chil - dren, come— grow peace for a
 healed. All will be ful - filled— the law and the

her - it what long was de - nied. Hun - gry,
 plan - et still chok - ing with hate. Per - se -
 proph - ets have shown us the way. Heav - en

thirst - y ones, your long - ing for jus - tice will
 cut - ed ones, for you all the bless - ings of
 comes to earth; re - joice and be glad for cre -

be sat - is - fied.
 heav - en a - wait.
 a - tion's new day.

Re - jice, be glad, for heav - en is

com-ing. Re - jice, be glad, for

heav - en is com-ing. Re - jice, be

glad, for heav-en is com-ing to you.

Text: Adam M. L. Tice
Tune: GALGANI, Kate Williams
© 2021, GIA Publications, Inc.

11. Build a Longer Table

1. Build a long - er ta - ble, not a _____ high - er wall,
 2. Build a saf - er ref - uge, not a _____ larg - er jail;
 3. Build a broad - er door - way, not a _____ long - er fence.
 4. When we lived as ex - iles, ref - u - gees a - broad,

feed - ing those who hung - er mak - ing _____ room for all.
 where the weak find shel - ter, mer - cy _____ will not fail.
 Love pro - tects all peo - ple, spar - ing _____ no ex - pense.
 Christ be - comes our door - way to the _____ reign of God.

Feast - ing to - geth - er, strang - er turns to friend,
 For an - y place where jus - tice is de - nied,
 When we em - brace com - pas - sion more than fear,
 So must our ta - bles wel - come those who roam.

Christ breaks walls to piec - es; false di - vi - sions end.
 Christ will break the jail walls, free - ing _____ all in - side.
 Christ tears down our fenc - es: all are _____ wel - come here.
 None can be ex - clu - ded; all must _____ find a home.

12. Build Your City on a Hill



1. Build your cit - y on a hill, for it must not be hid - den.
2. Set the lamp up - on the stand! Do not con - ceal its glow - ing.
3. Salt is found with - in the earth, and in the bread is leav - en.
4. Lamp and cit - y, salt and yeast are signs of grace and fa - vour.

5



Christ's own bod - y liv - ing still, bear wit - ness as you're
In the night the wait - ing land re - joic - es with its
Stale and dull they have no worth but fresh, shall lift to
As the peo - ple of the Feast we glor - if - fy our

8



bid - den, bear wit - ness as you're bid - den.
show - ing, re - joic - es with its show - ing.
heav - en, but fresh shall lift to heav - en.
Sav - iour, we glor - i - fy our Sav - iour.

Text: Sylvia G. Dunstan, © 1991, GIA Publications, Inc.

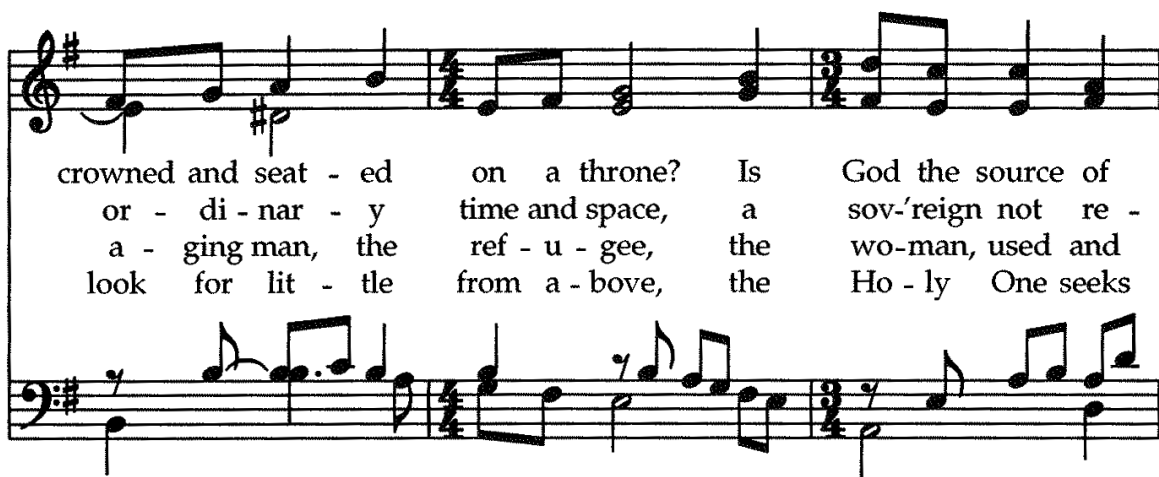
Tune: PUER NOBIS NASCITUR, 7.67.777; from *Piae Cantiones*, 1582

13. Can God Be Seen in Other Ways

Unison (♩ = 60)



1. Can God be seen in oth - er ways than
2. Or could it be that God is glimpsed in
3. In all e - vict - ed by the world, the
4. In those with crushed and splin-tered dreams who



crowned and seat - ed on a throne? Is God the source of
or - di - nar - y time and space, a sov'-reign not re -
a - ging man, the ref - u - gee, the wo-man, used and
look for lit - tle from a - bove, the Ho - ly One seeks



match-less might, im - mov - a - ble as age - old stone?
mote at all but seen in ev - ery hu - man face?
then a - bused, God's im - age we can clear - ly see.
out and dwells with stead-fast, hope-pro-duc - ing love.

14. Canção da caminhada / Song of the Way

1 *f* A Bm C#m E7 A F#m

7 Bm Amaj7 G#m7 E7 Bm

1. Se ca - mi - nhar é pre - ci - so, ca - mi - nha - re - mos u -
 2. Se ca - mi - nhar é pre - ci - so, ca - mi - nha - re - mos u -
 1. If walk - ing is our vo - ca - tion, sure - ly we'll walk with each
 2. If walk - ing is our vo - ca - tion, sure - ly we'll walk with each

13 F#m A Bm Amaj7 G#m E7

ni - dos e nos - sos pés nos - sos bra - ços,
 ni - dos e nos - sa fé se - ra tan - ta,
 oth - er, and on this jour - ney our foot - steps
 oth - er. Our faith will be great and glor - ious

19 Bm F#m A Bm

sus - ten - ta - rão nos - sos pas - sos. Não mais se - re - mos a
 que trans - po - rá as mon - ta - nhas. Va - mos a - brin - do fron -
 will be sus - tained by our bod - ies. We'll be no long - er like
 and it will move e - ven moun - tains. We'll o - pen fron - tiers of

25 C#m7 Dmaj7 F#m C# F#m

mas - sa sem vez, sem voz, sem his - to - ria,
 tei - ras on - de só ha - via bar - rei - ras,
 noth - ing, with-out a voice or a his - tory,
 chal - lenge, re-mov-ing all hu-man bar - riers,

31 D E7 A Bm

mas u - ma I - gre - ja que vai em es - pe - ran - ça
 pois so - mos po - vo que vai em es - pe - ran - ça
 but a re - newed ho - ly church in hope and joy - ful
 be - cause we now fol - low Christ in hope and joy - ful

35 C#m E7 A F#m

so - li - dá - ria
 so - li - dá - ria.
 sol - i - dar - i - ty.
 sol - i - dar - i - ty.

1. 2.

Text and Music: Simeí Monteiro, 1996, Brazil.

Text and Music © 1999 General Board of Global Ministries; Eng. trans used by permission of Jaci Maraschin.

Administered by General Board of Global Ministries of The United Methodist Church t/a GBGMusik, 458 Ponce de Leon Ave., Atlanta, GA 30308 copyright@umcmmission.org.

All Rights Reserved. Used by permission. This song may be reproduced and used in congregational worship with the inclusion of the complete copyright citation on each copy. It may not be used for profit, sold, republished, or placed on a website without permission.

15. Caring Community

SATB and piano

♩ = 45 C G/B Am F C/E

1. I - ma - gine the dream of Cre - a - tion,
 2. Be - yond all that's bro - ken and shat - tered,
 3. When jus - tice cries out from the sha - dows,
 4. We of - fer the work of our liv - ing,

I - ma - gine the song of a
 Be - yond all that tears us so
 When kind - ness and mer - cy have
 And lift up the love of our

thou - sand seas. Sun and moon, the co - lours of dawn - ing, The
 far a - part. Still, our gifts, our heal - ing, our whole - ness, lie
 lost their way. Lead us now, our faith turned to ac - tion, with
 o - pen hearts. Share the joy, the laugh - ter, the dar - ing, Re -

F G Am G F C

Am G F C G E/G# Am

Ho - ly in all that we see.
 deep in the dream of your heart.
 strength and with cour - age we pray.
 mem - ber - ing all that we are.

Called to this cov - e - nant, called to the Dream,

The first system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics written below it. The second staff is the piano accompaniment. The third and fourth staves are for guitar, with chords indicated above the staff. The chords are Am, G, F, C, G, E/G#, and Am. The lyrics are: 'Ho - ly in all that we see. deep in the dream of your heart. strength and with cour - age we pray. mem - ber - ing all that we are. Called to this cov - e - nant, called to the Dream,'.

F C G Dm

Gui - ded by Love we will be,
 Ga - thered by Spi - rit, one

The second system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics written below it. The second staff is the piano accompaniment. The third and fourth staves are for guitar, with chords indicated above the staff. The chords are F, C, G, and Dm. The lyrics are: 'Gui - ded by Love we will be, Ga - thered by Spi - rit, one'.

1, 2, 3. 4.

F G Dm Gsus4 G7 C C

bo - dy, one mind, as a ca - ring com - mun - i - ty. ty.

The musical score is arranged in four staves. The top staff is the vocal melody, with lyrics 'bo - dy, one mind, as a ca - ring com - mun - i - ty. ty.' and a final measure with a fermata. The second staff is the piano accompaniment, featuring chords and a melodic line. The third staff is the guitar accompaniment, with a melodic line and a final measure with a fermata. The bottom staff is the bass line, featuring a rhythmic pattern of eighth notes and a final measure with a fermata. Chords are indicated above the vocal staff: F, G, Dm, Gsus4, G7, C, and C. Rehearsal marks '1, 2, 3.' and '4.' are placed above the first and fourth measures of the vocal staff.

Text: Pat Mayberry and Rev. Elisabeth Jones ©2016
 Music: Pat Mayberry ©2016
 Arrangement: David Kai ©2021

16. Chon Risad / As the Rain of Your Spirit Pours

♩ = 52

Treble

mf Chon ri- zad__ ba- ra - né-roo- hé__ to bar ka- vi - ré 'al- bam__ bi - ya - ba - nha-boo
As the rain__ of your Spir-it pours out o-ver my__ de-sert heart,__ gar-dens spring from the

Piano

♩ = 52

Em 4 8

Em Bm Em Am Em

12 16 20

1. 2.

Tr.

stan mi - gar__ dan ba lam - se ru - hat.__ *f* sha-fa - hi ta - zeh bak- shad__
wil-der- ness__ and flowers bloom with your touch.__ A sur- prise, heal-ing comes near.__

Pno.

Bm C Bm Em 1. Em 2. D/F# G D

24 28

Tr.

__ jo-nam ra siar gar-da nad. so-roo - di tah - zeh na had bar lab - hoy - yé tar-sa-
__ I'm re - newed, ful - ly a - live. A new song flows from my lips, and its sound count-ers my

Pno.

Am Em D/F# G D Bm C Bm

32 36 40

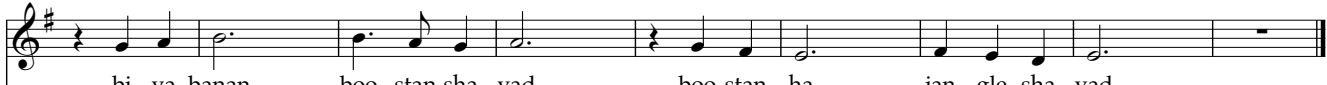
Tr. 

nam. a - za - dim ba lam - sé ou pi - roo - zim dar na - me ou
fear. With his touch, I be - come free. My suc - cess found in his name,

Em D/F# G D Am Em

Pno. 

44 48

Tr. 

bi ya banan boo - stan sha - vad boo stan - ha jan - gle - sha - vad.
all the dry plac - es made green, and the green burst - ing with flowers.

D/F# G D Bm C Bm Em

Pno. 

Text and Music: Roozbeh Najarnejad, Trans. Terry MacArthur based on a translation by Neda Gehi, Geneva, Arr. Andrew Donaldson.
Terry MacArthur gives permission for the English; Andrew Donaldson gives permission for the piano arr.

17. Christ Still Rises

♩. = 72

1. Christ still ris - es
(2. Christ still) ris - es

when fear grips our cit - y,
when we give to neigh - bors,

C Am

This system contains the first two lines of the song. The vocal melody is in treble clef, and the piano accompaniment is in 12/8 time, split between treble and bass clefs. The lyrics are aligned with the notes. Chords C and Am are indicated below the piano part.

when death takes no pit - y,
when we share our la - bors,

when much is un - known.
when stran - gers be - long.

F GSUS4 G

This system contains the next two lines of the song. The musical notation continues with the same structure. Chords F, GSUS4, and G are indicated below the piano part.

Christ still ris - es
Christ still ris - es

when friends are di - vid - ed,
when we come to - geth - er,

Am F

This system contains the final two lines of the song. The musical notation continues. Chords Am and F are indicated below the piano part.

when joy feels mis-guid-ed, when we are a - lone.
when love is our teth - er, when hope is our song.

C GSUS4 G

Christ still ris - es when church-es are shut-tered,
Christ still ris - es when griev-ing is end-ed,

E/G# Am F

when prais-es are mut - tered, when prayers go un - said.
when bod-ies are mend-ed, when beau - ty heals pain.

C GSUS4 G

Christ still ris - es when peace has all fad - ed,
 Christ still ris - es when fear has re - treat-ed,

E/G# Am F

This system contains the first three measures of the song. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are aligned under the vocal notes. Chord symbols E/G#, Am, and F are placed above the piano staff.

when we are most jad - ed,
 when death is de - feat-ed,

when faith turns to dread,
 and joy will re - main,

C GSUS4

This system contains measures 4 through 7. The vocal line continues with the lyrics. The piano accompaniment features a C major chord in measure 4 and a G suspended fourth chord (GSUS4) in measure 7. Chord symbols C and GSUS4 are placed above the piano staff.

1.
 when faith turns to dread.
 and joy will re -

G Am F

This system contains measures 8 through 10. It begins with a first ending bracket labeled '1.'. The vocal line concludes with the lyrics. The piano accompaniment features G major, Am, and F major chords. Chord symbols G, Am, and F are placed above the piano staff.

2.

2. Christ still

main.

Am F F

Am F C

rit.

Text: David Bjorlin
 Tune: HICKS, Benjamin Brody
 © 2020, GIA Publications, Inc.

CHRIST STILL RISES

David Bjorlin

HICKS
Benjamin Brody

♩. = 72

1. Christ still ris - es when fear grips our cit - y,
2. Christ still ris - es when we give to neigh - bors,

when death takes no pit-y, when much is un - known.
when we share our la-bors, when stran-gers be - long.

Christ still ris - es when friends are di - vid - ed,
Christ still ris - es when we come to-geth-er,

when joy feels mis-guid-ed, when we are a - lone.
when love is our teth-er, when hope is our song.

Christ still ris - es when church-es are shut-tered,
Christ still ris - es when griev-ing is end-ed,

when prais-es are mut-tered, when prayers go un - said.
when bod-ies are mend-ed, when beau - ty heals pain.

Christ still ris - es when peace has all fad - ed,
Christ still ris - es when fear has re - treat-ed,

when we are most jad - ed, when faith turns to
when death is de - feat-ed, and joy will re -

dread,
main, when faith turns to dread.
and joy will re - main.

18. Come to the Table of Grace

$\text{♩} = 84 (\text{♩} = \text{♩}^3)$

Stanza 1:

Come to the ta - ble of *grace.

Stanza 2:

Come to the ta - ble of *grace.

Stanza 3:

This is God's ta - ble, it's not yours or mine.

Stanza 4:

Come to the ta - ble of *grace.

*Additional stanzas:

2 peace 3 love 4 joy 5 hope

Text: Barbara Hamm

Tune: TABLE OF GRACE, 7. 7. 10. 7., Barbara Hamm

© 2008, Hope Publishing Co., Carol Stream, IL

19. Come, Join the Dance of Trinity



- 1 Come, join the dance of Trin - i - ty, be - fore all worlds be - gun—
- 2 Come, see the face of Trin - i - ty, new - born in Beth - le - hem;
- 3 Come, speak a - loud of Trin - i - ty, as wind and tongues of flame
- 4 With - in the dance of Trin - i - ty, be - fore all worlds be - gun,



the in - ter-weav - ing of the Three, the Fa - ther, Spir - it, Son.
then blood - ied by a crown of thorns out - side Je - ru - sa - lem.
set peo - ple free at Pen - te - cost to tell the Sav - ior's name.
we sing the prais - es of the Three, the Fa - ther, Spir - it, Son.



The u - ni - verse of space and time did not a - rise by chance,
The dance of Trin - i - ty is meant for hu - man flesh and bone;
We know the yoke of sin and death, our necks have worn it smooth;
Let voic - es rise and in - ter-weave, by love and hope set free,



but as the Three, in love and hope, made room with - in their dance.
when fear con - fines the dance in death, God rolls a - way the stone.
go tell the world of weight and woe that we are free to move!
to shape in song this joy, this life: the dance of Trin - i - ty.

20. Comment ne pas te louer?

How can we not praise your name?

Com - ment ne pas te lou - er, com - ment ne pas te lou - er?
How can we not praise your name, how can we not praise your name?

Com - ment ne pas te lou - er, Sei - gneur Jé - sus?
How can we not praise your name, Je - sus our Lord?

Quand je re - garde au - tour de moi, je vois mes soeurs. A - lors je
Quand je re - garde au - tour de moi, je vois mes frères. A - lors je
I look a - round me and I see all gath - ered here; we heard your

dis mer - ci, Sei - gneur, com - ment ne pas te lou - er,
dis mer - ci, Sei - gneur, com - ment ne pas te lou - er,
call, and we came near. How can we not praise your name,

Sei - gneur Jé - sus?
Sei - gneur Jé - sus?
Je - sus our Lord? (Com - ment et pour - quoi?) (How can we not praise?)

21. Commonwealth Is God's Commandment

$\text{♩} = 126$

1. Com-mon-wealth is God's com-mand-ment; com-mon goods are meant to share.

5 Ta - bles set and doors wide o - pen, wel-come an - gels un - a-ware.

9 *Refrain:*
Plead for the peace of all cre-a - tion. Pray for a place where grace is found.

13 *Rit. to end.*
Shan-ti, Pax, Sha - lom, Mas - la - ha; com-mon good is ho - ly ground.

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 126 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system contains the first line of the verse. The second system contains the second line of the verse. The third system contains the refrain, which is marked with a repeat sign. The fourth system contains the final line of the verse, which is marked with a 'Rit. to end.' instruction. The piano accompaniment consists of chords and single notes that support the vocal melody.

2. Sharing lavish gifts and blessings,
love that not one mite withholds,
stretch out arms to friends and strangers:
God has sheep of many folds.

3. Genders, races, tribes, and nations
hear the Holy One who calls,
bidding all to work together,
bridging lives and breaching walls.

22. Commonwealth Is God's Commandment

Commissioned for the 30th Anniversary Gathering of the Alliance of Baptists



1. Com-mon-wealth is God's com-mand-ment; com-mon goods are meant to share.
2. Shar-ing lav-ish gifts and bless-ings, love that not one mite with-holds,
3. Gen-ders, rac-es, tribes, and na-tions, hear the Ho-ly One who calls,



Ta-bles set and doors wide o-pen, wel-come an-gels un-a-ware.
stretch out arms to friends and stran-gers: God has sheep of man-y folds.
bid-ding all to work to-geth-er, bridg-ing lives and breach-ing walls.

Refrain



Plead for the peace of all cre-a-tion. Pray for a place where grace is found.



Shan-ti, pax, sha-lom, mas-la-ha: com-mon good is ho-ly ground.

23. Community of Christ

1 Com - mu - ni - ty of Christ, who make the cross your own,
2 Com - mu - ni - ty of Christ, look past the church - 's door
3 Com - mu - ni - ty of Christ, through whom the word must sound—
4 When men - ace melts a - way, so shall God's will be done,

live out your creed and risk your life for God a - lone:
and see the ref - u - gee, the hun - gry, and the poor.
cry out for jus - tice and for peace the whole world round:
the cli - mate of the world be peace and Christ its sun;

the God who wears your face, to whom all worlds be - long,
Take hands with the op - pressed, the job - less in your street,
dis - arm the powers that war and all that can de - stroy,
our cur - ren - cy be love and kind - li - ness our law,

whose chil - dren are of ev - ery race and ev - ery song.
take towel and wa - ter, that you wash your neigh - bor's feet.
turn bombs to bread, and tears of an - guish in - to joy.
our food and faith be shared as one for ev - er - more.

24. Creating God, Your Fingers Trace

Creating God, your fingers trace
the bold designs of farthest space;
let sun and moon and stars and light
and what lies hidden praise your might.

Sustaining God, your hands uphold
earth's mysteries known or yet untold;
let water's fragile blend with air,
enabling life, proclaim your care.

Redeeming God, your arms embrace
all now oppressed for creed or race;
let peace, descending like a dove,
make known on earth your healing love.

Indwelling God, your gospel claims
one family with a billion names;
let every life be touched by grace
until we praise you face to face.

Text: Genesis 1, Psalm 19:1-6, Jeffery Rowthorn, 1974

Source: *The Hymn* 30:128 (April 1979)

Tune: LM. Possible tunes: KILLIBEGS, KEDRON, DEUS TUORUM MILITUM,
CHRISTOPHER DOCK

© 1979, The Hymn Society in the U.S. and Canada (admin. Hope Publishing Company)

25. Cuando el pobre / When the Hungry

Estrofas/Verses

Dm A⁷ B^b D⁷/A

1. Cuan - do el pob - re na - da tie - ne y aun re - par - te cuan - do
 2. Cuan - do al - guien su - fre y lo - gra su con - sue - lo; cuan - do es
 3. Cuan - do cre - ce la a - le - grí - a y nos i - nun - da; cuan - do
 4. Cuan - do a - bun - da el bien y lie - na los lo - ga - res; cuan - do

1. When the hun - gry who have no - thing share with stran - gers;
 2. When the suf - f'ring find their com - fort in our car - ing;
 3. When a spir - it of re - joic - ing fills us deep - ly;
 4. When true good - ness makes each home a hal - lowed shel - ter;

6 Gm C⁹ F

al - guien pa - sa sed y a - gua nos da, cuan - do el
 pe - ra y no se can - sa de es - pe - rar; cuan - do
 di - cen nues - tros la - bios la ver - dad; cuan - do a -
 al - guien don - de hay gue - rra po - ne paz; cuan - do "her
 thirst - y give us drink, ask - ing no price; When in
 hope springs from a hope that nev - er tires; When all
 truth rings from our lips, strong - er than lies; When we
 war - torn of - fer peace, bless - ed and wise; When each

10 E A⁷ Dm Dm/C Dm/B Estribillo/
 Refrain

dé - bil a su her - ma - no for - ta - le - ce: va Dios
 a - ma, aun - que el o - dio le ro - de - re:
 ma - mos el sen - tir de los sen - ci - llos:
 ma - no" le lla - ma - mos al ex - tra - ño:
 weak - ness, we still strength - en one an - oth - er: God goes
 ha - tred melts in em - bers of our lov - ing:
 hon - or Christ's ex - am - ple to live sim - ply:
 stran - ger is our broth - er or our sis - ter:

14 B^b A⁷ Dm D⁷

mis - mo en nues - tro mis - mo ca - mi - nar, va Dios
 with us on the path - ways of our lives. God goes

18 Gm A⁷ Dm Gm Dm

mis - mo en nues - tro mis - mo ca - mi - nar.
 with us on the path - ways of our lives.

Text: Miguel Manzano, J.A. Olivar, English trans. Mary Louise Bringle

Tune: PEQUEÑAS ACCLARACIONES, 12 12 11 11, Miguel Manzano, arr. Ronald F. Krisman (1946 -)

©1971, tr. y arr. ©2012 José A. Olivar, Miguel Manzano y San Pablo Internacional-SSP, admin OCP

26. Dá-me, Senhor, uma língua erudita

2 4

1. Lord, as I go to pro-claim your e - van - gel, give me a
 2. When skill and el - o - quence fail in my speak - ing, if hes - i -
 3. Though my in - flec - tion may be ver - y fee - ble when I be -
 4. Though we may speak with pro - phe - tic con - vic - tion, though we may

6 8 10

tongue that is faith - ful and wise. Free me from fear, clear a -
 ta - tion takes hold of my soul, Lord, on - ly you know the
 gin to sing praise to your name, my be - ing trem - bles with
 sing like the an - gels a - bove, God, our Re - deem - er, now

12 14 16

way ev - 'ry hin - drance; help me to show that your love ne - ver dies.
 depth of my con - science: hear when I say that your praise is my goal.
 joy and e - la - tion. I am a - live with in - tense, bril - liant flame.
 calls us to fol - low, walk - ing the path which is cen - tered in love.

27. Deep in Our Hearts

$\text{♩} = 144$ C

F C/E Dm⁷ G⁷ C

1 Deep in our hearts there is a com - mon vis - ion;
 2 Deep in our hearts there is a com - mon pur - pose;
 3 Deep in our hearts there is a com - mon long - ing;
 4 Deep in our hearts there is a com - mon vis - ion;

Am C F Dm⁷ G⁷sus⁴ G

deep in our hearts there is a com - mon song;
 deep in our hearts there is a com - mon goal;
 deep in our hearts there is a com - mon theme;
 deep in our hearts there is a com - mon song;

C G/F F Em⁷ Am

deep in our hearts there is a com - mon sto - ry,
 deep in our hearts there is a sa - cred mes - sage,
 deep in our hearts there is a com - mon cur - rent,
 deep in our hearts there is a com - mon sto - ry,

F Em⁷ Am F/G C G/C F/C G/C C

tell - ing Cre - a - tion that we are one.
 jus - tice and peace in har - mo - ny.
 flow - ing to free - dom like a stream.
 tell - ing Cre - a - tion that we are one.

Text: John Oldham, 1995, © 1995, John Wesley Oldham

Tune: FREED, 11. 10. 11. 9., Ron Klusmeier. © 1996 Ron Klusmeier, admin. Hope Publishing Company)

28. Do We Dare Come to Jesus' Table

Leader

1. Do we dare come to Je - sus' ta - ble, taste and see that the feast is
 2. Ma - ry saw how her son at Ca - na blessed a feast with sur - pris ing
 3. From the house of the Le - per Si - mon, Je - sus calls, "Come! the ta - ble's
 4. So we come to an o - pen ta - ble, come as child - ren, with o - pen

Piano

Congregation

good? Do we dare come to Je - sus ta - ble, taste and
 wine. Ma - ry saw how her son at Ca - na blessed a
 spread!" From the house of the Le - per Si - mon, Je - sus
 hands. So we come to an o - pen ta - ble, come as

Pno.

Leader *Cong.**

see that the feast is good? Come! says he, (Come! says he,) Taste and
 feast with sur - pris ing wine. Come! says she, (Come! says she,) Taste and
 calls, Come! the ta - ble's spread! Wine and dine, (Wine and dine,) rich and
 child - ren, with o - pen hands. Won - drous fare! (Won - drous fare!) Ev - 'ry -

Pno.

see! (Taste and see!) Taste and see that the feast is good! Come, says
 see! (Taste and see!) Taste and see that the wine is good! Come, says
 fine! (Rich and fine,) Taste a sign of the reign of God! Wine and
 where! (Ev - 'ry - where!) Do we dare share a feast this good? Won - drous

Pno.

* Harmony ad lib. Note: Range from beer-garden vigour in vv 1-3 through righteous indignation in v. 5, to joy and wonder in the final verses.

he, (Come! says he,) Taste and see! (Taste and see!) Taste and see that the feast is good!
 she, (Come! says she,) Taste and see! (Taste and see!) Taste and see that the wine is good!
 dine! (Wine and dine!) Rich and fine! (Rich and fine!) Taste a sign of the reign of God!
 fare! (Won - drous fare!) Ev - 'ry - where! (Ev - 'ry - where!) Do we dare share a feast this good?

5. Some protest, It's an open scandal !

Destitute, prostitute and priest, (*Repeat*)

Sip and sup, (*sip and sup,*) share a cup, (*share a cup,*)

Bottoms up at the feast of God? (*Repeat*)

6. Every shade of the gender rainbow,

Every hue of the human skin. (*Repeat*)

We are there, (*we are there,*) here's a chair (*here's a chair,*)

Come and share in the feast that's good. (*Repeat*)

7. (Leader): Few are wise, few are rich-and-famous,

Ragged souls, hopeful, hungry, poor.

None are blamed, (*none are blamed,*) shunned or shamed, (*shunned or shamed,*)

We're new-named at the feast of God.

8. (Leader): Kings and crowns give the poor their power,

Lords of war grind the weapons down.

Christ unknown (*Christ unknown*) Serves each one (*Serves each one*)

Feeds each one till the kingdom come. (*or: kin-dom*)

Text: Andrew Donaldson

Tune: CHEVALIERS DE LA TABLE RONDE, Trad. French drinking song

Text and arrangement © 2016, Andrew Donaldson www.andrewdonaldson.ca

29. Draw the Circle Wide

Slowly (♩ = ca. 57)

D G/D D

Draw the cir - cle, draw the cir - cle wide. Draw the

4 G/D G A D G A

cir - cle, draw the cir - cle wide. No one stands a-lone, we'll stand side by

7 Bm E Em A 1 D

side. Draw the cir - cle, draw the cir - cle wide. Draw the

10 2 D D/C# *div.* Bm7 G A D

wide. Draw the cir - cle wide, draw it wid - er still. Let this

div.

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slowly' with a note value of approximately 57 beats per minute. The score is divided into four systems, each with a treble and bass staff. Chord symbols are placed above the treble staff. The lyrics are written below the staves. The first system starts with a D chord and a G/D chord. The second system starts with a G/D chord and ends with an A chord. The third system starts with a Bm chord and ends with a D chord. The fourth system starts with a D chord and ends with a D chord. The lyrics are: 'Draw the cir - cle, draw the cir - cle wide. Draw the cir - cle, draw the cir - cle wide. No one stands a-lone, we'll stand side by side. Draw the cir - cle, draw the cir - cle wide. Draw the wide. Draw the cir - cle wide, draw it wid - er still. Let this'.

13 Bm7 G E A D G D/F#

be our song: no one stands a-lone. Stand-ing side by side,

16 F# Bm G A7 D D/C#

draw the cir-cle, draw the cir-cle wide. Draw the

19 D G/D D

wide. Draw the cir-cle, draw the cir-cle wide. Draw the

22 G/D G A D G A

cir-cle, draw the cir-cle wide. No one stands a-lone, we'll stand side by

25 Bm E Em A

side. Draw the cir-cle, draw the cir-cle

27 D *div.* G/D D A/D D

wide. Draw the cir-cle wide, draw it wid-er still. Let this

30 G D E A D G D/F#

be our song: no one stands a-lone. Stand-ing side by side,

33 *to repeat* F# Bm G A D *Repeat as desired*

draw the cir-cle, draw the cir-cle wide. Draw the

36 *to end* F# Bm D/A F# Bm E

Draw the cir-cle, draw the cir-cle wide. Draw the

39 *molto rit.* Em G A D D

cir-cle, draw the cir-cle wide.

30. Elas estão chegando

Refrain

E - las es - tão che - gan - do pe - las por - tas e ja - ne - las, a - ve -
 Sis - ters are bring - ing a new day to our homes, our world, a new way, touch - ing

ni - das e vi - e - las; E - las es - tão che - gan - do.
 lives like morn - ing sun's ray, sis - ters are bring - ing a new day.

1. A day that calls for chang - es a day that blows us clean a
 day for ask - ing ques - tions, a day for find - ing what we mean.

2. A day that's filled with cour - age, a day that brings de - light,
 a day where jus - tice tri - umphs, a day where wrongs are put right.

3. A day to bind the bro - ken, and change the weak to strong, to
 wel - come in the stran - ger, a day which says you be - long.

Text: Valdomiro de Oliveira, Brazil

Music: © Marcus Gianelli, Rua Alvarengo 591, São Paulo, SP, CEP 05509, Brazil and
 Xico Esvael, Rue Pe. Joao Gonclaves 64, Pinheiros, 05432, São Paulo, SP, Brazil

31. Evening Song (Awit sa Dapit Hapon)

♩ = 80

Em Em Am⁶/E

1. When twi-light comes and the sun sets, _____ moth - er hen pre-pares for
 2. One day the Rab - bi, Lord Je - sus _____ called the twelve to share his
 3. So gath - er round once a - gain, friends, _____ touched by fad - ing glow of

1. Nga - yong nag - da - da - pit ha - pon _____ at lu - mu - lu - bog ang
 2. No - on din ay da - pit ha - pon _____ at nag wa - wa - kas ang

Em Am⁶/E

7 Em C Em Am⁶/E Em Am

night's rest. _____ As her brood shel-ters un - der her wings, she gives the love of God to her
 last meal. As the hen tends her young, so for them he spent him-self to seek and to
 sun's gold, _____ and re - count all our frail hu-man hopes: the dreams of young and sto-ries of

a - raw, _____ hu - ma - ha - pon _____ ang i - na - hin at an kan-yang ma-nga i - na
 a - raw, _____ nag ha - pu - nan _____ ang gu - ro at pa - ti kan-yang ma-nga a - la-

Em C Em Am⁶/E Em Am

14 B⁷ G Am⁶/E

nest. _____ Oh! what joy to feel her warm heart-beat _____ and be near her all night
 heal. _____ Oh! what joy to be with Christ Je - sus, _____ hear his voice, Oh! sheer de-
 old. _____ Oh! what joy to pray, close to - geth - er, _____ kneel-ing as one fam - i -

kay. _____ ti - ni - ti-pon u - pang mag - sa - lo _____ sa a - lab ng pag - ma - ma
 gad. _____ nag - ti - pon si - la at nag - sa - lo _____ sa ti - na - pay at _____ sa

B⁷ G Am⁶/E

21 Am⁶/E

long; _____ so the young can find re - pose, then re -
 light, _____ and re - ceive his ser - vant care, all be -
 ly, _____ by a moth - er's love em - braced in the
hal, sa pag - lu - kob ng pak - pak ng ma -
a - lak sa pi - ging ng bu - hay n'yang i - ni -

25 Em

new to - mor - row's song.
 fore the com - ing night.
 bless - ed Tri - ni - ty.
pag - pa - lang ka - may.
a - lay sa la - hat.

Em

3. Ngayong nagdadapit hapon at lumulubog ang araw,
 ang mga magulang at ang mga anak ay naghahapunan,
 Nagtitipon at nagsasalo sa ligaya't pagdiriwang,
 Sa Ama't Anak na Diyos, Diyos Espiritung Banal.

Text: Moises Andrade, Philippines (Tagalog)

Tune: Francisco F. Feliciano, Philippines

From "Sound the Bamboo," Christian Conference of Asia, 2000, I-to Loh (General Editor), distributed by GIA Publications, G-6830

32. Fear Not the Pain

First system of the musical score for 'Fear Not the Pain'. It consists of a treble and a bass staff in C major, 4/4 time. The lyrics are: 'Fear not the pain. Let its weight fall back in - to the'.

Second system of the musical score for 'Fear Not the Pain'. It begins with a measure rest marked with a '5' above the staff. The lyrics are: 'earth; for hea - vy are the moun-tains, hea-vy are the seas.'.

We suggest having your choir learn this arrangement by heart, then teach the melody and text to the congregation by ear, and sing it a few times through, like a chant. Rachel Pollak Kroh is the Program Director of Music That Makes Community, a project to develop and renew oral practices of singing together, grounded in a theology of welcome and generosity.

In Peter's original arrangement the last chord was a C major chord. Hilary Donaldson (Music Director of the East End United Church in Toronto, Canada, and her father Andrew Donaldson, changed the final chord to an F chord, which Peter liked so much he changed his arrangement to include "the final IV chord".

Text: From Rainer Maria Rilke's "Sonnets to Orpheus, Part One, IV", tr. and ed. Anita Barrows and Joanna Macy

© 2016 Echo Point Books and Media

Tune: Rachel Pollak Kroh, arr. Peter Amidon and Andrew & Hilary Donaldson

© Rachel Pollak Kroh, admin. Augsburg Fortress, www.musicthatmakescommunity.org

Arr. © Amidon Music Publishing www.amidonchoralmusic.com

33. Fearfully, Wonderfully Made

Piano

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody begins with a half note Bb4, followed by quarter notes A4, G4, and F4. The bass line starts with a whole rest, then a half note Bb3, followed by quarter notes A3, G3, and F3. The first system ends with a double bar line. The second system features chords F/C and C, with the melody continuing. The third system features chords F#sus and F, with the melody concluding on a half note F4.

3

The vocal melody for the first system is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb4, followed by quarter notes A4, G4, and F4. The melody concludes with a half note F4.

1. You were known, known be - fore birth, wo - ven deep,
 2. You be - long, you are re - deemed. Loved by God,
 3. When you walk, walk through the flame. God is there,

Pno.

The piano accompaniment for the first system is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb4, followed by quarter notes A4, G4, and F4. The bass line starts with a whole rest, then a half note Bb3, followed by quarter notes A3, G3, and F3. The first system ends with a double bar line. The second system features chords F and C, with the melody continuing. The third system features chords Bb and F, with the melody concluding on a half note F4.

6

The vocal melody for the second system is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb4, followed by quarter notes A4, G4, and F4. The melody concludes with a half note F4.

deep in the earth. You were formed from star - dust. Sing praise! You are
 God is well pleased. Now em - brace what God has or - dained: You are
 call - ing your name. God has said, "Do not be a - fraid." You are

Pno.

The piano accompaniment for the second system is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb4, followed by quarter notes A4, G4, and F4. The bass line starts with a whole rest, then a half note Bb3, followed by quarter notes A3, G3, and F3. The first system ends with a double bar line. The second system features chords Bb and C, with the melody continuing. The third system features chords F and C, with the melody concluding on a half note F4.

9

fear - ful - ly, won - der - f'lly made _____ Yes you are

9 F/C C dm C B7

Pno.

11

fear - ful - ly, won - der - f'lly made. _____

11 F/C C Fsus F 1., 2. 3. Fsus F

Pno.

The image shows a musical score for a piano and voice. It consists of two systems. The first system starts at measure 9 and ends at measure 10. The second system starts at measure 11 and ends at measure 12. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The piano part includes chords and arpeggiated figures. The lyrics are 'fear - ful - ly, won - der - f'lly made' followed by a line for the vocal melody. The second system continues the lyrics with 'fear - ful - ly, won - der - f'lly made.' followed by another line for the vocal melody. The piano part includes a repeat sign and a first/second/third ending bracket.

Text: Psalm 139: 1, 13-15, Matthew 3:16-17, Isaiah 43:1-2
 Tune: Nathan Crabtree and Erik Whitehill
 © 2019, Crabtree / Whitehill

34. Feed Us with Hunger for Justice

Optional descant

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole rest, followed by a half note G4, a half note A4, and a half note B4. The second measure has a whole rest, followed by a half note G4, a half note F#4, and a half note E4. The third measure has a whole rest, followed by a half note D4, a half note C4, and a half note B3. The fourth measure has a whole rest, followed by a half note A3, a half note G3, and a half note F#3. The lyrics 'Feed us jus - tice. Feed us your peace.' are written below the first staff. The second staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a half note G4, a half note A4, and a half note B4. The second measure has a half note G4, a half note F#4, and a half note E4. The third measure has a half note D4, a half note C4, and a half note B3. The fourth measure has a half note A3, a half note G3, and a half note F#3. The lyrics 'Feed us with hun-ger for jus-tice. Feed us with thirst for peace.' are written below the second staff. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number '3' above it in the second measure of the second staff.

Feed us jus - tice. Feed us your peace.

Feed us with hun-ger for jus-tice. Feed us with thirst for peace.

Text: Anne Krentz Organ, b. 1960

Music: HUNGER FOR JUSTICE, Anne Krentz Organ

Text and music © 2020, Augsburg Fortress

35. Feuilles-O (Haitian Kyrie)

With gentle, lilting syncopation

Soprano Ky - rie e - le - i - son, Ky - ri - e e - lei - - - son.

Alto Ky - rie e - le - i - son, Ky - ri - e e - lei son.

Tenor 8 Ky - rie e - le - i - son, Ky - ri - e e - lei son.

Bass

8 1. 2. S Sau - vez - moi la vie, O Jé - sus je vous prie, Ky - ri -

A 1. 2. Sau - vez - moi la vie, O Jé - sus je vous prie, Ky - ri

T 1. 2. Sau - vez - moi la vie, O Jé - sus je vous prie, Ky - ri -

B 1. 2. Sau - vez - moi la vie, O Jé - sus je vous prie, Ky - ri

14 S e. Sau-vez - nous la vie, O Jé - sus, je vous prie, Ky - rie - le - i - son,

A e. Sau-vez nous la vie, O Jésus, je vous prie, Ky - rie - le - i - son,

T 8 e. Sau-vez nous la vie, O Jé - sus je vous prie, Ky - rie - le - i - son,

B

22 e.

S
Christe e - le - i - son Ky - ri - e, e - lei - son. Ky - ri - e e - lei - son.

A
Christe e - le - i - son, Ky - ri - e, e - lei - son. Ky - rie - lei - son.

T
Christe e - le - i son, Ky - ri - e e - lei son. Ky - rie - lei - son.

B
Christe e - le - i son, Ky - ri - e e - lei son. Ky - rie - lei - son.

Add rhythm (shaker, conga) ad lib. Have the shaker define the quarter note rhythm to help the syncopation.

Haitian Traditional
Arranged and Adapted by Andrew Donaldson
© 2012 Andrew Donaldson, One License # 246562

36. For All the Children

♩ = 102

1. God, we gath - er as your peo - ple to
 2. Oh, we sing for all the chil - dren, that
 3. Oh, we pray for all the young lives cut
 4. God, we're work - ing for the fu - ture when

G/A D G/D

3

raise our song a - bove, and we dare to claim the
 one day they be free; and we sing for gen - er -
 short by fear and shame so a - fraid of who they
 chil - dren far and wide can live their lives with

D G/D D

6

pro-mise of Your love, _____ though the day may not yet
 a - tions yet to be, _____ that they nev - er have a
 are and whom they love. _____ May the mess - age now be
 dig - ni - ty and pride. _____ As they grow in strength and

D/F# Asus A Bm

10

be here, we _____ trust it soon will be, when your
 rea - son to _____ doubt that they are blest. May they,
 ban - ished that Your love is for the few, may their
 sta - ture, may they join us hand in hand, as a -

D/A G D/F#

13

REFRAIN

chil - dren _____ will be free. _____ O, may our
 in Your _____ love, find rest. _____
 faith in _____ You re - new. _____
 gainst all _____ hate we stand. _____

Em7 Asus A7 D G/D D

17

hearts and minds be o - pened, fling the church doors o - pen wide. May there be

G D/F# G D/F#

21

room e - nough for ev - 'ry-one in - side. For in

Em D/F# Asus F#7/A#

25

God there is a wel - come, in God we all be - long. May that

Bm D/A G D/F#

29

wel - come be our song.

Em Asus A7 D G/D D

37. For the Healing of the Nations

Gm Dm Eb(sus2) Bb/D

1. For the heal - ing of the na - tions, Lord, we pray with one ac - cord, for a
 2. Lead us for - ward in - to free - dom; from de - spair your world re - lease, that, re -
 3. All that kills a - bun - dant liv - ing, let it from the earth be banned; pride of
 4. You, Cre - a - tor God, have writ - ten your great name on hu - man - kind; for our

6 Cm⁶ Bb⁶ Cm⁶ D(sus4) D

just and e - qual shar - ing of the things that earth af - fords. To a
 deemed from war and ha - tred all may come and go in peace. Show us
 sta - tus, race or school - ing, dog - mas that ob - scure your plan. In our
 grow - ing in your like - ness bring the life of Christ to mind; that by

10 Gm Dm Cm/Eb D Gm

life of love in ac - tion help us rise and pledge our word.
 how through care and good - ness fear will die and hope in - crease.
 com - mon quest for jus - tice may we hal - low life's brief span.
 our re - sponse and ser - vice earth its des - ti - ny may find.

Text: Fred Kaan © 1968, Hope Publishing Co., Carol Stream, IL

Music: HUANGO 8.7.8.7.8.7. ©2012 林瑞峰 Lim Swee Hong, admin. Faith Alive Music Resources

38. For Those Who Suffered

To LGBTQ Victims of Violence

$\text{♩} = 90$

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked as quarter note = 90. The score consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are written below the vocal line, with some lines indented to show phrasing. The piano accompaniment features a steady bass line and chords that support the melody. The piece concludes with a double bar line and repeat signs.

1. For those who suf - fered lives of sil - ent shame,
2. For those who found no peace in wor - ship pews,
3. For those who tossed on dark and rest - less nights,
4. For those who bear un - want - ed scars on skin,

3
for those whose plea - sure held their deep - est pain:
for those who suf - fered word and pow'r ab - used:
for those who slum - bered un - der al - ley lights:
for those who know no name for love but sin:

5
Dry off their cheeks, wipe up their tears. Grant them, Lord, e -
Make them your saints and draw them near. Grant them, Lord, e -
Lay them to rest, their bat - tles fought. Grant them, Lord, e -
Lord, bless these wounds, O ho - ly scars! Grant them, Lord, e -

8
ter - nal joy. O grant them, Lord, e - ter - nal joy.
ter - nal peace. O grant them, Lord, e - ter - nal peace.
ter - nal sleep. O grant them, Lord, e - ter - nal sleep.
ter - nal life. O grant them, Lord, e - ter - nal life.

Text: Benjamin Smith

Tune: MEMORIA, Benjamin Smith

39. From Wisdom Emerging

1. From Wis - dom e - merg - ing, we fash - ion a space
2. Faith's jour - ney re - claim - ing, we blaze a new trail
3. For - ev - er ex - plor - ing, we seek to learn more
4. The fu - ture pro - gress - ing, we move through its change,

for peo - ple con - verg - ing in safe - ty and grace,
with oth - ers, ex - claim - ing: "Let jus - tice pre - vail!"
of Wis - dom's out - pour - ing, of Love's o - pen door.
old sys - tems re - dress - ing, new pat - terns ar - range;

to shel - ter the free - dom of one and of all
Re - ject - ing worn paths that op - press and mis - lead,
A - mazed at the mys - teries and grac - es we find,
pro - tect - ing all free - doms with ev - ery new choice,

in Love with - out bor - der or bound - ary or wall.
we walk in com - mu - ni - ty, cher - ished and freed!
we joy - ful - ly share them with all hu - man - kind.
we fol - low the Spir - it and raise our clear voice!

40. Go on your way in joy, my friends

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with frequent triplet markings. The lyrics are: "Go on your way in joy, my friends, go on your way in joy, my friends. Go on your way in joy, my friends, let your left foot say 'Glo - ry!' and your right say, 'A - men!'". The score is arranged in three systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady bass line with chords and some triplet figures.

Go on your way in joy, my friends, go on your way in
joy, my friends. Go on your way in joy, my friends, let your
left foot say "Glo - ry!" and your right say, "A - men!"

Words and music: Kerri Meyer (*lyrics after Annie Dillard*), arr. Andrew Donaldson
© Kerri Meyer www.musicthatmakescommunity.org

41. Go-Between God

$\text{♩} = 72$
Unison F

1 Go - be - tween God, in the Spir - it of Je - sus,
 2 Let me see val - ue in col - ors and cul - tures
 3 Let me find truths in an - oth - er faith's scrip - ture,
 4 Let me ac - cept rev - e - la - tion in sci - ence,
 5 Let me be part of a new e - vo - lu - tion

reach - ing and wel - com - ing, cross - ing di - vides,
 new to my land - scape of hab - it or thought;
 let me share wis - dom wher - ev - er it shines,
 all that en - hanc - es the life of the earth,
 hon - or - ing oth - ers who hon - or the good,

let me be part of your bridge-build - ing peo - ple,
 let me find trea - sures in oth - er tra - di - tions,
 light - ing our dif - fer - ing path - ways to wor - ship,
 let me re - ject all that threat - ens her na - ture,
 art - ists in liv - ing out love with - out la - bels,

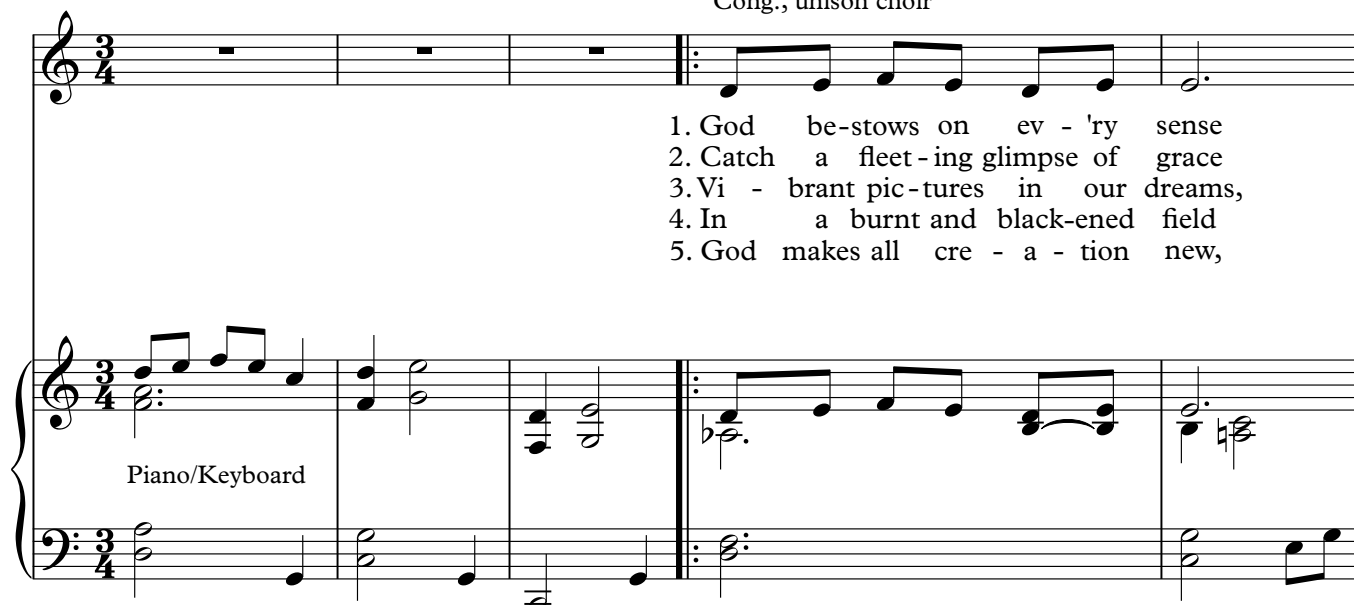
mak - ing con - nec - tion where prej - u - dice rides.
 gifts of new in - sight that strang - ers have brought.
 seek - ing the scope of your stun - ning de - signs.
 test - ing tech - nol - o - gy's sta - tus and worth.
 stand - ing in plac - es where Je - sus has stood.

Chords: F, Bb/F, F, F, Bb/F, Bb/C, F, F, C/E, Dm, Am, Am/C, Dm, G7, Bb/C, C7, F

42. God Bestows on Every Sense

♩ = 69

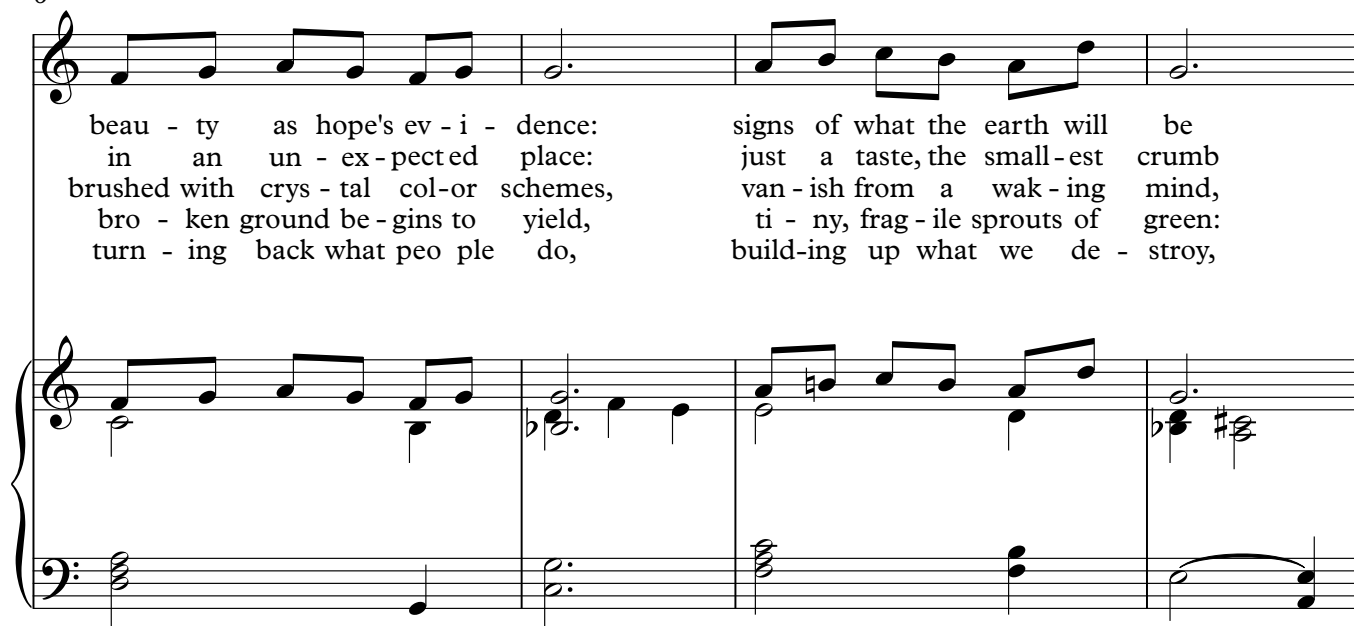
Cong., unison choir



1. God be-stows on ev - 'ry sense
2. Catch a fleet-ing glimpse of grace
3. Vi - brant pic-tures in our dreams,
4. In a burnt and black-ened field
5. God makes all cre - a - tion new,

Piano/Keyboard

6



beau - ty as hope's ev - i - dence: signs of what the earth will be
in an un - ex - pected place: just a taste, the small - est crumb
brushed with crys - tal col - or schemes, van - ish from a wak - ing mind,
bro - ken ground be - gins to yield, ti - ny, frag - ile sprouts of green:
turn - ing back what peo ple do, build - ing up what we de - stroy,

10

Final

just be-yond what we can see. joy.
 of the ban-quet yet to come.
 leav-ing just a trace be hind.
 hints of for - ests yet un seen.
 sing-ing sor - row in - to

rit.

Text: Adam M. L. Tice © 2009, GIA Publications, Inc.
 Tune: ALL CREATION NEW, Anthony Giamanco © 2018, Augsburg Fortress

43. God Calls You Good

For Pastor Ben Colahan and the congregation of Faith Lutheran Church, Chico, CA

Tenderly, with confidence ♩ = 56-60

God calls you good, be - lov - ed child. You are a trea -
God calls me good, be - lov - ed child. I am a treas -

with pedal

- sure deep - ly prized. And you can say to ev - 'ry doubt - ing
- ure deep - ly prized. And I can say to ev - 'ry doubt - ing

voice:
voice:

'God calls you good, be - lov - ed child.'
God calls me good, be - lov - ed child.'

'God calls you good, be - lov - ed child.'
God calls me good, be - lov - ed child.'

44. God Has Work For Us to Do

Lively (♩. = 60)

1. 'Til all the jails are
2. 'Til age and race and
3. By pray - ing through our

Piano

4
emp - ty _____ and all the bell - ies filled; _____ 'til
gen - der _____ no long - er sep - a - rate; _____ 'til
do - ing, _____ and sing - ing though we fear, _____ by

7
no one hurts or steals or lies, and no more blood is spilled:
pul - pit, press, and pol - i - tics are free of greed and hate:
trust - ing that the seed we sow will bring God's har - vest near:

11

God_____ has work for us to do, God_____ has

14

work for us to do, 'til God's will is done, and all things are made

16

new, God_____ has work for us,_____

19

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a measure containing a whole note G4, followed by a half note A4, and then a half note B4. This is followed by a first ending bracket containing two measures: the first measure has a whole note G4, and the second measure has a whole note A4. After the first ending, there is a second ending bracket containing one measure with a whole note G4. The lyrics 'work for us to do!' are written under the first ending, and 'do!' is written under the second ending. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The right hand starts with a half note G4, followed by a half note A4, and then a half note B4. The left hand starts with a half note G3, followed by a half note A3, and then a half note B3. The piano part includes various chords and arpeggiated figures throughout the piece.

work for us to do! do!

Text: Carl Daw, © 1996, Hope Publishing Co., Carol Stream, IL
 Music: Mark Miller, © 2012, Choristers Guild. This edition © 2015, Choristers Guild

45. God Made from One Blood

Descant

5. Then wid - en that wis - dom and grace to in -

G C Am D Em G/D D7

1. God made from one blood all the fam - ilies of
 2. We turn to you, God, with our thanks and our
 3. We learn through our fam - ilies how close - ness and
 4. Give, Lord, to each fam - ily in con - flict and
 5. Then wid - en that wis - dom and grace to in -

clude the rac - es and view - points our fam - ilies ex - clude

G C Am D Em G/D D7 G

earth, the cir - cles of nur - ture that raised us from birth,
 tears for all of the fam - ilies we've known through the years,
 trust in - crease when our ac - tions are lov - ing and just.
 storm a sense of your wis - dom and grace that trans - form
 clude the rac - es and view - points our fam - ilies ex - clude

till peace in each home bears and nur - tures the bud

G G D/F# G G Em G/B D

com - pan - ions who join us to walk through each stage
 the in - ti - mate net - works on whom we de - pend
 Yet fam - ilies have al - so dis - tort - ed their roles,
 sharp an - ger to in - sight which strength - ens the heart
 till peace in each home bears and nur - tures the bud

Congregation: Unison or parts

of peace shared by all you have made from one blood.

of child - hood and youth and a - dult - hood and age.
 of par - ent and part - ner and room - mate and friend.
 mis - treat - ing their mem - bers and bruise - ing their souls.
 and makes clear the place where re - build - ing can start.
 of peace shared by all you have made from one blood.

Text: Thomas H. Troeger (Acts 17:26), © 1991, Oxford University Press, admin. GIA
 Tune: ST DENIO 11. 11. 11. 11. Welsh folk melody, descant by Shirley W. McRae;
 descant © 1995, Abingdon Press, admin. by The Copyright Co.

46. God of Freedom, God of Justice

God of freedom, God of justice,
you whose love is strong as death,
you who saw the dark of prison,
you who knew the price of faith:
touch our world of sad oppression
with your Spirit's healing breath.

Rid the earth of torture's terror,
you whose hands were nailed to wood;
hear the cries of pain and protest,
you who shed the tears and blood:
move in us the power of pity
restless for the common good.

Make in us a captive conscience
quick to hear, to act, to plead;
make us truly sisters, brothers
of whatever race or creed:
teach us to be fully human,
open to each other's need.

Text: Shirley Erena Murray, ©1992 Hope Publishing Co., Carol Stream, IL
Meter: 8. 7. 8. 7. 8. 7.

Suggested tune: ALLELUIA, DULCE CARMEN, PICARDY,
父的温暖 FU DE WEN NUAN (林瑞峰 Lim Swee Hong)

47. God Weeps

God weeps

at love withheld,
at strength misused,
at children's innocence abused,
and till we change the way we love,
God weeps.

God bleeds

at anger's fist,
at trust betrayed,
at women battered and afraid,
and till we change the way we win,
God bleeds.

God cries

at hungry mouths,
at running sores,
at creatures dying without cause,
and till we change the way we care,
God cries.

God waits

for stones to melt,
for peace to seed,
for hearts to hold each other's need,
and till we understand the Christ,
God waits.

Text: Shirley Erena Murray, ©1996 Hope Publishing Co., Carol Stream, IL

Meter: Irregular 10. 8. 10.

Suggested tune: DELGADO (Jim Strathdee) © 1998, Jim and Jean Strathdee, Desert Flower Music

48. God Welcomes All

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of one sharp (F#). The melody is simple and homophonic, using mostly quarter and eighth notes. The lyrics are: "God wel - comes all, strang - ers and friends; God's love is strong and it nev - er ends." The score is divided into two systems, each with a vocal line and a piano accompaniment line. The piano accompaniment consists of simple chords and single notes.

God wel - comes all, strang - ers and friends;

God's love is strong and it nev - er ends.

This "short song," as the Iona Community calls it, can be especially effective as a means of setting a welcoming tone for a service (especially an ecumenical one). Like most such songs, it needs to be sung several times, adding and improvising harmony with each repetition.

Text: John L. Bell, 2008

Meter: THEMBA AMEN 4. 4. 9., South African song; transcr. John L. Bell, 2008

Text and Music Transcr. © 2008, WGRG, Iona Community (admin. GIA Publications, Inc.)

49. God's Love is Boundless

In celebration of Tracy Glaser-Bacon's ordination, September 4,
2016 at New Vision United Church of Christ, Canton, Ohio

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of B-flat major (two flats) and 3/4 time. The score consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are provided below the vocal line.

1. God's love is bound-less; no depth and no
2. There is no bor-der en-clos-ing God's
3. Peo-ple make lim-its, and mark "out" and

height can plunge us in shad-ows or hide us from
love; no lim-it to test, no be-low, no a-
"in" to name some un-wor-thy and taint-ed by

sight. No pre-sent, no fu-ture, no span is too
bove. No cen-ter to strive for, no mar-gin to
sin. But when we are "out," Love pro-vides us a

far;
fear;
place:

God re - mains with us, wher - ev - er we
An - y - where, eve - ry - where, God is still
we have a home in God's in - fi - nite

are.
here.
grace!

Last time

Text: Adam M. L. Tice, b. 1979; © 2016, GIA Publications, Inc.
Music: NEW VISION; Sally Ann Morris, b. 1950; © 2016, GIA Publications, Inc.

50. Hallelujah (Palestine)

Ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu.

Ha - le - lu - jah, ha - le - lu - jah.

Ha - le - lu - jah, ha - le - lu. Ha - le - lu - jah, ha - le - lu.

Ha - le - lu - jah, ha - le - lu - jah.

Ha - le - lu - jah, ha - le - lu - jah, ha - le - lu - jah, ha - le - lu.

Ha - le - lu - jah, ha - le - lu - jah.

From the songbook, *Sing the Circle Wide: Songs of faith from around the world*
(Waterloo, ON: Kanata Centre for Worship and Global Song, 2016).

Words: Traditional liturgical

Music: Traditional Palestinian

Arrangement: John L. Bell © 2008, WGRG, Iona Community, Scotland, GIA Publications, Inc., agent

51. Hallelujah (Syria)

$\text{♩} = \text{c. } 108$

Hal - le, hal - le - lu - jah. Hal - le, hal - le - lu - jah.

3 Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

5 Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!

To sing a song from Syria in these days when Syrians have been displaced from their homes by violence offers a reminder of the ancient and beautiful worship practices of Syrian Christians and Jews, and makes this Hallelujah both a song of praise and a song of solidarity. A simple accompaniment of drum, tambourine, and finger cymbals gives this song a Middle Eastern soundscape.

Debbie Lou Ludolph (text), from the songbook, *Sing the Circle Wide: Songs of faith from around the world* (Waterloo, ON: Kanata Centre for Worship and Global Song, 2016).

Words: Traditional Liturgical

Music: Traditional Syrian

52. Hear Us Now, We Come Confessing

Hear us now, we come confessing,
Kyrie eleison.
We, the blest, have not shared blessing,
Christe eleison.
For our selfish way of living,
Kyrie eleison.

Save us from rash condemnation,
Kyrie eleison;
lest we harm all of creation,
Christe eleison.
Keep us faithful as we struggle,
Kyrie eleison.

Curb our anger, calm our anguish,
Kyrie eleison.
Send us courage when we languish,
Christe eleison.
When we falter, redirect us,
Kyrie eleison.

As we face each unknown morrow,
Kyrie eleison;
help us tend another's sorrow,
Christe eleison.
Let our living show your loving,
Kyrie eleison.

Text: Edith Sinclair Downing
Meter: 8. 7. 8. 7. 4. 4. 7.
Suggested tune: UNION SEMINARY
©2001 Edith Sinclair Downing

53. Here by Our Own Home Waters

Here by our own home waters
we have sat down and wept,
and our own inner landscapes
seem desolate, windswept;
we cannot make the music
our hearts have made before,
and drowning out the dove-song,
sound drums and chants of war.

Those horrors we thought distant,
invading our own space,
make ash and twisted metal
the busy marketplace.
How can we sing the Lord's song
in land made new and strange,
not by forced march or distance,
but terrifying change?

Do not forget the city:
its images will be
forever in our mind's eye
and burned in memory.
Oh, where is heav'n in such scenes?
Is God upon the stage
in mindless acts of terror,
in zealotry and rage?

No, our God treads the sidewalks,
and struggles and perspires,
and with scarred hands shifts rubble,
seeks life amid the fires;
and speaks in still, small voices,
or silent vigil keeps:
mid ashes with the people
our God sits down and weeps.

54. Himene te fenua

I look around, eyes open wide

Fast ukelele strum

The musical score is written for a guitar-like instrument, likely a ukelele, in the key of G major (one sharp). It consists of six staves of music. The first staff is an instrumental introduction with a fast strumming pattern. The subsequent staves contain a melody with lyrics in French and English. Chords are indicated above the notes: G, G(sus4), D, G, D, G, G(sus4), G, D, Em, C, D, G, Em, C, D, G, D7, G, G7, C, D, C, D7, G, G. The lyrics are: Te fe - nu a, I look a - round, te na - tu - ra eyes o - pen wide and I tu - ra e to na he - e - u - ri: o vau te ta - a - ta take in this world of bright won - ders: Your gift for us all to nei. e to ù share. Your glor - y Shines fe - nu - a. na - the In ev - ery - where. In - na to ma - ta, te na - tu - ra, a na - na i to - na splen - dour of na - ture sur - rounds us; the winds from the o - cean praise, in a - maze - ment, I cry out. We live in your Pre - sence, he - e - u - ri. ri. sing of your name, O God. In God. O Ho - ly One!

Texte littérale:
 La terre, la nature,
 la nature luxuriante.
 Moi, l'homme, et ma terre...
 Regarde avec tes yeux la nature;
 regarde sa luxuriance, sa richesse.

Literal text:
 The earth, nature,
 luxuriant nature.
 Me, humankind, and my earth...
 With your eyes, look at nature;
 see its lushness, its richness.

55. ¡Hola! ¿Cómo estás?

The musical score is written for guitar and voice. It consists of four systems of music. The first system has a key signature of one flat (Bb) and a time signature of 6/8. The second system has a key signature of one flat (Bb) and a time signature of 3/4. The third system has a key signature of one flat (Bb) and a time signature of 3/4. The fourth system has a key signature of one flat (Bb) and a time signature of 3/4. The score includes guitar chords (F, Dmin, Bb, C7, Dm, Bb, F/C, C, C/E, Dm, Am/C, Bb, C, D7, Gm, C7, F) and lyrics in Spanish, English, and a refrain. The lyrics are:
 ¡Ho - la! ¿Có - mo es - tás? Doy gra - cias a Dios por - que es - ta - mos a -
 Qué her - mo - so es reu - nir - nos y a - sí com - par
 We're joy - ful and thank - ful that God brings us
 How beau - ti - ful, how good it is when we
 quí a - la - ban - do su nom - bre. ¡Bien - ve - ni - da
 tir el a - mor del Se - ñor.
 here to re - joice and sing prais - es. Take my hand, my
 share in God's love, here to - geth - er!
 se - as! ¡Bien - ve - ni - do se - as, a - la - be -
 sis - ter, take my hand my bro - ther, side by side,
 mos al Se - ñor!
 we'll walk with God.
 mos al Se - ñor!
 we'll walk with God.

56. Honja sorironeun / 혼자 소리로는 할 수 없겠네

With my voice alone



1. 혼자 소리로는 - 할 수 없겠네, 둘의 소리로도 -
1. Hon - ja so - ri - ro - neun - hal su eop-gen - ne. Du - re so - ri - ro - do -

1. With my voice a-lone, there is lit-tle I can do. Add your voice to mine-what more

1. U - ne seu - le voix a peu de pou - voir en soi. Ta voix et la mienne au - ront



-할 수 없겠네, 둘과 둘이 모여서 커단 함성될 때,
-hal su eop-gen - ne. Dul-gwa du - ri mo - yeo - seo keo-dan ham-seong doel - ttae.

can two voi-ces do? If we ga-ther more and more, we be-come a might-y roar,
beau-coup plus de poids. Et si nous nous ras-sem-blons, nous se-rons coup de ton-nerre;



저어리석은 자 깨우칠 수 있네.
Jeo eo - ri - seo - geun ja kkae - u - chil su in - ne.

our voic-es loud and strong, speak-ing out a-gainst all wrong.

et nos voix dés-or-mais dé-non-ce-ront la mi-sère.

한국어:

2. 혼자 힘으로는 할 수 없겠네,
둘의 소리로도 할 수 없겠네,
둘과 둘이 모여서 강한 힘이 될 때,
저 굳센 장벽을 깨뜨릴 수 있네.

3. 혼자 사상으로 할 수 없겠네,
돈의 사랑으로 할 수 없겠네,
둘과 둘이 모여서 세상 하나 될 때,
저 눌린 사람들 자유; 얻게 되네.

Korean (Romanized):

2. Hon-ja hi-meu-ro-neun hal su eop-gen-ne,
Du-rui so-ri-ro-do hal su eop-gen-ne,
Dul-gwa du-ri mo-yeo-seo kang-han hi-mi doel ttae,
Jeo gut-sen jang-byeo-geul kkae-tteu-ril su in-ne.

3. Hon-ja sa-rang-eu-ron hal su eop-gen-ne,
Du-rui sa-rang-eu-ro hal su eop-gen-ne,
Dul-gwa du-ri mo-yeo-seo se-sang ha-na-doel-ttae,
Jeo nul-lin sa-ram-deul ja-yu eot-ge doe-ne.

English:

2. With my strength alone, there is little I can do.
 Add your strength to mine - what more can our forces do?
 Gath'ring all our strength as one,
 we can move a stubborn stone,
 and, with our pow'r combined, tear down each dividing wall.

3. With my heart alone, there is little I can do.
 Add your heart to mine - what more can our two hearts do?
 Joining all our hearts in love,
 we ask God for grace enough
 to open prison doors, letting the oppressed go free.

Andrew Donaldson, Canada

Español:

1. Sólo con mi voz poco puedo yo hacer,
 si sumas tu voz, ¿qué harán juntas las dos?
 Si ya nos unimos más, nuestras voces tronarán,
 con fuerzas, a una voz, denunciaremos el mal.

2. Sólo con mi fuerza poco puedo yo ha-cer,
 si sumas tu fuerza, ¿qué harán juntas las dos?
 Si unimos ya las fuerzas, las rocas se moverán,
 y sumando poder las murallas caerán.

3. Con mi corazón solo nada puedo hacer,
 si sumas el tuyo, ¿qué harán juntos los dos?
 Que en su gracia y en su amor, nos una por siempre Dios
 para dar libertad a quien vive en opresión.

Gerardo Oberman, Argentina.

Français:

2. Une seule force a peu de pouvoir en soi.
 Ta force et la mienne auront beaucoup plus de poids.
 Et si nous nous unissons
 nous ferons trembler les pierres
 et nous démolirons tous les murs et les frontières.

3. Un cœur, mon seul cœur a peu de pouvoir en soi.
 Ton cœur et le mien auront beaucoup plus de poids.
 Alors si nous nous aimons
 la grâce infinie de Dieu
 ouvrira les prisons, les chaînes des malheureux.

French: David Fines, Canada

Music © Moon Seong Mo, Korea. © Kyun Dong Presbyterian Church (admin. Moon Seong Mo)

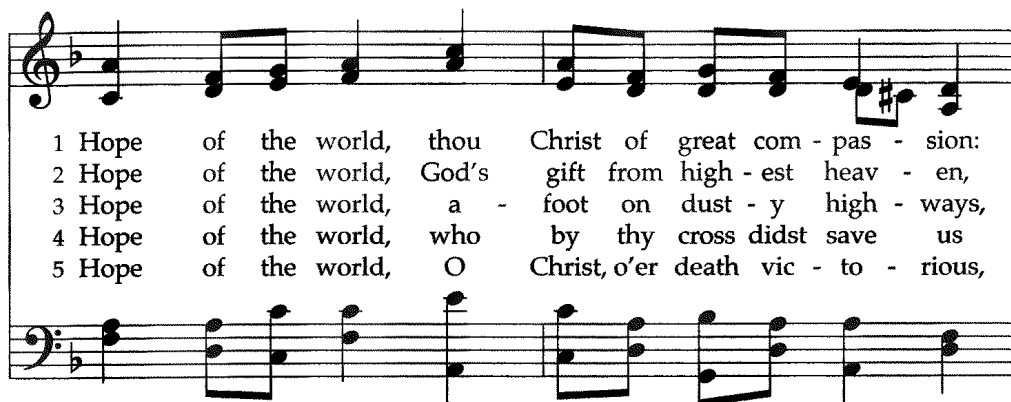
Words: Anonymous.

English: © 2013, Andrew Donaldson.

French: David Fines © 2013, WCC, P.O. Box 2100, CH-1211 Geneva 2.

Spanish © 2013, Gerardo Oberman, Buenos Aires, Argentina.

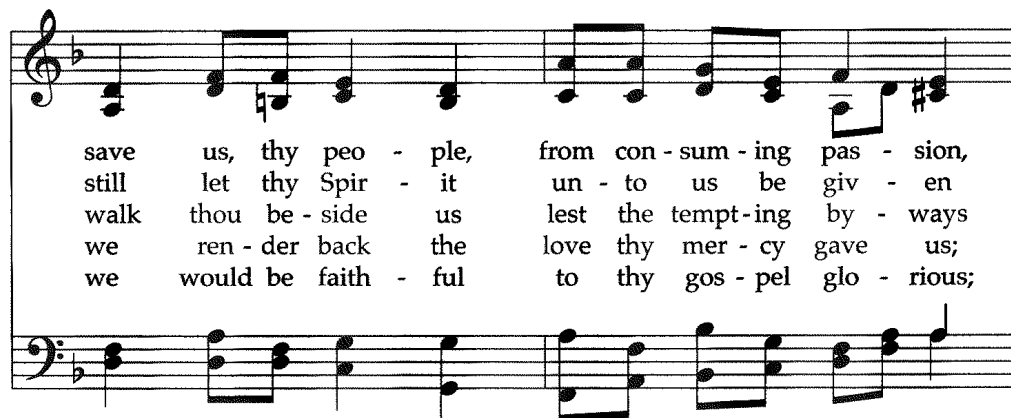
57. Hope for the World



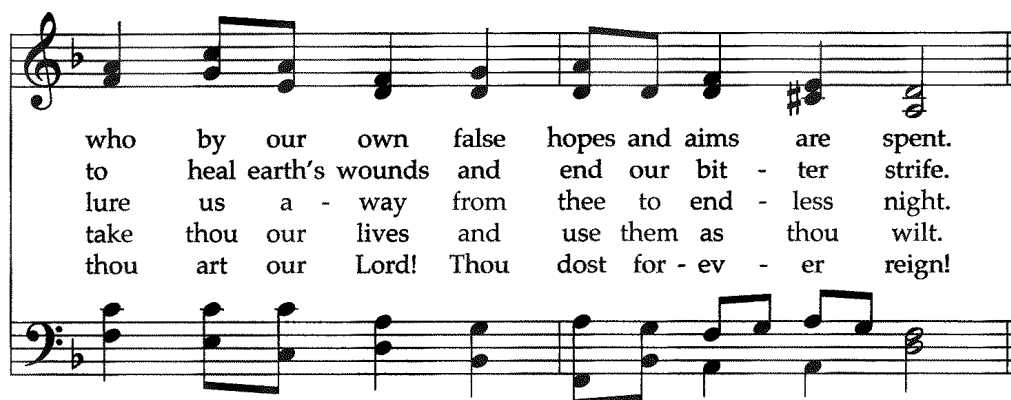
1 Hope of the world, thou Christ of great com - pas - sion:
 2 Hope of the world, God's gift from high - est heav - en,
 3 Hope of the world, a - foot on dust - y high - ways,
 4 Hope of the world, who by thy cross didst save us
 5 Hope of the world, O Christ, o'er death vic - to - rious,



 speak to our fear - ful hearts by con - flict rent;
 bring - ing to hun - gry souls the bread of life:
 show - ing to wan - dering souls the path of light:
 from death and deep de - spair, from sin and guilt:
 who by this sign didst con - quer grief and pain:



save us, thy peo - ple, from con - sum - ing pas - sion,
 still let thy Spir - it un - to us be giv - en
 walk thou be - side us lest the tempt - ing by - ways
 we ren - der back the love thy mer - cy gave us;
 we would be faith - ful to thy gos - pel glo - rious;



who by our own false hopes and aims are spent.
 to heal earth's wounds and end our bit - ter strife.
 lure us a - way from thee to end - less night.
 take thou our lives and use them as thou wilt.
 thou art our Lord! Thou dost for - ev - er reign!

58. I Come with Joy

Unison

1 I come with joy, a child of God, for - giv - en,
 2 I come with Chris - tians far and near to find, as
 3 As Christ breaks bread, and bids us share, each proud di -
 4 The Spir - it of the ris - en Christ, un - seen, but
 5 To - geth - er met, to - geth - er bound by all that

loved and free, the life of Je - sus to re - call, in
 all are fed, the new com - mu - ni - ty of love in
 vi - sion ends. The love that made us, makes us one, and
 ev - er near, is in such friend - ship bet - ter known, a -
 God has done, we'll go with joy, to give the world the

love laid down for me, in love laid down for me.
 Christ's com - mun - ion bread, in Christ's com - mun - ion bread.
 stran - gers now are friends, and stran - gers now are friends.
 live a - mong us here, a - live a - mong us here.
 love that makes us one, the love that makes us one.

59. I Met a Stranger on the Road

1. I met a stran-ger on the road who read a book a-lone,
 2. I told the sto-ry of the Christ whose life de-nounced each wall,
 3. For when we draw our bound-ary lines di-vi-ding out from in,

whose skin was dark and lan-guage strange, whose sta-tus was un-known.
 whose love ex-pands our nar-rowed sights: the Lamb raised up for all.
 then Christ stands on the o-ther side; ex-clu-sion is our sin.

And yet he read my sa-cred text, this pil-grim from a-broad,
 And when I asked if he be-lieved, I saw my view was flawed:
 Praise God for stran-gers on the road—the diff-erent and the odd—

and asked, "Where can I find a guide to lead me to this God?"
 we both en-coun-tered grace that day, we both were led to God.
 the pil-grim guides who take our hand and lead us back to God.

Text: David Bjorlin, ©2018 GIA Publications, Inc.

Tune: KINGSFOLD, CMD; English melody; harm. by Ralph Vaughn Williams (1872-1958)

60. I'm Gonna Sit at the Welcome Table

I'm gonna sit at the welcome ta____ ble; I'm gonna sit at the welcome

The first system of musical notation is in G major (one sharp) and common time (C). It consists of a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff, with a long line for the word 'table'.

7
ta-ble one of these days, hal le-lu-jah; I'm gonna sit at the welcome ta____

The second system of musical notation continues the piece. It begins with a measure rest labeled '7'. The melody continues in the treble staff, and the bass staff accompaniment remains. The lyrics 'hal le-lu-jah;' are written below the treble staff.

12
ble; I'm gonna sit at the welcome ta-ble one of these days. (One of these days.)

The third system of musical notation concludes the piece. It begins with a measure rest labeled '12'. The melody in the treble staff ends with a long note, and the bass staff accompaniment also concludes. The lyrics 'ble; I'm gonna sit at the welcome ta-ble one of these days.' are written below the treble staff, with '(One of these days.)' in parentheses.

I'm gonna eat with my sisters and brothers...
We're gonna feast on milk and honey...
I'm gonna eat and drink with Jesus...
Here all the world will find a welcome...

61. In Nature as in Jesus

Dm Bb F A
 1. In na - ture as in Je - sus, all life is tru - ly one, but
 2. The crea - tures and the plant - life of sea and air and earth all
 3. But peo - ple break this net - work for lust, for wealth, for power, and
 4. O God, for - give our sin - ning a - gainst life's wov - en thread: may
 5. Come cel - e - brate to - geth - er with song and dance and fun the

3 Bb Dm G A
 we di - vide Christ's man - tle, and drown cre - a - tion's song; but
 form a fra - gile link - age of life and death and birth; all
 sense - less pain and kill - ling mark na - ture's dark - est hour; and
 mys - tery grow with in_____ us in heart, and hands and head; may
 u - ni - ty of all_____ life in God, the Ho - ly One; the

5 Bb Am C7 Dm
 we di - vide Christ's man - tle, and drown cre - a - tion's song.
 form a fra - gile link - age of life and death and birth.
 sense - less pain and kill - ling mark na - ture's dark - est hour.
 mys - tery grow with in_____ us in heart and hands and head.
 u - ni - ty of all_____ life in God, the Ho - ly One.

Text: Bill (W.L.) Wallace, New Zealand, © 1972, William L. Wallace
 Tune: KHOÂN-PÓ; I-to Loh, Taiwan, © 1972, GIA Publications, Inc.

62. In the Beginning, Lord

In the beginning, Lord,
you made the world in love;
you made us stewards of the earth
and skies above!
You placed the ocean deeps,
the riches of the land,
the rushing rivers, shining hills
into our hand!

The centuries have passed,
but now we see it's true:
we used these riches for ourselves,
forgetting you!
Behold the barren hills,
the smog against the sun,
imprisoned rivers, dying seas—
what have we done?

We are ashamed to see
earth's riches sadly spent.
Our stewardship we have betrayed,
and we repent!
Lord, help us now restore
this world which you have made,
and give us strength that this great task
be not delayed!

Text: Psalm 8:8-6, Judith Woodward, alt.

Source: "Sixteen New Hymns on the Stewardship of the Environment," 1973

Suggested tune: LEONI

© 1973 The Hymn Society in the U.S. and Canada (admin. Hope Publishing Company)

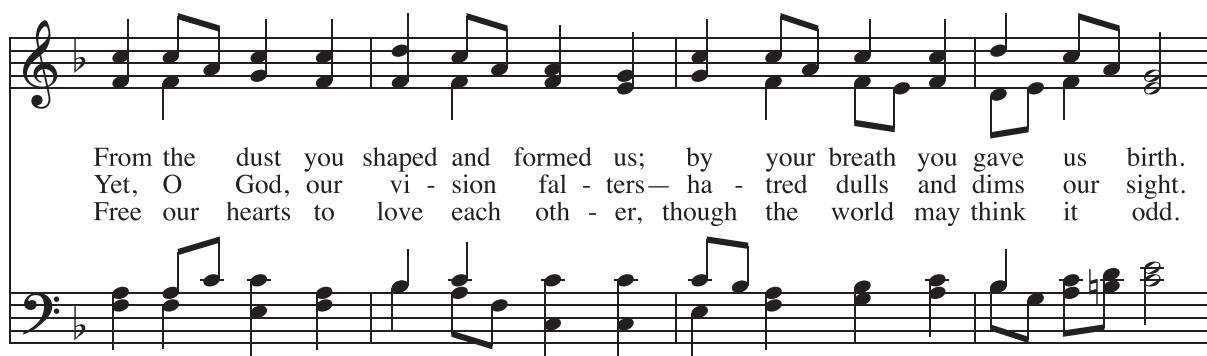
63. In Your Heart, O God, You Hold Us



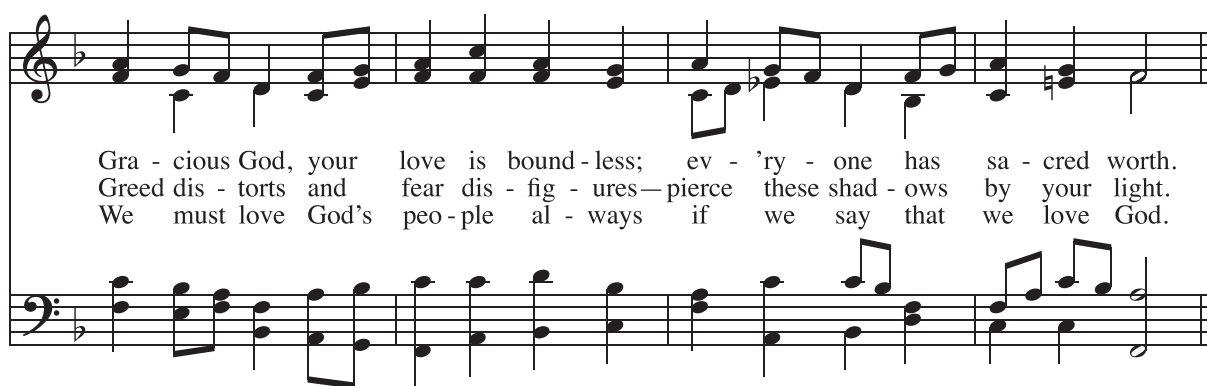
1. In your heart, O God, you hold us— ev-'ry - one, from ev - 'ry land.
 2. To be - hold you in each per - son is our first and great - est task;
 3. No dis - tinc - tions, no ex - cep - tions, no di - vi - sions, no more walls.



Ev - 'ry face re - flects your im - age; oh! that we would un - der - stand!
 lov - ing all, as you have loved us, say - ing "yes" to all you ask.
 In your love, O God, you free us— cruel - ty crum - bles, ha - tred falls.



From the dust you shaped and formed us; by your breath you gave us birth.
 Yet, O God, our vi - sion fal - ters— ha - tred dulls and dims our sight.
 Free our hearts to love each oth - er, though the world may think it odd.



Gra - cious God, your love is bound - less; ev - 'ry - one has sa - cred worth.
 Greed dis - torts and fear dis - fig - ures— pierce these shad - ows by your light.
 We must love God's peo - ple al - ways if we say that we love God.

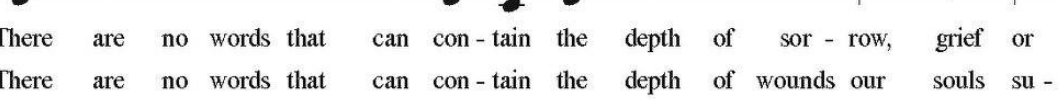
64. It Is Enough!

♩ = 92 Dm Gm7 Am7 B♭maj7 Gm7 Am7



There are no words that can con-tain the depth of sor-row, grief or pain that
There are no words that can con-tain the depth of wounds our souls su-stain each

5 B♭maj7 Gm7 Am7 E♭maj7 Asus Am7 Dm



moth-ers, sons, and all ex-claim: Ky-ri-e e-le-i-son!
time a greiv-ing heart ex-claims: Ky-ri-e e-le-i-son!

1. There are no words that can contain
The depth of sorrow, grief and pain
That mothers, sons, and all exclaim:
Kyrie eleison!

2. "It is enough!", the prophets cry
Yet still black men are doomed to die
By those who wish to vilify:
Kyrie eleison!

3. It is enough! The harm must cease
From warring madness by police
Who are sworn to protect, keep peace:
Kyrie eleison!

4. It is enough! We cannot wait!
No more excuse for bias, hate!
Your savagery we cannot take:
Christe eleison!

5. It is enough! We cannot breathe!
Will you stand there and watch us bleed?
Are you not moved by cries and pleas?
Christe eleison!

6. No! No more death! It is enough!
No more dead sons! It is enough!
No! No more tears for lives cut short:
Christe eleison!

7. O my soul, it aches and yearns
For a day when passions burn
For others with deep love, concern:
Kyrie eleison!

8. I've had enough of these charades,
Of clichés and hasty crusades
Whose triteness wounds and cuts like blades:
Kyrie eleison!

9. There are no words that can contain
The depth of wounds our souls sustain
Each time a grieving heart exclaims:
Kyrie eleison!

65. Jesu Tawa Pano

Chords: E, E, B, B, B⁷, E

Je - su ta - wa pa - no. Je - su ta - wa pa - no.
 Je - sus, we are gath-ered; Je - sus, we are gath-ered;

Leader(s): (Omit last time.)

Mam- bo Je su
 O Lord Je sus.

Chords: Emaj⁷, E, E⁷, A, E/B, B⁷, E

Je - su ta - wa pa - no; ta - wa pa - no, mu - zi - ta ren - yu.
 Je - sus, we are gath-ered, we are gath-ered to - geth-er with you.

Note: the "Leader(s)" notes in the last measure are, in Patrick Matsikenyeri's expression, "hook-in" notes. They are meant to be used to invite the congregation to continue singing again from the beginning. They can also be used by the Leader(s) to signal a change from one language to another.

Text: Shona, Zimbabwean; Patrick Matsikenyeri, b.1937

Tune: Patrick Matsikenyeri, b.1937 © 1990, 1996, General Board of Global Ministries

66. Khudaya rahem kar



1,3 Khu - da - ya, ra-hem kar. Khu - da - ya, ra-hem,
Have mer - cy on us, Lord, have mer-cy on us.



Khu da - ya, ra-hem kar. Khu - da - ya, ra-hem.
Have mer - cy on us, Lord, have mer - cy on us.



Khu - da - ya, ra-hem kar, khu - da - ya, ra-hem.
Have mer - cy on us, Lord, have mer-cy on us.



2 Ma - si - ha, ra-hem kar, ma - si - ha, ra-hem.
Have mer - cy on us, Christ, have mer - cy on us.



Ma - si - ha, ra-hem kar, ma - si - ha, ra hem.
Have mer - cy on us, Christ, have mer - cy on us.



Ma - si - ha, ra-hem kar, ma - si - ha, ra-hem.
Have mer - cy on us, Christ, have mer - cy on us.

67. Kwake Yesu Nasimama

Here on Jesus Christ I will stand

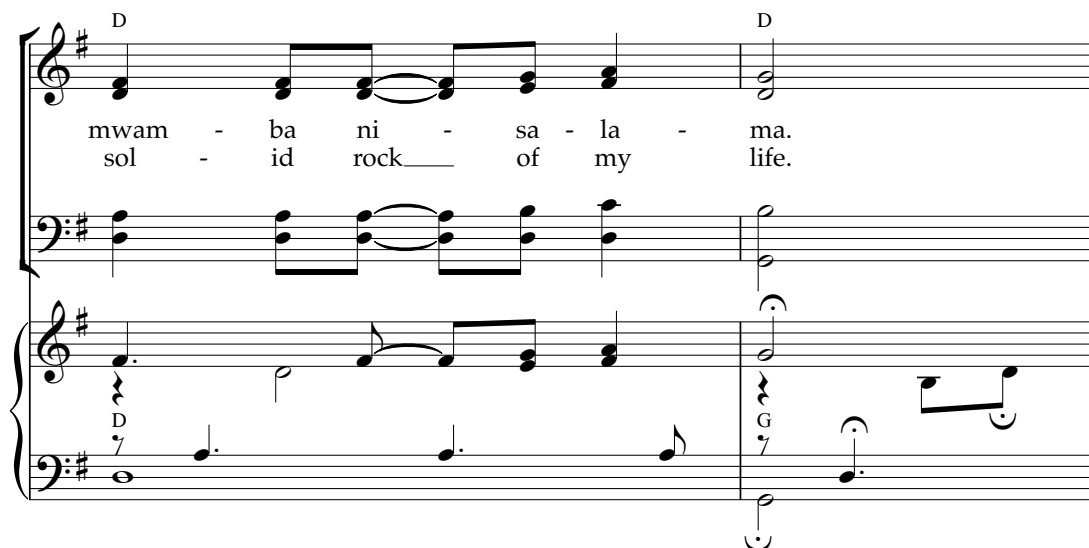
Refrain

The musical score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. The score is divided into three systems, each with a vocal staff and a piano staff. The lyrics are provided in both Swahili and English. The first system includes a 'Refrain' label and chord markings G, G/B, C, and G. The second system includes chord markings D and Em. The third system includes chord markings C and G. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Swahili: Kwa - ke Ye - su na - si - ma - ma, ndi - ye
Here on Je - sus Christ I will stand. He's the

mwam - ba ni sa - la - ma, ndi - ye
sol - id rock of my life. He's the

mwam - ba ni - sa - la - ma, ndi - ye
sol - id rock of my life. He's the



1. Cha kutumaini sina,
ila damu yake Yesu
sina wema wa kutosha,
Dhambi zangu kuziosha.

Refrain

*Kwake yesu nasimama,
ndiye mwamba ni salama,
ndiye mwamba ni salama,
ndiye mwamba ni salama.*

2. Njia yangu iwe ndefu ,
yeye hunipa wokofu
mawimbi yakinipiga,
Nguvu zake ndizo nanga.

3. Damu yake na sadaka,
Nategemea daima
Yote chini yakiisha,
mwokozi atanitosha.

4. Nikiitwa hukumuni,
rohoni nina amani
Nikivikwa haki yake,
Sina hofu mbele zake.

* 1. There's no other place I can hide
'til the storm that rages subsides.
My voice cries to God from the flood,
and I'm saved because of his blood.

Refrain

*Here on Jesus Christ I will stand.
He's the solid rock of my life.
He's the solid rock of my life.
He's the solid rock of my life.*

2. It is not the work of my hands
that has washed away all my sins.
I'm redeemed, and all of my days,
Jesus Christ will be my heart's praise.

3. When my days on this earth are done,
and I stand at God's holy throne,
my heart will not have any fear—
in Christ's righteousness I am here.

**This paraphrase gathers the images of the original four stanzas of the hymn into three.*

A reworking of "On Christ the Solid Rock I Stand," Kenyans sing this "heart song" both as a folk/pop ballad and in a more upbeat a cappella style. Avoid upbeat percussion, as it will quickly sound kitschy.

Note from "Global Songs for Worship" ed., Greg Scheer, Calvin Institute of Christian

Worship and Joyce Berger, Faith Alive Christian Resources.

Words: Trad. Kenyan © 2007, East Africa Annual Conference, admin. by the General Board of Global Ministries, GBGMusik.
Eng. adap. Greg Scheer © 2007, Greg Scheer, admin. by the General Board of Global Ministries, GBGMusik.
Administered by General Board of Global Ministries of The United Methodist Church t/a GBGMusik, 458 Ponce de Leon Ave., Atlanta, GA 30308 copyright@umcmmission.org. All Rights Reserved. Used by permission. This song may be reproduced and used in congregational worship with the inclusion of the complete copyright citation on each copy. It may not be used for profit, sold, republished, or placed on a website without permission.

68. Lament: My Heart Is Breaking

Solemnly ♩ = 60

p

Mm, mm, mm.

Capo 3: *A*^{SUS4} *C*^{SUS4}

p

Am *Cm* *Dm*⁶ *Fm*⁶ *Em* *Gm*

Mm, mm, mm. Mm,

F *Dm*⁷/*G* *Cmaj*⁷ *C*⁷ *Fmaj*⁷ *F*⁷ *Am*/*E* *D*[#]*dim*⁷
A^b *Fm*⁷/*B*^b *E*^b*maj*⁷ *E*^b⁷ *A*^b*maj*⁷ *A*^b⁷ *Cm*/*G* *F*[#]*dim*⁷

The musical score is written for guitar and piano. The guitar part is in 4/4 time, starting with a 'Solemnly' tempo marking and a tempo of 60 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The guitar melody consists of eighth and quarter notes, with lyrics 'Mm, mm, mm.' and 'Mm, mm, mm. Mm,'. The piano accompaniment is in 4/4 time, starting with a 'Capo 3' instruction and a 'p' (piano) dynamic. The piano part features chords and arpeggiated figures. The first system of piano accompaniment includes chords: *Am*, *Cm*, *Dm*⁶, *Fm*⁶, *Em*, and *Gm*. The second system includes: *F*, *Dm*⁷/*G*, *Cmaj*⁷, *C*⁷, *Fmaj*⁷, *F*⁷, *Am*/*E*, and *D*[#]*dim*⁷. The piano part also includes the lyrics 'Mm, mm, mm. Mm,'.

Verse 1
mp

mm. My heart is break - ing, my fu - ry

*Dm*⁷ *E*⁷*SUS*⁴ *A*^{*SUS*4}
*Fm*⁷ *G*⁷*SUS*⁴ *C*^{*SUS*4} *Am*
Cm

mp

shak - ing, my soul is tired, my breath is gone. I ask, "How

*Dm*⁶ *Em* *F* *Dm*⁷/*G* *Cmaj*⁷ *C*⁷
*Fm*⁶ *Gm* *A*^b *Fm*⁷/*B*^b *Ebmaj*⁷ *E*^b⁷

long, Lord, this e - vil sea - son?" Un-end-ing pain and tears.

*Fmaj*⁷ *F*⁷ *Am/E* *D*[#]*dim*⁷ *Dm*⁷ *E*⁷*SUS*⁴ *A*^{*SUS*4}
*Abmaj*⁷ *Ab*⁷ *Cm/G* *F*[#]*dim*⁷ *Fm*⁷ *G*⁷*SUS*⁴ *C*^{*SUS*4}

Verse 2

mf

My heart is break-ing, my fu-ry shak-ing, my soul is tired, my breath is

Am *Cm* *Dm⁶* *Fm⁶* *Em* *Gm* *F* *Ab* *Dm⁷/G* *Fm⁷/B^b*

mf

gone. I cry, "How long, Lord, this e - vil sea - son?" Un-end-ing

Cmaj⁷ *C⁷* *Fmaj⁷* *F⁷* *Am/E* *D[#]dim⁷*
Ebmaj⁷ *E^b7* *Abmaj⁷* *Ab⁷* *Cm/G* *F[#]dim⁷*

Refrain*

pain and tears. Use our

Dm⁷ *E⁷SUS4* *ASUS4* *Am* *Em/G*
Fm⁷ *G⁷SUS4* *CSUS4* *Cm* *Gm/B^b*

più mosso *f*

an-ger to melt the swords of hate. Use our tears to wa-ter thirst-y

Fmaj7 *Abmaj7* *G* *Bb* *Am* *Cm* *Em* *Gm* *F* *Ab*

ground. Give us cour-age to love all you cre - ate. Come to

G *Bb* *E/G#* *G/B* *C/E* *Eb/G* *F* *Ab* *G* *Bb* *Am* *Cm*

us and turn the world a - round, come to us and turn your world a -

Gm7 *Bbm7* *C7* *Eb7* *F* *Ab* *F7* *Ab7* *Am/E* *Cm/G* *D* *F*

1. *f* 2. **Verse 3**
mp

round. Use our round. Our hearts are break-ing, our fu-ry

E *G* *E* *G* *Am* *Cm*

f *mp*

shak-ing, our souls are tired, our breath is gone. We cry, "How

*Dm*⁶ *Em* *F* *Dm*⁷/*G* *Cmaj*⁷ *C*⁷
*Fm*⁶ *Gm* *A*^b *Fm*⁷/*B*^b *E*^b*ma*j⁷ *E*^b⁷

rit.

long, Lord, this e-vil sea-son?" Un-end-ing pain and tears.

*Fmaj*⁷ *F*⁷ *Am/E* *D*[#]*dim*⁷ *Dm*⁷ *E*⁷*SUS*⁴ *A**SUS*⁴
A^b*ma*j⁷ *A*^b⁷ *Cm/G* *F*[#]*dim*⁷ *Fm*⁷ *G*⁷*SUS*⁴ *C**SUS*⁴

rit.

69. Las mesas partidas

These tables divided

Moderado



Las me - sas par - ti - das me - jor com - par - ti - das co - ma - mos, be -
These ta - bles di - vi - ded are bet - ter u - ni - ted; we're eat - ing and
Pou-vons - nous ré - u - nir nos ta - bles di - vi - sées? Man - geons tous ré -



ba - mos, nos va - mos jun - tan - do. Las me - sas par - ti - das me -
drink - ing and com - ing to - ge - ther. These ta - bles di - vid - ed are
u - nis, bu - vons tous en - sem - ble. Pou - vons - nous ré - u - nir nos



jor com - par - ti - das co - ma - mos, be - ba - mos, nos va - mos jun -
bet - ter u - ni - ted; we - 're eat - ing and drink - ing and join - ing as
ta - bles di - vi - sées? Man - geons tous ré - u - nis, bu - vons tous en -



tan - do.
one in God.
sem - ble.

1.El ham - bre que cla - ma, jus -
1. We're cry - ing with hun - ger: In -
1. Et quand nous ré - cla - mons la



ti - cia de-man - da, mi - ga - jas ti - ra - das: sa - bo - raes - pe - ran - za. Ham -
jus - tice no long - er! The crumbs from the ta - ble give hope to the need - y. The
paix, la jus - ti - ce, des miet - tes du re - pas sou-tiennent l'es - pé - ran - ce. De

bre de jus - ti - cia, ra - zón pa - ra un pac - to. La
 hun - ger for jus - tice, the ba - sis for cov' - nant. We'll
 jus - tice af - fam - és, soy - ons donc tous d'ac - cord. À

me - sa con to - dos nos va tran - for - man-do.
 join at the ta - ble and sure - ly we'll be trans - formed.
 ta - ble, en - sem - ble! va nous tous trans - for - mer.

2. Ayuno ofrecido: comer compartido:
 acuerdos tomados: Dios va confirmando.
 Comida que abraza: razón de esperanza:
 Justicia en el mundo: Dios va aconteciendo.

2. The fast that we offer, the meal that we're sharing,
 agreements we're making, our God now confirms them.
 The food that unites us gives reason for hoping
 because God is bringing a world that is just for all.

2. Le jeûne acceptable, la fête qu'on partage,
 l'accord l'alliance, Dieu nous les confirme.
 Quand nous sommes ensemble autour de la table
 nous goûtons le règne du Dieu de justice.

© 2012, WCC/RedCreate, Eng. John Thornburg with the help of Dr. Roberto Escamilla; Fr. Marc Chambron.

70. Let Justice Roll Down

Let jus - tice roll down like a riv - er,

and right - eous-ness like an ev - er-flow - ing stream.

The musical score is written for voice and piano. It consists of two systems. The first system has a tempo marking of quarter note = 100. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system contains the lyrics 'Let jus - tice roll down like a riv - er,'. The second system contains the lyrics 'and right - eous-ness like an ev - er-flow - ing stream.'.

Chord progression for the first system: Fm, Eb, Ab, C/E, Fm.

Chord progression for the second system: Fm/Eb, Db, Eb, Bbm7, Cm, Fm.

Performance notes: Guitars may play in Em with a capo on the first fret.

Text: Daniel Charles Damon
Music: ROSE CREEK, Daniel Charles Damon
© 2011, Hope Publishing Co., Carol Stream, IL

71. Miren qué bueno

Estribillo / Refrain

C F G C C F G C
Do Fa Sol Do Do Fa Sol Do

Mi - ren qué bue - no, qué bue - no es. Mi - ren qué bue - no, qué bue - no es.
Oh, look and won - der, how good it is! Oh, look and won - der, how good it is!

C F G C
C Fa Sol Do

1. Mi - ren qué bue - no es cuan - do los her - ma - nos es - tán jun - tos:
2. Mi - ren qué bue - no es cuan - do las her - ma - nas es - tán jun - tas:
3. Mi - ren qué bue - no es cuan - do nos reu - ni - mos to - dos jun - tos:
1. How good it is when broth - ers* dwell in peace with one an - oth - er:

Am F G⁷ C
La m Fa Sol⁷ Do

es co - mo a - cei - te bue - no de - rra - ma - do so - bre Aa - rón.
se pa - re - ce al ro - cí - o so - bre los mon - tes de Sión.
por - que el Se - ñor ahí man - da vi - da e - ter - na y ben - di - ción.
it is like pre - cious oil when run - ning fresh on Aa - ron's beard.

2. How good it is when sisters* dwell in peace with one another:
Fresh as the morning dew that falls on Zion's holy hill.

3. How good it is when all earth's people dwell in peace together:
There is where God will pour the blessing: life for evermore.

*Alternates: kindred, siblings...

Text: Psalm 133, para. Pablo D. Sosa, 1933-1920, Argentina

Tune: Pablo D. Sosa, 1933-1920

© 1972, GIA Publications, Inc.

72. My Love Colours Outside the Lines



1. My love col-ours out-side the lines, ex-plor-ing paths that
 2. My Lord col-ours out-side the lines, turns wounds to bless-ings,
 3. My soul longs to col-our out-side the lines, tear back the cur-tains -



few could ev-er find; and takes me in-to pla-ces where I've
 wa-ter in-to wine; and takes me in-to pla-ces where I've
 sun, come in and shine! I want to walk be-yond the bound-aries where I've



nev-er been be-fore and o-pens doors to
 nev-er been be-fore and o-pens doors to
 nev-er been be-fore, throw o-pen doors to



worlds out-side the lines.
 worlds out-side the lines.
 worlds out-side the lines.

*Refrain after
 v. 2 and 3.
 Then repeat
 v. 1*

We'll nev-er walk on



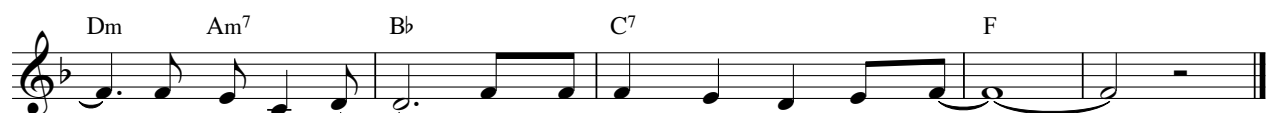
wa-ter if we're not pre-pared to drown: bod-y and soul



— need a soak-ing from time to time. And we'll



nev-er move the grave-stones if we're not pre-pared to die,



— and re-a-lize there are worlds out-side the lines.

73. Na nzela na lola

As Long as We Follow

Capo 3: (D) F (G) B $\flat$ (D) F

1 Na nze-la na lo - la to - ko - tam - bo - la ma-lem - be, ma -
 1 As long as we fol - low in the way that God is lead - ing, we
 2 As long as we hope there is a fu - ture for cre - a - tion, a

lem - be to - ko - tam - bo - la. Ma - lem - be, ma -
 know God's reign will sure - ly come. We know this, we
 fu - ture for the un - i - verse.

lem - be, ma - lem - be, to - ko - tam - bo - la.
 know this. We know God's reign will sure - ly come.

Additional verses: replace hope" with "pray", "sing", "act".

Lingala pronunciation: *Nah zay-lah nah loh-lah toh-koh-tahm-boh-lah mah-lehm-bay*

Text: Lingala; Joseph Kabemba, Democratic Republic of the Congo; stanza 1 and refrain trans. S. T. Kimbrough, USA; stanza 2 trans. Carolyn Kappauf, Germany. Music: Joseph Kabemba. © 2004, Joseph Kabemba. Administered by General Board of Global Ministries of The United Methodist Church t/a GBGMusik, 458 Ponce de Leon Ave., Atlanta, GA 30308 copyright@umcmision.org. All Rights Reserved. Used by permission. This song may be reproduced and used in congregational worship with the inclusion of the complete copyright citation on each copy. It may not be used for profit, sold, republished, or placed on a website without permission.

74. Nita mwimbiya Bwana

I Will Sing to the Lord

Leader



1. Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na. (Ni - ta)

All



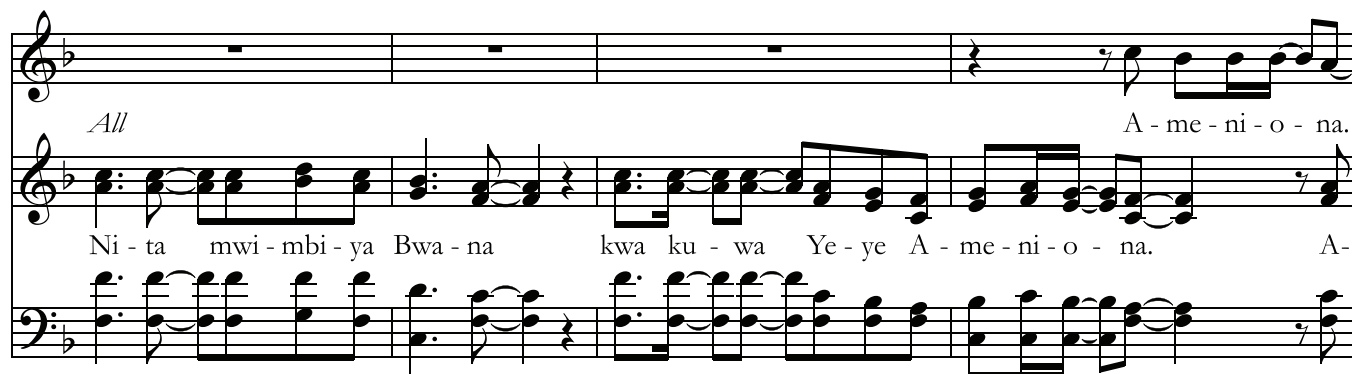
1. Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na.

Leader



Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na. (Ni - ta)

All



Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na. A - me - ni - o - na.



A - me ni o - na. A - me ni - o - na. A - me ni o - na. (A - me ni - o na.)
me ni - o - na. A - me ni - o - na. A - me ni - o - na. A - me - ni - o - na. (A)

2. Ni-ta mwi-mbi-ya Bwa-na kwa ku-wa Ye-ye a-na ni pen-da. (Ni-ta)

3. Ni-ta mwi-mbi-ya Bwa-na kwa ku-wa Ye-ye a-na ni ju-wa. (Ni-ta)

Literal translations, not for singing:

1. *I will sing to the Lord because God cares for me.*
2. *I will sing to the Lord because God loves me.*
3. *I will sing to the Lord because God knows me.*

1. *Cantaré al Señor porque Él me cuida.*
2. *Cantaré al Señor porque Él me ama.*
3. *Cantaré al Señor porque Él me conoce.*

1. *Ich will dem Herrn singen, denn er sorgt für mich.*
2. *Ich will dem Herrn singen, denn er liebt mich.*
3. *Ich will dem Herrn singen, denn er kennt mich.*

1. *Cantarei ao Senhor porque ele cuida de mim.*
2. *Cantarei ao Senhor porque ele me ama.*
3. *Cantarei ao Senhor porque ele me conhece.*

Asata Choir, Democratic Republic of the Congo

English, Spanish, French, and Portuguese © WCC-COE, Route de Ferney P.O. Box 2100 CH-1211, Geneva 2, Switzerland

75. Njalo / Always

♩ = 134

Chorus

Soprano/Alto

Tenor/Bass

Nja lo nja lo nja lo nja lo nja lo

to Coda

Verse

S/A

T/B

nja lo nja lo nja lo. Si ya tha nda za, si ya ni ke la, si

S/A

T/B

ya du mi sa thi na, si ya tha nda za, si ya ni ke la, si

D.S. al Coda

Coda

S/A

T/B

ya du mi sa thi na, nja lo

Chorus: Always, always, always, always... (bis)

Verse: Always we pray, always we give, always we bless, always. (bis)

Traditional Ndebele, Zimbabwe

Arr. Patrick Matsikeniyiri. English translation: Patrick Matsikeniyiri and Daniel C. Damon.

Transl. and arr. © Abingdon Press. (Admin. by The Copyright Co., Nashville TN.)

76. Not for Tongues of Heaven's Angels

Introduction / Coda

Verses

1. Not for tongues of heav - en's an - gels,
2. Love is hum - ble, love is gen - tle,
3. Nev - er jeal - ous, nev - er self - ish,
4. In the day this world is fad - ing

Not for wis-dom to dis-cern, Not for faith that mas-ters
 Love is ten-der, true, and kind; Love is gra-cious, ev - er
 Love will not re-joice in wrong; Nev - er boast-ful nor re -
 Faith and hope will play their part; But when Christ is seen in

moun - tains, For this bet - ter gift we yearn:
 pa - tient, Gen - er - ous of heart and mind:
 sent - ful, Love be - lieves and suf - fers long:
 glo - ry Love shall reign in ev - 'ry heart:

Em A⁷ D D⁷

Refrain
 May love be ours, Lord; may love be ours.

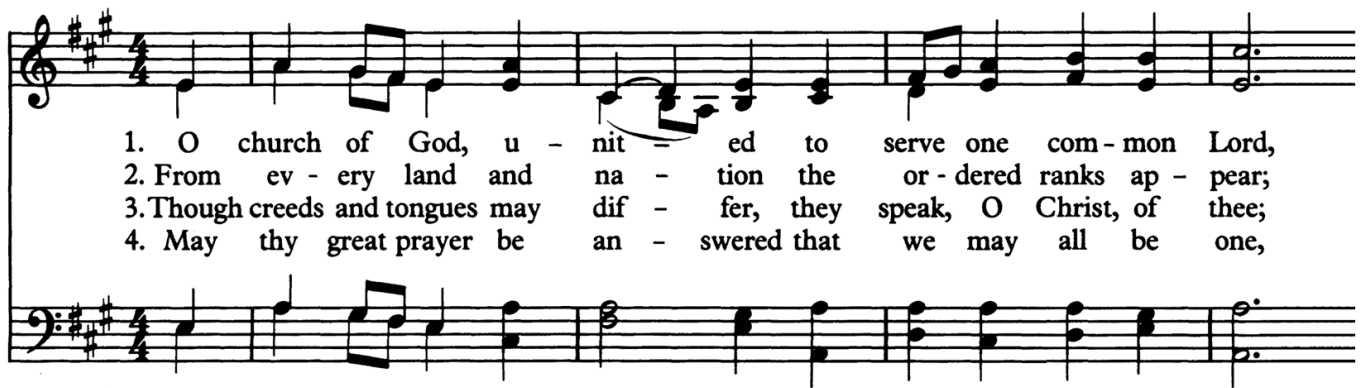
G D/F[#] G⁷/F C/E

Last time D.C.
 May love be ours, O Lord.

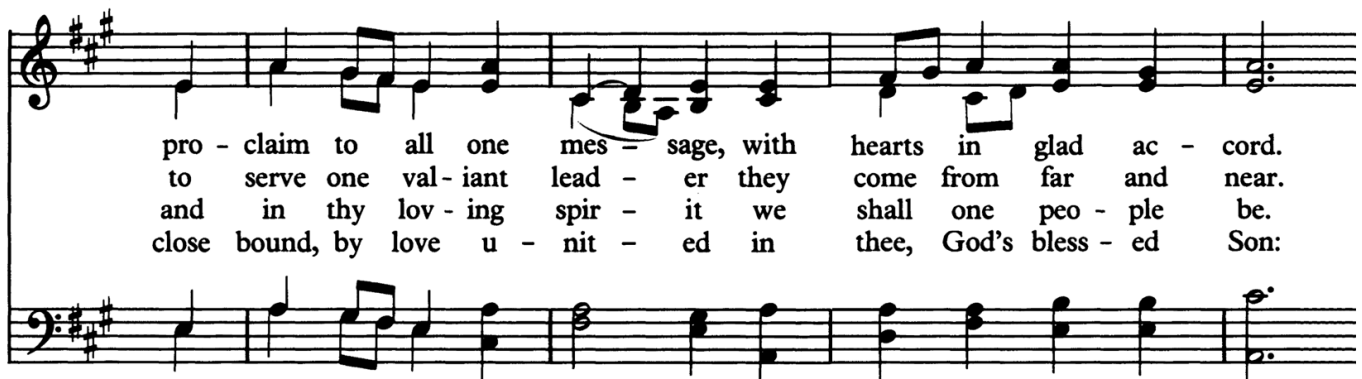
G/D D⁷ G GSUS4 G

Text: 1 Corinthians 13:1-13; Timothy Dudley-Smith, b. 1926, © 1985, Hope Publishing Co., Carol Stream, IL
 Tune: COMFORT, 8. 7. 8. 7. with refrain; Michael Joncas, b. 1951, © 1988, GIA Publications, Inc.

77. O Church of God, United



1. O church of God, u - nit - ed to serve one com - mon Lord,
 2. From ev - ery land and na - tion the or - dered ranks ap - pear;
 3. Though creeds and tongues may dif - fer, they speak, O Christ, of thee;
 4. May thy great prayer be an - swered that we may all be one,



pro - claim to all one mes - sage, with hearts in glad ac - cord.
 to serve one val - iant lead - er they come from far and near.
 and in thy lov - ing spir - it we shall one peo - ple be.
 close bound, by love u - nit - ed in thee, God's bless - ed Son:



Christ ev - er goes be - fore us; we fol - low day by day
 They chant their one con - fes - sion, they praise one liv - ing Lord,
 Lord, may our faith - ful ser - vice and sin - gle - ness of aim
 to bring a sin - gle wit - ness, to make the path - way bright,



with strong and ea - ger foot - steps a - long the up - ward way.
 and place their sure de - pen - dence up - on his sav - ing word.
 pro - claim to all the pow - er of thy re - deem - ing name.
 that souls which grope in dark - ness may find the one true light.

78. O so so / Come Now, O Prince of Peace

Gm Gm7/F

1. Come now, O Prince of Peace, make us one
 2. Come now, O God of love, make us one
 1. O - so - so o - so - so, pyong - hwa eui
 2. O - so - so o - so - so, sa - rang eui

Dsus Dm Cm Dsus Dm Eb Gsus Gm

bod - y, come, O Lord Je - sus, re - con - cile your peo - ple.
 bod - y, come, O Lord Je - sus, re - con - cile your peo - ple.
 im - gum u - ri - ga han - mom i - ru - ge ha - so - so.
 im - gum u - ri - ga han - mom i - ru - ge ha - so - so.

3. Come now and set us free,
 O God of our Savior,
 come, O Lord Jesus,
 reconcile all nations.

3. O-so-so, o-so-so,
 cha-yu eui im-gum,
 u-ri-ga han-mom
 i-ru-ge ha-so-so.

4. Come, Hope of unity,
 make us one body,
 come, O Lord Jesus,
 reconcile all nations.

4. O-so-so, o-so-so,
 tong-ir eui im-gum,
 u-ri-ga han-mom
 i-ru-ge ha-so-so.

Congregation: Unison

79. Ohoradiya / 어허라디아

<i>Cantor</i>  어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya.	<i>Congregation</i>  어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya.
<i>Cantor</i>  성 소 에 서 찬 양 하 라 하 나 님 을 찬 양 하 라 Song - so - e - so chan - yang - ha - ra Ha - na - ni - mul chan - yang - ha - ra Praise our Mak - er in the tem - ple. Praise our Mak - er in the heav - ens.	<i>Congregation</i>  어 허 라 디 야 상 사 디 야 어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya.
<i>Cantor</i>  하 늘 에 서 찬 양 하 라 그 권 능 을 찬 양 하 라 Ha - nu - re - so chan - yang - ha - ra Ku Kwon - nung - ul chan - yang - ha - ra Praise our Sav - iour who has act - ed. Praise our Sav - iour, great the won - ders!	<i>Congregation</i>  어 허 라 디 야 상 사 디 야 어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya.
<i>Cantor</i>  어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya.	<i>Congregation</i>  어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya.
<i>Cantor</i>  엄 청 난 일 행 하 셧 다 그 지 없 이 높 으 시 다 Om - chong - nan il haeng - ha - syot - ta Ku - ji - op - si no - pu - shi - da Praise our Mak - er in the high - est. Praise our Mak - er great and ho - ly.	<i>Congregation</i>  어 허 라 디 야 상 사 디 야 어 허 라 디 야 상 사 디 야 O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya. O - ho - ra - di - ya sang - sa - di - ya.

Faster

Cantor *Congregation*

어 화 디 야 상 사 디 야 어 화 디 야 상 사 디 야
O - hwa - di - ya sang - sa - di - ya. O - hwa - di - ya sang - sa - di - ya.

Cantor *Congregation*

나 팔 소 리 우 령 차 게 어 화 디 야 상 사 디 야
거 문 고 와 비 파 타 며 어 화 디 야 상 사 디 야
Na - pal - so - ri u - rong - cha - ghe O - hwa - di - ya sang - sa - di - ya.
Ko - mun - ko - wa bi - pa ta - myo O - hwa - di - ya sang - sa - di - ya.
Blow the fan - fare on the trum - pet. O - hwa - di - ya sang - sa - di - ya.
Pluck the zith - er, harp and ly - re. O - hwa - di - ya sang - sa - di - ya.

Cantor *Congregation*

북 을 치 고 춤 을 추 며 어 화 디 야 상 사 디 야
현 금 뜯 고 피 리 불 며 어 화 디 야 상 사 디 야
Bu - gul chi - go chu - mul chu - myo O - hwa - di - ya sang - sa - di - ya.
Hyon - gum - ttut - ko pi - ri bul - myo O - hwa - di - ya sang - sa - di - ya.
Sound the drum - beat, join the danc - ing. O - hwa - di - ya sang - sa - di - ya.
Strings and wood - winds of - fer prais - es. O - hwa - di - ya sang - sa - di - ya.

Cantor *Congregation*

어 화 디 야 상 사 디 야 어 화 디 야 상 사 디 야
O - hwa - di - ya sang - sa - di - ya. O - hwa - di - ya sang - sa - di - ya.

Cantor

깡 매 깡 깡 매 깡 팽 과 리 치 면 서
징 - 징 징 - 징 징 징 - 을 지 면 서
kkaeng - mae - kkaeng kkaeng - mae - kkaeng kkwaeng - ga - ri chi - myon - so
Jing jing jing jing jing - ul chi - myon - so
Ting - a - ling, ting - a - ling, fin - ger bells jin - ga - ling,
Cym - bals and gongs in a clash - ing ca - ca - phon - y.

Congregation *Cantor* *congregation*

어 화 디 야 상 사 디 야 어 화 디 야 상 사 디 야 어 화 디 야 상 사 디 야
 어 화 디 야 상 사 디 야 O-hwa-di- ya sang-sa - di - ya. O-hwa-di- ya sang-sa - di - ya.
 O-hwa-di- ya sang-sa - di - ya.
 O-hwa-di- ya sang-sa - di - ya.

Cantor *Congregation*

어 화 디 야 상 사 디 야 어 화 디 야 상 사 디 야
 O - hwa - di - ya sang - sa - di - ya. O - hwa - di - ya sang - sa - di - ya.

Cantor *Congregation*

어 화 디 야 상 사 디 야 어 화 디 야 상 사 디 야
 O - hwa - di - ya sang - sa - di - ya. O - hwa - di - ya sang - sa - di - ya.

Slower
All

숨 쉬 는 모 든 것 들 아 - 야 휘 를 찬 양 하 여 라
 Sum - shi - nun mo - dun got - tu - ra ya - hwe - rul chan - yang ha - yo - ra.
 Let ev - ery - thing that lives and breathes come and give praise to God, our God.

Psalm 150, para. Ronald Hines, USA
 Music: Geonyong Lee, Korea
 © 1990, Christian Conference of Asia, admin GIA Publications, Inc.

80. Peace Is Generosity

Peace is generosity,
peace is right and duty,
not diminishment of life
but its zest and beauty,
 not the silence of the dead
 nor the tears of grieving
 but dynamic of a world
 rich beyond believing.

Peace is not the child of fear
nor what terror teaches,
peace is quick to give and serve
where compassion reaches;
 not oppression in return,
 grudges unforgiven,
 but the good of all for all
 and the gift of heaven.

Optional final verse for the Christmas season:

Christmas calls the world to peace,
life, not death-defining;
in one baby's human cry
hope again comes shining,
 when our hands are open hands,
 when we share one table,
 then the new day's morning star
 lights the Christmas stable.

Text: Shirley Erena Murray, © 2012, Hope Publishing Co., Carol Stream, IL
Meter: 7. 6. 7. 6. D
Suggested tune: AVE VIRGO VIRGINUM, TRIAL* (林瑞峰 Lim Swee Hong)

81. Peace Must Be Dared

Em B Em B⁷ Em D G B⁷

1. Peace must be dared, it is the great ven - ture, peace must set out with hope as the crew,
 2. Cros - ses and creeds have nailed us and failed us, powers of the state be - tray and con - nive,
 3. Peace-mak - ers work with pas - sion and pur - pose, peace-mak - ers stand and ar - gue their case,

Em B Em B⁷ Em D G B4-3

peace must take hold and sight the new land - scape, peace must take risks when chan - ces are few:
 wick - ed - ness wins while good peo - ple fal - ter, wea - pons and words de - stroy and de - prive:
 peace-mak - ers give their blood and their be - ing, know - ing the cause, the cour - age, the grace.

G Bm C D(sus4) D G Bm C D

Peo - ple of God, what - e - ver your la - bel, look to the Way, the Truth and the Light,

G C D G Am⁷ D⁷ G

see in the life and chal - lenge of Je - sus all that makes peace, and all that makes right!

82. Pelas dores deste mundo

For the Troubles and the Sufferings

1 For the trou - bles and the suf - ferings of the world, God, we call up - on your
 2 Lend an ear to the ris - ing cry for help from op - pressed and hope - less

1 *Pe - las do - res des - te mun - do, ó Se - nhor, im - plo - ra - mos pi - e -*
 2 *Teus ou - vi - dos se in - cli - nem ao cla - mor des - sa gen - te o - pri -*

mer - cy: the whole cre - a - tion's la - bor - ing in pain!
 peo - ple: Come! Has - ten your sal - va - tion, heal - ing love!

da - de. A um só tem - po ge - me a cri - a - ção.
mi - da. A - pres - sa - te com tu - a sal - va - ção.

We pray for peace, the bless - ed peace that comes from mak - ing jus - tice,
 We pray for power, the power that will sus - tain your peo - ple's wit - ness:
A tu - a pax, ben - di - ta e jr - ma - na - da co'a jus - ti - ça
O teu po - der sus - ten - te o tes - te - mu - nho do teu po - vo.

to cov - er and em - brace us. Have mer - cy, Lord! come, Ky - ri - e e - le - i - son!
a - bra - ce o mun - do in - tei - ro. Tem com - pai - xão! nos! Ky - ri - e e - le - i - son!
Teu Rei - no ve - nha a

This Brazilian hymn was prominently used at the 9th Assembly of the World Council of Churches in Porto Alegre, Brazil, in 2006, for which the theme was “God, in Your Grace, Transform the World.” The image of creation being in labor until God’s will is done echoes Romans 8:19–23.

Text: Rodolfo Gaede Neto, 1998; trans. Simeí Monteiro and Jorge Lockward, 2004

Music: PELAS DORES DESTE MUNDO, Irregular, Rodolfo Gaede Neto, 1998; harm. Jorge Lockward, 2004

Text and Music © 1998, Rodolfo Gaede Neto

English Trans. and Music Harm. © 2004, General Board of Global Ministries t/a GBGMusik

83. Pray With Our Feet

Strong backbeat feel; steady walking tempo ♩ = 66

The musical score is written on four staves in G major (one sharp) and 4/4 time. The tempo is marked as 66 beats per minute. The melody is simple and repetitive, with a strong backbeat feel. The lyrics are written below the notes, with some words split across lines. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as 66 beats per minute. The lyrics are: 'It's not e - nough to of - fer thoughts and prayers. It's not e - nough to say that we care. It's not e - nough to hope that things will change. We've got to pray with our feet, pray with our feet, pray with our feet and get out, out on the street. and stay out, out on the street.'

It's not e - nough to of - fer thoughts and prayers. It's not e -
nough to say that we care. It's not e - nough to hope that things
will change. We've got to pray with our feet, pray with our feet,
pray with our feet and get out, out on the street.
and stay out, out on the street.

Text: Paul Vasile, based on a quotation of Rabbi Abraham Joshua Heschel

Music: Paul Vasile

Text and Music ©2018 LovedIntoBeing Music www.paulvasile.com

84. Quirky, Queer, and Wonderful

♩ = 140

Quirk - y, queer, and won - der - ful, dis - tinct, u - nique, and odd...

F C/F B♭/F F B♭ C

4 Last time to CODA ⊕

all of our hu - man - i - ty re - veals the face of God.

4 Dm C/E F C/F B♭/F F B♭ C

8

To Stanza 3

1.No "nor - mal" can en - com - pass; or com - pre - hend the range
 2.From Je - sus we learn rid - dles; he said the last are first.
 4.In Christ the false di - vi - sions of gen - der, class, and race,
 5.The ma - ny parts that form us each serve a dif - f'rent role.

8 F B♭ A sus A 7 Dm B♭ A sus A 7 Dm

12

of all the kinds of peo - ple gion that God cre - a - ted strange!
 He tweaked re - ceived re - li - gion with roles that he re - versed.
 can nev - er sep - a - rate us from God's a - bun - dant grace.
 In Christ, we are one bod - y, made ho - ly, good, and whole.

12 B $\flat$ A sus A 7 D m C/E F G 7

16 Stanza 3

O (God.) 3. To Pe - ter, God pre - sent - ed un -

16 C sus C F D m G m C A

20

touch - a - ble cui - sine and said "Do not call dirt - y what

20 D m G m/B $\flat$ A sus A D m G m C F

24 **D.C. al Coda** $\oplus$

I de - clare is clean." God, re - veals the face of God.

24 Gm7 E7 Asus Dm C F Bb C

28

28

The image shows a musical score for a song. The first system (measures 24-31) features a vocal line and a piano accompaniment. The vocal line has lyrics: "I de - clare is clean." followed by a double bar line and "God, re - veals the face of God." The piano accompaniment includes chord markings: Gm7, E7, Asus, Dm, C, F, Bb, and C. The second system (measures 28-31) shows the continuation of the piano accompaniment, ending with a double bar line.

N.B. This text is also available from the publisher set to ROYAL OAK

Text: Adam M. L. Tice, 2015. © 2016, GIA Publications, Inc.
 Music: THE Q TUNE: Sally Ann Morris, 2018. © GIA Publications, Inc.

85. Raise Up New Hope

Unison

1 In our own voice, this time of cel - e -
 2 New hope will leap to chal - lenge old con -
 3 New hope is born when we have raised all
 4 New hope is strong to cease the trade in
 5 In God we trust — not in a pa - per

bra - tion, in style and stance, the cul - ture we have
 ven - tion, will charge our minds to think out-side the
 chil - dren with chance to reach the stars, to tru - ly
 weap - ons, and use their steel to cul - ti - vate the
 dol - lar, in God we trust — not in a flag's mys -

grown, we car - ry songs from ev - ery gen - er -
 square, and find the call, blessed by bap - tis - mal
 grow: new hope will bloom when health-care is no
 earth, will rise a - bove the con - flicts of di -
 tique, in Je - sus Christ we know our high en -

a - tion who loved this church and formed its liv - ing
 wa - ter, of cour - age gained through proph - e - cy and
 bur - den, when no one fears for work or place to
 vi - sion and see in oth - er faiths en - dur - ing
 deav - or, in Spir - it life, the lib - er - ty we

Harmony

stone, and as we
 prayer, and as we
 go, and as we fol - low all God's faith - ful
 worth, and as we
 seek. And as we

peo - ple, raise up new hope for all who are to come!

86. Restless Weaver

1. Restless Weaver, ever spinning
threads of justice and shalom;
dreaming patterns of creation
where all creatures find a home;
gath'ring up life's varied fibres,
ev'ry texture, ev'ry hue:
grant us your creative vision.
With us weave your world anew.

2. Where earth's fragile web is rav'ling
help us mend each broken strand.
Bless our urgent, bold endeavors,
cleansing water, air and land.
Through the Spirit's inspiration-
off'ring health where once was pain-
strengthen us to be the stewards
of your world knit whole again.

3. When our violent lust for power
ends in lives abused and torn,
from compassion's sturdy fabric
fashion hope and trust reborn.
Where injustice rules as tyrant,
give us courage, God, to dare
live our dreams of transformation.
Make our lives incarnate prayer.

4. Restless Weaver, still conceiving
new life- now and yet to be-
binding all your vast creation
in one living tapestry;
you have called us to be weavers.
Let your love guide all we do.
With your reign of peace our pattern,
we will weave your world anew.

87. Rooted and Grounded in Love

Unison
♩ = 112

F F/A B $\flat$ 2 Am7 D7/A

Root - ed and ground - ed in love,

Gm7 C7 F C7sus4 C7

root - ed and ground - ed in love,

F F/E $\flat$ B $\flat$ /D B $\flat$ m6/D $\flat$

here in this place, we find mer - cy and grace,

F/C C7sus4 C 1 F C7sus4 C7 2 F

root - ed and ground - ed in love. love.

88. Salaam Aleikum

May peace be with you

Leader Sa-laam a - lei - kum, sa-laam a - lei - kum,

All Ho - yah! Ho -

3 sa-laam a - lei - kum, yah! Ho - yah, ho - yah, ho - yah, ho - yah, ho -

Fine 1. sa-laam a - lei - kum. 2. Ho - yah! Sa - laam a - lei - kum le, May peace be in your hearts,

8

sa - laam a - lei - kum le, may peace be in your homes, sa - laam a - lei - kum may peace be in your

8

11

le, land, sa - laam a - lei - kum le. may peace be in our world. All Ho -

Leader D.S. al Fine

To repeat

Sa-laam a - lei - kum,

اسلام عليكم

اسلام عليكم ليه

From the songbook, *Sing the Circle Wide: Songs of faith from around the world*
(Waterloo, ON: Kanata Centre for Worship and Global Song, 2016).

Words: Traditional Ghanaian (Arabic)

Music: Traditional Ghanaian

Arrangement: Marc Anderson and Marty Haugen, © 2018, GIA Publications, Inc.

Adaptation: Marc Anderson and Marty Haugen, © 2018, GIA Publications, Inc.

89. Santo, Santo, Santo (El Salvador)

Muy movido

San - to, San - to, San - to, San - to, San - to, San - to es nues - tro Dios, Se - ñor de to - da la
Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly is our God, God the Lord of earth and

tie - rra, San - to, San - to es nues - tro Dios, San - to, San - to, San - to, San - to, San - to, San - to es nues - tro
hea - ven, Ho - ly Ho - ly is our God. Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly is our

Dios, Se - ñor de to - da la his - to - ria San - to San - to es nues - tro Dios.
God, God the Lord of all of his - tory, Ho - ly, Ho - ly is our God.

Que a - com - pa - ña nues - tro pue - blo, que vi - ve en nues - tras lu - chas, del u - ni - ver - so en -
Who ac - com - pa - nies our peo - ple, who lives with - in our strug - gles, of all the earth and

te - ro el ú - ni - co Se - ñor. Ben - di - tos los que en su nom - bre el
hea - ven the one and on - ly Lord. Bless - ed those who in the Lord's name an -

E - van - ge - li - o a - nun - cian, la bue - na y gran no - ti - cia de la li - be - ra - ción.
nounce the ho - ly Gos - pel, pro - claim - ing forth the Good News: our li - be - ra - tion comes.

Introducción y Final

90. Señor, ten piedad de nosotros

1

B $\flat$ Gm Dm E $\flat$ E $\flat$ /B $\flat$ B $\flat$

Se - ñor, ten pie - dad de no - so - tros. Cris - to ten pie - dad de no - so - tros.

9

Cm F E $\flat$ /B $\flat$ B $\flat$ Cm F Cm/B $\flat$ B $\flat$

Se - ñor, ten pie - dad de no - so - tros. Sí, ten pie - dad de no - so - tros.

Detailed description: The image shows a musical score for a song in Spanish. It consists of two staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody is written on a single line. The lyrics are 'Se - ñor, ten pie - dad de no - so - tros. Cris - to ten pie - dad de no - so - tros.' Above the staff, the chords B-flat, Gm, Dm, E-flat, E-flat/B-flat, and B-flat are indicated. The second staff continues the melody. The lyrics are 'Se - ñor, ten pie - dad de no - so - tros. Sí, ten pie - dad de no - so - tros.' Above the staff, the chords Cm, F, E-flat/B-flat, B-flat, Cm, F, and Cm/B-flat, B-flat are indicated. The score ends with a double bar line.

Text and Music: Clara Ajo and Pedro Triana, Cuba
© Clara Ajo and Pedro Triana, Cuba

91. Sing a New World into Being

Sing a new world into being.
Sound a bold and hopeful theme.
Find a tune for silent yearnings.
Lend your voice and dare to dream:
dream a church where all who worship
find their lives and loves belong.
Sing a new world into being.
Sing as Christ inspires your song!

Sing a new world into being
where each gender, class, and race
brings its rainbow gifts and colors
to God's limitless embrace;
where the lines that once divided
form instead the ties that bind.
Sing a new world into being:
risk transforming heart and mind.

Sing a new world into being
where the homeless find a home,
where no children ever hunger
but are filled with God's shalom;
where all people work for justice,
where all hate and vengeance cease.
Sing a new world into being:
raise the harmonies of peace.

Sing a new world into being.
Join the ancient prophets' cry
for a time of health and plenty
when all tears have been wiped dry;
when compassion flows like waters,
pouring balm for all who grieve.
Sing a new world into being:
live the promise you believe!

92. Sing a New Church

Marcato (♩ = ca. 92)

A D A F#m Bm A Dsus4 D

1. Sum-moned by the God who made us Rich in our di - ver - si - ty,
 2. Ra - diant ris - en from the wa - ter, Robed in ho - li - ness and light,
 3. Trust the good - ness of cre - a - tion; Trust the Spir - it strong with - in.
 4. Bring the hopes of ev - 'ry na - tion; Bring the art of ev - 'ry race.
 5. Draw to - geth - er at one ta - ble All the hu - man fam - i - ly;

A D Em7 A7 Dsus4 D

1. Gath-ered in the name of Je - sus, Rich - er still in u - ni - ty:
 2. Male and fe - male in God's im - age, Male and fe - male, God's de - light:
 3. Dare to dream the vi - sion prom - ised, Sprung from seed of what has been.
 4. Weave a song of peace and jus - tice; Let it sound through time and space.
 5. Shape a cir - cle ev - er wid - er And a peo - ple ev - er free.

A D G Bm A D A7 Bm

Let us — bring the gifts that dif - fer And, in — splen - did, var - ied ways,

A Bm D A F#m Em7 A7 Dsus4 D

Sing a new church in - to be - ing, One in faith and love and praise.

93. Sing It Softly

With sweep and drive ♩ = approx. 82

And the dance of praise grows wid - er, and its cir - cle wel - comes

With sweep and drive ♩ = approx. 82

Dm C/G G Dm

you. In our prais - es is the pat - tern for all things to be made new. *fine*

G Am F C F C/E Dm G C *fine*

1. Sing it soft - ly - kings and no - bles will not like the song wesing.
 2. Sing it bold - ly - God was vic - tor when our life was cru - ci - fied.
 3. Sing it bold - ly - sing of jus - tice bind - ing e - ven kings in chains!

Bbmaj7 Am G Em Am

Sing it bold - ly - our cre - a - tor is our one and on - ly king.
 Sing it glad - ly - hu - man rul - ers did their worst and were de - fied.
 Sing it tru - ly - past all pow - er, ho - ly love is all that reigns.

F

Text: Richard D. Leach, 2019

Music: MONTÈZE 8. 7. 8. 7. with Refrain, Andrew Donaldson

Text © 2019, and music © 2020, Selah Publishing Co., Inc.

94. Somos pueblo que camina

We are people on a journey

1. So - mos pue - blo que ca - mi - na
2. Los hu - mil - des y los po - bres
3. Es - te pan que Dios nos brin - da
4. Cris - to a - quí se ha - ce pre - sen - te;
5. Los se - dien - tos de jus - ti - cia

Estribillo
por la sen - da del do - lor. A - cu - da - mos ju - bi -
in - vi - ta - dos son de Dios.
a - li - men - ta nues - tra u - nió n.
al reu - nir - nos en su a - mor.
bus - can su li - be - ra - ció n.

lo - sos a la ce - na del Se - ñor.

English:

1. We are people on a journey; Pain is with us all the way
Refrain: Joyfully we come together at the holy feast of God (*repeat*)
2. God has sent the invitation To the humble and the poor. (*Refrain*)
3. This is bread that God provides us, Nourishing our unity. (*Refrain*)
4. Christ is ever present with us, To unite us all in love. (*Refrain*)
5. All who truly thirst for justice Seek their liberation here. (*Refrain*)

Letra: Manuel Dávila; tr. por Carolyn Jennings, n. 1936, ©1993 The Pilgrim Press

Música: Manuel Dávila, *Misa Popular Nicaragüense*, Nicaragua

95. Spiritual Medley for Pentecost

$\text{♩} = 60$

Soprano

Wewill walk through the va - lley in peace. Wewill

Alto

Walkto - gether, children, don't youget we - ary.

Tenor

Trampin' Trampin' tryin' to make heab' n my home.

Bass

Jes - us walked this lonesome valley. He had to

4

Sop.

walk through the va - lley in peace. And if

Alto

Walk to - geth - er, chil - dren, don't you get we - a - ry.

Ten.

Trampin' _ Trampin _ tryin' to make heab' n my home.

Bass

walk it by him self. Oh,

6

Sop. Je - - sus be our lea - - - der, we will

Alto There's _ a _ great _ camp _ mee-ting, ov-er in the pro-mised land.

Ten. There's a great camp meet - ing ov-er in the pro-mised land.

Bass no-bod - y else could walk it for him, He had to

8

Sop. walk through the va - lley in peace. When we

Alto Walk to-geth-er chil-dren, don't you get wea - ry. When we

Ten. Trampin' _ Trampin' _ tryin' to make heab' n my home. When we

Bass walk it by him - self. When we

Sop. 

Alto 

Ten. 

Bass 

14 Sop. 

Alto 

Ten. 

Bass 

Text: Trad. African American

Music: Trad. African American, arr. Cynthia Wilson. © 2007, Cynthia Wilson

96. Take Me to the Water

$\text{♩} = 72$

The musical score is written for a four-part choir in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 72. The score consists of two systems. The first system contains five verses of lyrics. The second system contains the concluding lines of the song. The vocal parts are represented by a soprano staff (treble clef) and a bass staff (bass clef). The lyrics are printed below the staves, with line numbers 1 through 5 corresponding to the verses.

1. Take me to the wa - ter flow - ing deep and wide;
2. By the qui - et wa - ters, glad - ly I lay down
3. Je - sus, in the dark - ness make the path - way clear;
4. On a rock - y ta - ble in the wil - der - ness,
5. Show me fields of mer - cy as I greet the dawn;

like a shep - herd, lead me to the riv - er - side.
all the things that keep me from your ho - ly ground.
I will fear no e - vil, know - ing you are near.
set a feast be - fore me— let my foes find rest.
to your house of bless - ing, I will fol - low on.

Text: Psalm 23, Daniel Charles Damon, 2003
Tune: GARDENWOOD 6. 5. 6. 5., Daniel Charles Damon
Words and Music © 2007, Hope Publishing Co., Carol Stream, IL

97. Tell Out, My Soul

1. Tell out, my soul, the greatness of the Lord!
Unnumbered blessings, give my spirit voice;
tender to me the promise of his word;
to God my Saviour shall my heart rejoice.
2. Tell out, my soul, the greatness of his name!
Make known his might, the deeds his arm has done;
his mercy sure, from age to age the same;
his holy name – the Lord, the mighty one.
3. Tell out, my soul, the greatness of his might!
Powers and dominions lay their glory by;
proud hearts and stubborn wills are put to flight,
the hungry fed, the humble lifted high.
4. Tell out, my soul, the greatness of his word!
Firm is his promise, and his mercy sure.
Tell out, my soul, the greatness of the Lord
to children's children and forever more!

Text: Timothy Dudley-Smith, © 1962, renewal 1990 Hope Publishing Co.
Meter: 10. 10. 10. 10.

98. The Church is Like a Table



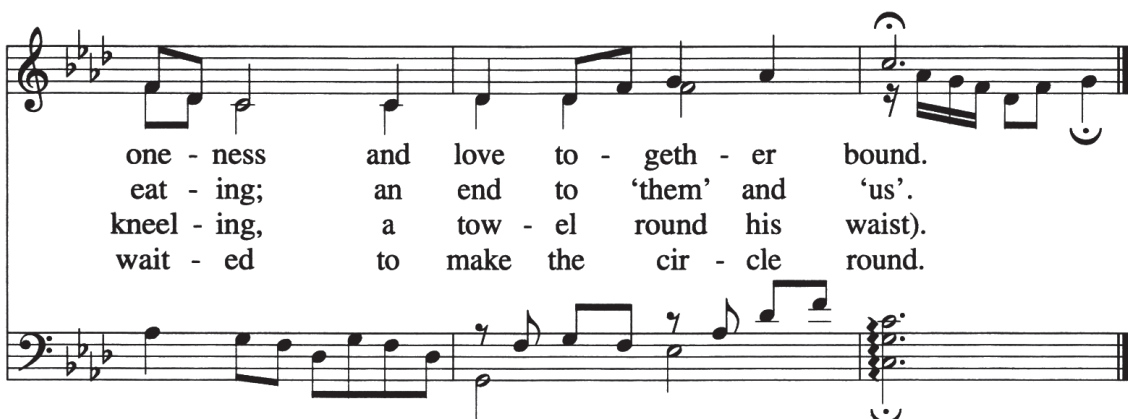
The church is like a ta - ble, a ta - ble that is
The church is like a ta - ble set in an o - pen
The church is like a ta - ble, a ta - ble for a
The church is like a ta - ble, where ev - ery head is



round. It has no sides or cor - ners, no
house; no pro - to - col for seat - ing, a
feast to cel - e - brate the heal - ing of
crowned. As guests of God cre - at - ed, all



first or last, no hon - ours; here peo - ple are in
sym - bol of in - vit - ing, of shar - ing, drink - ing,
all ex - clud - ed feel - ing, (while Christ is serv - ing,
are to each re - lat - ed; the whole world is a -



one - ness and love to - geth - er bound.
eat - ing; an end to 'them' and 'us'.
kneel - ing, a tow - el round his waist).
wait - ed to make the cir - cle round.

99. The Church of Christ in Every Age

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are arranged in five lines, with each line corresponding to a measure of the music. The lyrics are: 1 The church of Christ in ev - ery age, be - set by 2 A - cross the world, a - cross the street, the vic - tims 3 Then let the ser - vant church a - rise, a car - ing 4 For Christ a - lone, whose blood was shed, can cure the 5 We have no mis - sion but to serve in full o -

change but Spir - it - led, must claim and test its
of in - jus - tice cry for shel - ter and for
church that longs to be a part - ner in Christ's
fe - ver in our blood, and teach us how to
be - dience to our Lord: to care for all, with -

her - i - tage and keep on ris - ing from the dead.
bread to eat, and nev - er live un - til they die.
sac - ri - fice, and clothed in Christ's hu - man - i - ty.
share our bread and feed the starv - ing mul - ti - tude.
out re - serve, and spread Christ's lib - er - at - ing word.

Text: Fred Pratt Green (1903-2000), ©1971, Hope Publishing Co., Carol Stream, IL
Tune: WAREHAM L.M., William Knapp (1698-1768)

100. The City Is Alive, O God

The city is alive, O God,
with sound of hustling feet,
with rapid change and flashing lights
the pulse through every street;
but oft there's inhumanity
behind the bright façade,
and throngs with empty hungering hearts
cry out for help, O God.

Is it your will, O loving God,
that races live in strife?
That loneliness and greed and hate
should make a city's life?
Do you desire one person's wealth
to keep another poor?
Must crime and slums and lust abound?
O Lord, is there no cure?

In Galilee the people heard
your servant Christ declare
through healing touch, through word and cross,
the good news of your care.
He said your heart touched every heart
that longed for peace and right,
that those bowed down by burden borne
could find your life, your light.

O God, inspire your church today
to take Christ's servant role,
to love the world, to hear its claims,
to sense its yearning soul,
to live within the marketplace,
to serve both weak and strong,
to love itself, to share its dream,
to give the world its song.

101. The Kingdom of God is the Queerest of Nations

♩ = 142

F F/A B♭ C7 F sus F

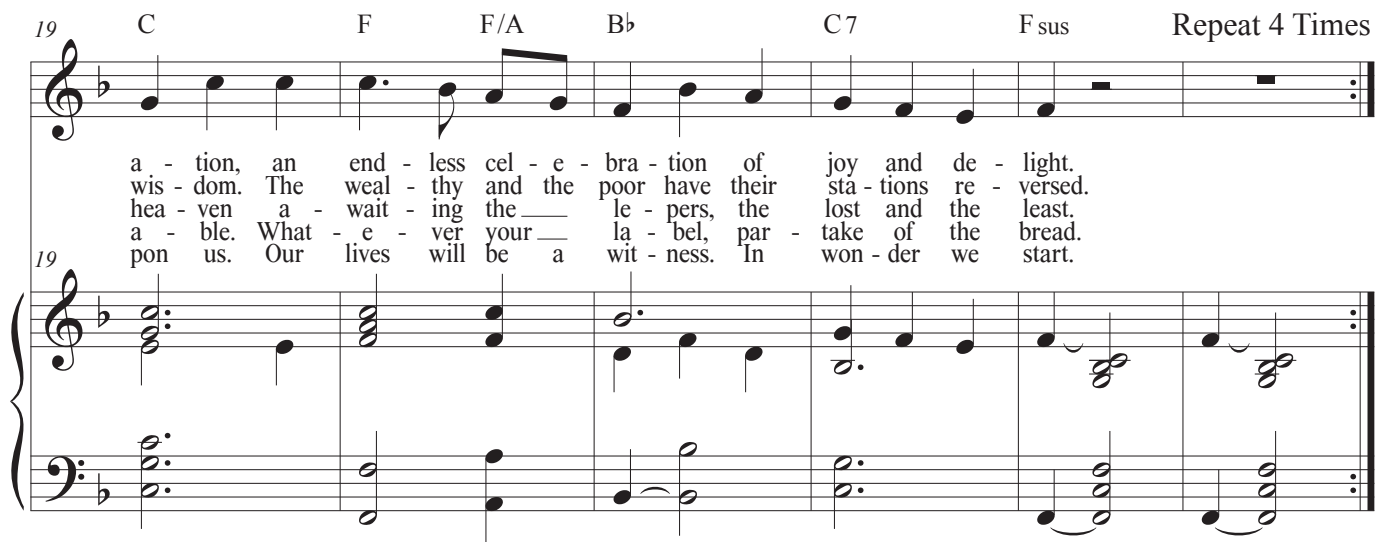
7 C/B♭ F/A C/G F B♭/D

1. The King - dom of God is the queer - est of na - tions with pea - sants its
 2. The King - dom of God is an up - side - down king - dom. The first are now
 3. The King - dom of God is a lot like the lea - ven we use in our
 4. The King - dom of God wel - comes all to the ta - ble. No mat - ter your
 5. The King - dom of God is our ul - ti - mate pro - mise if we, like the

13 F/C Gm/B♭ G7/B C C/B♭ F/A Gm B♭

lead - ers, no bor - ders in sight. There's kind - ness and peace at the heart of its cre -
 last and the last are now first. The hum - ble ex - alt - ed, the chil - dren bear - ing
 bak - ing when we add the yeast. Im - pure it may be but it points us to the
 sta - tus, your heart will be fed. What - e - ver your sad - ness, the Realm of Love is
 pro - phet, will o - pen our hearts. The hour _____ is here and the work is now u -

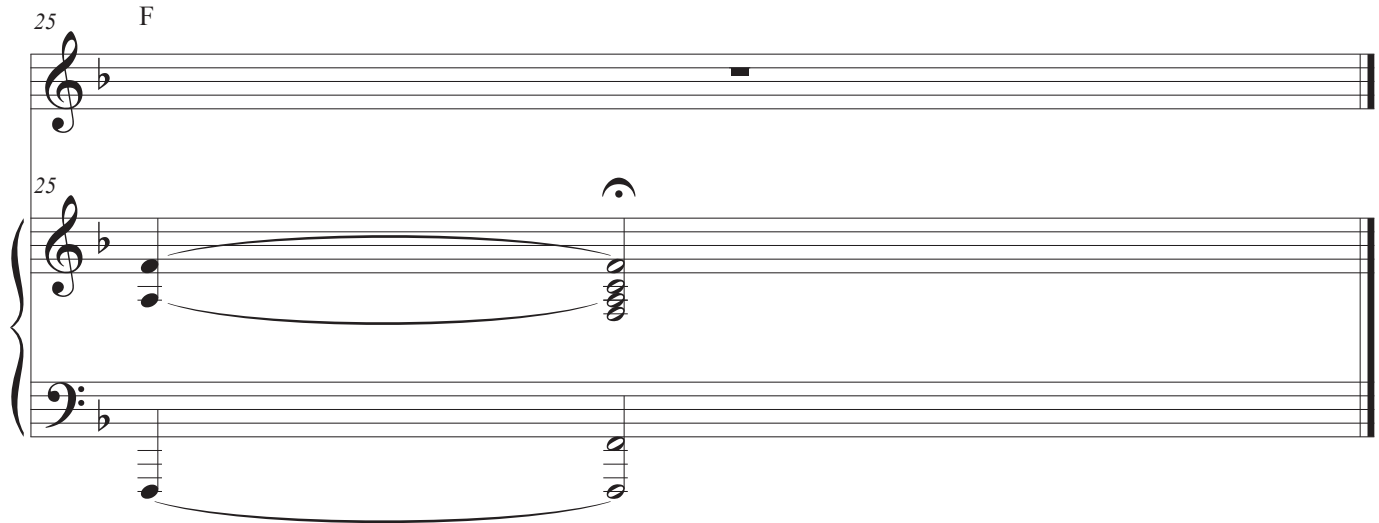
19 C F F/A B $\flat$ C7 F sus Repeat 4 Times



a - tion, an end - less cel - e - bra - tion of joy and de - light.
 wis - dom. The weal - thy and the poor have their sta - tions re - versed.
 hea - ven a - wait - ing the le - pers, the lost and the least.
 a - ble. What - e - ver your la - bel, par - take of the bread.
 pon us. Our lives will be a wit - ness. In won - der we start.

Rit. Last Time

25 F



Words and music: Amanda Udis-Kessler
 © 2019, Amanda Udis-Kessler

102. The Lord Has Made me with Dignity

Vs 1: "me/I", vs. 2: "you", vs. 3: "us/we", vs. 4: "them/they"

1. The Lord has made me* with dig-ni-ty, gave me worth and in- teg-ri-ty.
 2. The Lord has made you* with dig-ni-ty, gave you worth and in- teg-ri-ty.

I am cre-a-ted free and e-equal, made to be like God.
 You are cre-a-ted free and e-equal, made to be like God.
 For I* am

For I am made in the im-age of God, and I am beau-ti-ful made, for I am made, in this im-age of God, and you are beau-ti-ful

in this Light! For I am made, in this Light! Light! For I am made, in this Light!

14

im-age of God, and the im-age is Je- sus - Christ.
for I am made like Je- sus - Christ.

Words and music: Jack Bruce, arr. C. Michael Hawn
 © 1990, Jack Bruce

103. The Love That Goes Unspoken

1. The love that goes un - spo - ken, that fears would force to hide,
 2. As po - ets and mu - si - cians, in Pi - e - tàs of grace,
 3. In var - ied forms of fam - 'ly in un - ions yet un - blessed,
 4. Christ loves with - out dis - tinc - tion, both joys and sor - rows borne,

still blooms in clos - et spac - es, too strong to be de - nied.
 the out - cast of our church - es cast light on Mys - t'ry's face.
 as sis - ters and as bro - thers and kin with earth's op - pressed,
 and wel - comes o - pen - heart - ed the ones whom oth - ers scorn.

The Spir - it's wind blows free - ly to o - pen bol - ted doors,
 They trans - late for our wit - ness the gifts the gos - pel brings,
 all dwell with - in God's house - hold, yet some bear in - sults hurled
 We shall not, then, be shack - led by need - less guilt or shame.

and beck - on in - to day - light a love that hate de - plores.
 and cel - e - brate God's grand - eur in rare and dap - pled things.
 to chide the so - called "bar - ren" whose chil - dren are the world's.
 In Christ, the love un - spo - ken now dares to speak its name.

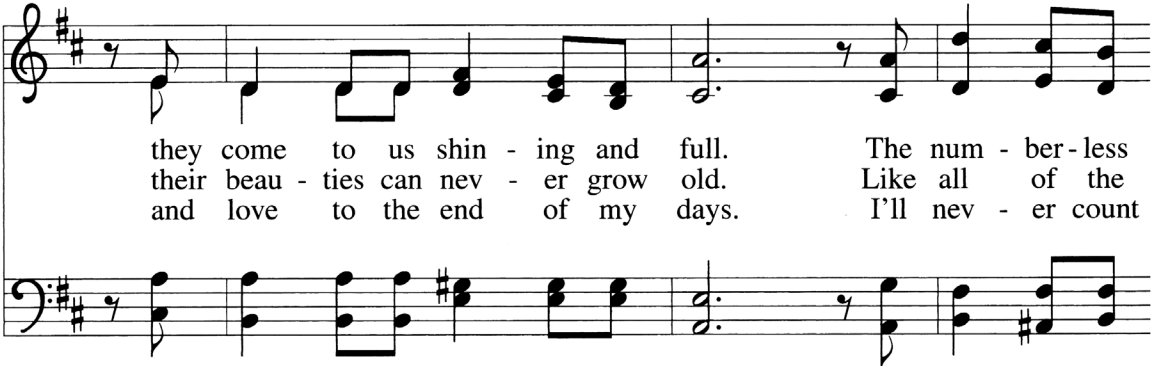
104. The Numberless Gifts of God's Mercies



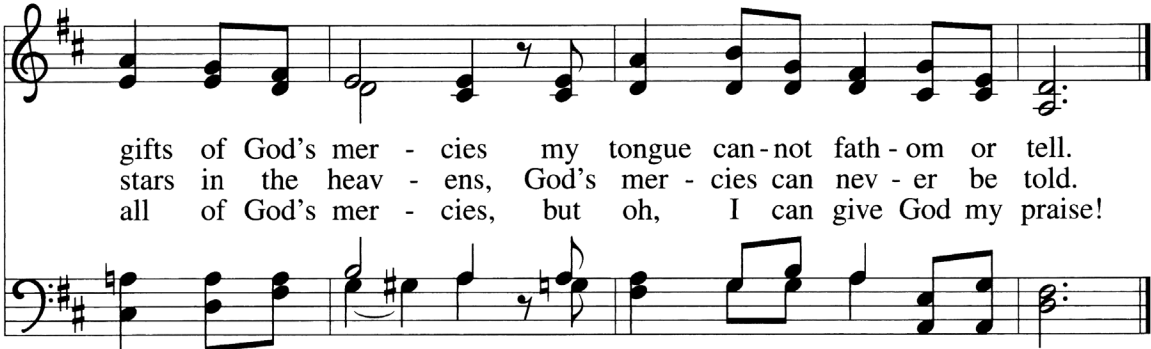
1 The num - ber-less gifts of God's mer - cies my tongue can - not
 2 Like all of the stars in the heav - ens, God's mer - cies can
 3 I'll nev - er count all of God's mer - cies, but oh, I can



fath - om or tell. Like dew that ap - pears in the morn - ing,
 nev - er be told. They shine through the dark - ness of mid - night;
 give God my praise for all of that love, my thanks-giv - ing



they come to us shin - ing and full. The num - ber-less
 their beau - ties can nev - er grow old. Like all of the
 and love to the end of my days. I'll nev - er count



gifts of God's mer - cies my tongue can - not fath - om or tell.
 stars in the heav - ens, God's mer - cies can nev - er be told.
 all of God's mer - cies, but oh, I can give God my praise!

105. The Scriptures Say that Jesus Came

1. The scrip-tures say that Je - sus came to rend the
 2. O church, put down your trowels and stones and lis - ten
 3. O Spir - it, come, and help us see that no one

walls of hate and shame. Yet walls are what we
 while cre - a - tion groans, as one more wall goes
 can be tru - ly free un - til, by God's un -

crave to build; it is our most de - struc - tive skill.
 in - to place, a tes - ta - ment to our dis - grace.
 fail - ing grace, we meet each oth - er face to face.

Text: John Thornburg, © 2007, Wayne Leupold Editions

Tune: BOURBON LM, *Columbian Harmony*, 1825; harm. Louise McAllister, 1958, © 1953 Louise McAllister

106. The Strangest of Saints



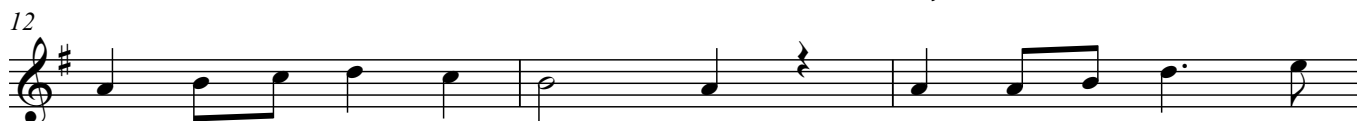
The strang-est of saints, the sim - plest of souls, the sad - dest of all the earth's re -



jec - ted, are cho-sen to be the peo-ple in whose lives the good-ness of God can be de-tec - ted.



1. Pe - ter, the Rock, whose faith was of - ten talk;
2. Names none can tell: a wom - an at the well,
3. Babes at the knee, a tax - man in a tree;
4. Time can't dif - fuse the fresh - ness of the news:
5. Who dare de - ride those found at Je - sus' side,



Tho - mas, who some - times doubt - ed;	Mar - tha, who fussed, lest
wid - ows and some - one's moth - er;	Men blind from birth, street
wom - en by men mo - lest - ed;	Some who were bright, and
Christ's friends are ful - ly hu - man;	Fail - ure and fear al -
Wel - come de - spite their weak - ness?	Christ, who knows all, ex -



Je - sus no - ticed dust, and Paul, by whom Chris - tians once were rout - ed.
 child - ren full of mirth, ten lep - ers each worse than ev - 'ry oth - er.
 some who feared day - light, and man - y the priv - leged few de - test - ed.
 low him to come near and un - der - stand ev - 'ry man and wom - an.
 pres - ses by his call the won - der of ev - 'ry - one's u - nique - ness.

107. The Table of My Heart Prepare

Prepara a mesa do meu coração

Molto espressivo ♩ = 82

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Molto espressivo' with a quarter note equal to 82 beats per minute. The score is divided into systems, with measures 5, 8, and 10 marked at the beginning of their respective staves. The piano accompaniment consists of chords and moving lines in both hands, often using sustained notes and arpeggiated figures. The vocal line includes two verses of lyrics in English and Portuguese.

5

1. The ta - ble of my heart pre - pare,
2. Fa - ther, in - struct my do - cile heart,

1. Pre - pa - ra a me - sa do meu co - ra - ção,
2. Ó Deus, ins - trui meu dó - cil co - ra - ção,

8

(such power be - longs to thee a - lone),
apt to in - struct I then shall be,
so - men - te tu po - des fa - zê - lo,
que eu pos - sa ser teu ins - tru - men - to.

10

and write, o God, thy pre - cepts there,
I then shall all my words im - part,
es - cre - ve ne - le os teus pre - cei - tos,
Eu fa - la - rei com tuas pa - la - vras,

12

to show thou still can write in stone,
and teach (as taught my - self by thee).
pois, tu, em pe - dra, a - in - da es - cre - ves
en - si - na - rei o que me en - si - nas

14

so shall my pure o - be - dience prove,
My chil - dren in their ear - liest days
e pro - va - rei em pu - ra o - be - di - ên - cia:
e mos - tra - rei teus dons pa - ra as cri - an - ças

16

1.

all things are poss - i - ble to love.
to know and live the life of grace.
tu do é pos - sí - vel pa - ra o a - mor.
be - le - za e gra - ça do vi - ver.

18

2.

108. There is Room for All

♩ = 120

C G D

There is room for all_ in the sha-dow of_ God's wing; there is
 Cha-cun a sa place à l'a - bri sous l'aile de Dieu; Cha-cun

5 C G D G

room for all,_ shel-tered in_ God's love. And I re-joice and sing, "My re
 a sa place en l'a - mour de Dieu. De joie, je chan - te - rai, "Mon re-

10 Bm⁷ Em A(sus4) A

- fuge and_ my rock, in whom I trust." There is
 fuge en_ le - quel je me_ con - fie." Cha-cun

13 C G D

room for all,_ there is room for all.
 a sa place,_ cha-cun a sa place._

109. This Banquet Has No Walls

1 This ban - quet has no walls, O God, for
 2 This ban - quet has no walls, O Christ, for
 3 This ban - quet has an end, O God, yet

as we break the bread we find the powers that take and
 as we share the bread we find the ones the - world would
 as we rise to leave we find the ta - ble where the

lim - it life are near to us, not far a - way.
 shun and scorn are wel - comed in, not kept a - way.
 feast goes on is near to us, not far a - way.

Yet they have no say, at your ban - quet with - out walls.
 Call them in to - day, to the ban - quet with - out walls.
 We will sit one day at your ban - quet with - out walls.

110. This is the Mind-Set of Christ

1. This is the mind-set of one who has come: ser - vant and help - er, Sav - iour and
 2. This is the mind-set of one who is born, hu - man and hurt - ing, bless - ed and
 3. This is the mind-set that goes be - yond self: grasp - ing no glo - ry, crav - ing no
 4. This is the mind-set that chose to lose face, one with the out - cast, nam - ing God's
 5. This is the mind-set of Christ for our time: col - ours and cul - tures loved for their

friend, wash - ing the foot - sore and dry - ing the tears, _____ strid - ing the
 cursed, bend - ing to bur - dens and lift - ing our loads, _____ heal - ing our
 crown, pawn_ in no mar - ket a voice for the poor, _____ throw - ing our
 name, tempt - ed and tor - tured, then nailed to a cross, _____ bleed - ing and
 worth, stone_ of in - jus - tice and death rolled a - way, _____ new men and

high - way, know - ing the end.
 sick - ness, fac - ing the worst.
 val - ues all up - side down. Turn a-round, turn a-round all our thought, all
 cry - ing ob - ject of shame.
 wom - en peace to the earth!

our mind_ to the will_ and the way_ of Christ Je - sus!

111. Though Ancient Walls

Walls that Divide

$\text{♩} = 100$ with a slight lilt

E♭ Gm/D Cm E♭/B♭ A♭ E♭/G Fm7 B♭7

1. Though an - cient walls may still stand proud and ra - cial strife be fact, _____
 2. When vest - ed pow'r stands firm en - trenced and breaks an - oth - er's back, _____
 • 3. The truth we seek in var - ied scheme, the life that we pur - sue, _____
 4. The church di - vi - ded seeks that grace, that new - ness we pro - claim, _____
 5. This bro - ken world seeks last - ing health and vi - tal u - ni - ty. _____

E♭ Gm/D Cm E♭/B♭ Fm7 Gm A♭6 A♭/B♭ B♭7

though bound - 'ries may be lines of hate, pro - claim God's sav - ing
 when waste and want live side by side, it's Gos - pel that we
 • u - nites us in a com - mon quest for self and world made
 a u - ni - ty of serv - ing love that lives praise to God's
 God's peo - ple, by God's Word re - newed, cast off all sla - ver -

E♭ A♭/E♭ E♭7 A♭ A♭/G Fm7 Cm

act! (sav - ing act) *Refrain*
 lack. (that we lack)
 • new. (world made new)
 name. (to God's name)
 y! (sla - ver - y)

Walls that di - vide are bro - ken down;

D♭ Fm E♭sus E♭ D♭ F E♭7 G A♭ A♭/G Fm7 Cm

Christ is our u - ni - ty! (our u - ni - ty) Chains that en - slave are thrown a - side;

B♭m7 A♭ C D♭ E♭sus E♭7 A♭ 1, 2, 3, 4. B♭ B♭7 A♭/C B♭7 A♭ 5.

Last Time: Rit.
 Christ is our _____ lib - er - ty! _____
 Accompanying Instrument(s) _____

On verses 4 and 5, consider singing measures 1-8 (system 1) slowly with minimal accompaniment, returning to the original tempo and energy at measure 9 (system 2).

112. To the Thirsty World

Calypso *Refrain*
 ♩ = 85 *Unison*

To the

thirst-y world, to the hun - gry child - ren look-ing out, reach-ing up, Je-sus

comes to bless and to give him - self in this bread, in this cup. *Fine*

1. A
 2. A
 3. As

start-led wo - man left her jar and hur-ried back to town; a
 beg-gar stand - ing by the road holds up a scrib - bled sign; but
 Je - sus' bod - y in the world, we share the wine and bread, un -

stran - ger asked her for a drink and walls came tum - bling down.
 bus - y peo - ple hur - ry by to work and then to dine.
 til the poor have all they need, and ev - ery child is fed. *D.S.*

Text: Daniel Charles Damon

Tune: DUSTY HILLS, CM with Refrain, Daniel Charles Damon

© 2002 Abingdon Press, Admin. by The Copyright Co.

113. Touch the Earth Lightly

Gently ♩ = 100

Unison

F C/E Dm Am B^b

Touch the earth light - ly, use the earth gent - ly, nour - ish the
 We who en - dan - ger, who cre - ate hun - ger, a - gents of
 Let there be green - ing, birth from the burn - ing, wa - ter that
 God of all liv - ing, God of all lov - ing, God of the

F/A F/G C F C/E

life of the world in our care: gift of great won - der,
 death for all crea - tures that live, we who would fos - ter,
 bless - es and air that is sweet, health in God's gar - den,
 seed - ling, the snow and the sun, teach us, de - flect us,

Dm Am B^b F/A B^b/C F

ours to sur - ren - der, trust for the child - ren to - mor - row will bear.
 clouds of di - sas - ter, God of our pla - net, fore - stall and for - give!
 hope in God's child - ren, re - gen - er - a - tion that peace will com - plete.
 Christ re - con - nect us, us - ing us gent - ly and mak - ing us one.

114. Travelers' Child Laid in a Manger

$\text{♩} = 66$ Unison

Ah...

1. Tra - vellers' child laid in a man - ger, re - fu - gee to E - gypt bound,
 2. Guest who vin - taged wine from wat - er, wan - dering heal - er brimmed with balm,
 3. Home - less squat - ter in a gar - den, feast - er in a rent - ed room,
 4. Strange way - far - er to Em - ma - us, vague form on the dis - tant shore,

pil - grim youth, yet not a stran - ger when your Fa - ther's house you found:
 fo - reign - er whose hear - er brought her heart-thirst to your well of calm:
 scape-goat for an oth - er's par - don, sleep - er in a bor - rowed tomb:
 fright to friends ("Does sense be - tray us?") when you stood with them once more:

Christ, who set a - side your glo - ry to re - claim our way - ward race,
 Sa - vior, may we see our neigh - bor as an em - blem of your care;
 Je - sus, out - cast and of - fend - er to those cer - tain of God's will,
 ri - sen Lord, be there to meet us when life dawns e - ter - nal - ly;

help us read sal - va - tion's sto - ry in each pass - ing heart and face.
 in our lei - sure and our la - bor give us grace to find you there.
 rend the veils of race and gen - der, wealth and health that shroud us still.
 may your pro - mised bless - ing greet us, "In all these you wel - comed me."

115. Until All Are Fed

How long will we sing? How long will we pray? How
 How long will we talk, how long will we prod How
 How can we stand by and fail to be a - ghast, how
 On the green, green grass they gath - ered long a - go, to

long will we write and send? How long will we bring? How long will we stay? How
 long must we fret and hoard? How long will we walk to tear down this fa - cade? How
 long till we do what's right? How could we stand by and choose a less - er fast? How
 hear what the Mas - ter said; what they had, they shared: some fish - es and some loaves. They

Refrain
 long will we make a - mends? Un - til all are fed! we cry out; Un - til
 long, how long, O Lord?
 long till we see the light?
 served un - til all were fed.

all on earth have bread. Like the One who loves us

A Bm /A G D/F# Em7 A7 D

each and ev - ery one we serve un - til all are fed.

The musical score is written for guitar and voice. The guitar part consists of a series of chords: A, Bm, /A, G, D/F#, Em7, A7, and D. The vocal melody is written in the treble clef, with lyrics underneath. The bass line is written in the bass clef, providing a harmonic foundation. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Words: © 2014, Tommy Brown and Bryan McFarland, arr. Andrew Donaldson, admin. General Board of Global Ministries t/a GBGMusik
Music: Bryan McFarland ©2024, Bryan McFarland, admin. General Board of Global Ministries t/a GBGMusik

116. Uyai Mose

4 beats per measure

U - ya - i - mo - se ti - na - ma - te Mwa - ri,
Come all you peo - ple, Come and praise the Most High;

The first system of musical notation for 'Uyai Mose'. It consists of a treble and a bass staff, both in 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

U - ya - i - mo - se ti - na - ma - te Mwa - ri,
Come all you peo - ple, Come and praise the Most High;

The second system of musical notation for 'Uyai Mose'. It consists of a treble and a bass staff, both in 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

U - ya - i - mo - se ti - na - ma - te Mwa - ri,
Come all you peo - ple, Come and praise the Most High;

The third system of musical notation for 'Uyai Mose'. It consists of a treble and a bass staff, both in 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

U - ya - i mo - se zvi - no.
Come now and wor - ship the Lord.

The fourth system of musical notation for 'Uyai Mose'. It consists of a treble and a bass staff, both in 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

The basic beat is 4 to the measure while the voices sing 6 to the measure.
This makes for a 3 against 2 feel.

Words and music: Alexander Gond (Shona language, Zimbabwe)

© 1986, World Council of Churches, Geneva, Switzerland, and the Asian Institute for Liturgy and Music, notated by I-to Loh;
from "African Songs of Worship"

117. Wa Wa Wa Emimimo

$\text{♩} = 112$

Wa Wa Wa E - mi - mi - mo,
Come, O Ho - ly Spir - it come.

E - mi - o - lo - ye
Ho - ly Spir - it, come.

Wa Wa Wa A - lag - ba - ra
Come, al - might - y Spir - it, come.

a - lag - ba - ra - me - ta
al - might - y Spir - it, come.

Wa - o wa - o wa - o.
Come, come, come.

E - mi - mi - mo.
O Spir - it, come.

Text: Yoruba, Nigerian traditional.

Notation and English paraphrase by I-to Loh, © 1986, WCC-COE 150, Route de Ferney, 1211, Geneva 2, Switzerland, and the Asian Institute for Liturgy and Music.

Text and music as taught by Samuel Solanke. © The Church of the Lord (Aladura), P.O. Box 7 1 Sagamo, Remo, Ogun State, Nigeria.

118. We Are The Hidden

S
A



1. We are the hid - den; we are un - known. We knocked on your
 2. We are the si - lenced; we are dis - missed. You strike us from
 3. We are in - va - lid; we don't e - xist. Ex - clu - ded, cast
 4. We are the fu - ture; we are the now. The stones that sing

T
B



8



door 'till our knuck - les shed blood. We are un - no -
 scrip - ture, ig - nore us in song. We are for - got -
 out from the fam - ily of God. We are re - jec -
 out when the peo - ple are mute. We have been bro -



15



ticed; we are un - seen. We're too in - con - ve - nient to
 ten; we are e - rased. For threa - tening your com - fort by
 ted; we are des - pised. But we are still long - ing to
 ken, yet we still live And work for the Kin - dom where



e - ver let in.
clai - ming our voice.
be one in Christ.
all will be loved.

Text: Slat's Toole, b. 1989

Tune: HIDDEN 9. 11. 9. 11., Megan Cooley, b. 1989

119. We Danced for Joy to Hear Them Say

With a strong pulse

Leader:

1. We danced for joy to hear them say,
 2. From tem - ple mount to West - ern wall,
 3. How joy - ful will the ci - ty stand,

People:

sing - ing your peace, O God,
 we pray your peace, O God,
 liv - ing your peace, O God,

5

"Come with us to God's ho - ly place!"
 from sa - cred mosque to mar - ket stall,
 when jus - tice shines on ev - ery hand,

9

And now we stand up - on your streets,
 May streets that rang with stones of rage,
 Com - pas - sion, like a so - lar flare,

14

place where peace with jus - tice meets,
 rise a - gain in songs of praise,
 news each gate and street and square,

sing - ing your peace, O God.
 we pray your peace, O God.
 liv - ing your peace, O God.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time. It features a key signature of one sharp (F#) and a common time signature of 4. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the staves. The music includes various chords (G, D(sus4), D7/G, Am/G, D7) and triplets. The tempo/style is indicated as 'With a strong pulse'. The score includes a 'Leader' part and a 'People' part. The lyrics are in English and include a refrain.

Text: © 20214, Andrew Donaldson

Tune: FOREST BLUE 8. 6. 8. 6. with refrains, ©2010, Andrew Donaldson www.andrewdonaldson.ca

120. We Humans Build to Frame a Life

We humans build to frame a life
with meaning, love, and feeling,
but time or hate can bring collapse
and loss can leave us reeling.
Let faithful souls from rubble rise
to find new ways from sorrow,
and slowly, slowly form a shape
to welcome God's tomorrow.

For ev'rything our hands construct
will one day fall and crumble.
The God who is a carpenter
creates from scrap and jumble.
And we can join the work of God
to raise a new creation,
that what we do will long endure
upon a firm foundation.

We dedicate ourselves today
amid life's change and danger
to build with God a house of peace
for friend and foe and stranger.
Here may the peoples come and go,
delight in shared endeavor,
set free from terror, hate and war,
alive in God forever.

Text: Ruth Duck. © 2005 GIA Publications, Inc.
Meter: 8.7.8.7. D
Suggested tune: ENDLESS SONG

121. We Look Upon our Enemies

We look upon our enemies
and ask how would they dare
to strike a blow, cut short a life,
bring suff'ring and despair.
We need God's help to understand,
forgive, and then extend a hand.

(Refrain:)

Guide us now,
teach us how
we should forgive.
All are one and loved by You.

We have a choice: demand revenge,
our anger as our guide,
or find the will to turn a cheek,
to put revenge aside.
Forgive, but not condone the deed,
begin the healing, plant the seed. (Refrain)

A day may come when some will see
an enemy in me,
for I can threaten and destroy,
cause grief and injury.
Then will my victim, feeling pain,
forgive me though the scars remain? (Refrain)

Where do we find the character
to let offenses go?
We look to one who never raised
a hand or struck a blow.
Who looked tormentors in the face,
responding to their hate with grace. (Refrain)

Text: Jacque B. Jones. © 2010, 2014, GIA Publications, Inc.
Meter: 8. 6. 8. 6. 8. 8. with refrain
Suggested tune: JESOUS AHATONHIA

122. When Jesus Was as Refugee

$\bullet = 60$ *Unison* Cm Dm7(b5) G7 Cm Dm7(b5) G7

1. When Je - sus was a ref - u - gee, —
 2. When Je - sus was a ref - u - gee he
 3. For Je - sus is a ref - u - gee and

E - gypt took him in— gave safe - ty from King
 lived a - mong the poor. I see him then— I
 if I take him in, I see the suf - fring

Her - od — and shel - ter from the wind.
 see him now. He's knock - ing on my door.
 through his eyes and learn to be like him.

Text: Daniel Charles Damon, 2007

Tune: ST. JAMES INFIRMARY, Irr., Traditional; arr. Daniel Charles Damon, 2007

Text and Music arr. © 2011 Hope Publishing Co., Carol Stream, IL

123. When Our World is Rent by Violence

When our world is rent by violence
and our lives are marred by grief,
when our songs of calm assurance
turn to cries of unbelief:
God, we raise our lamentation
seeking refuge and relief.

When our cities stand forsaken
and the poor must beg for bread,
when the pris'ner sits forgotten
and the homeless find no bed,
God we raise our lamentation:
waken justice from the dead!

When our lives are burnt to ashes
and our hopes fade like a dream,
When our stories lose their meaning
and despair becomes their theme,
God, we raise our lamentation:
Come, Lord Jesus, to redeem!

Raise up beauty from the ashes;
end our violence; tend our peace.
Give us visions of a future
where all captives find release,
where oppression is evicted,
and all works of hatred cease.

Text: David Bjorlin © 2015, Hope Publishing Co., Carol Stream, IL
Meter: 8. 7. 8. 7. 8. 7.
Suggested tune: PICARDY, RHUDDLAN

124. When the Church of Jesus

Unison

1. When the church of Je - sus shuts its out - er door,
 2. If our hearts are lift - ed where de - vo - tion soars
 3. Lest the gifts we of - fer, mon - ey, tal - ents, time,

lest the roar of traf - fic drown the voice of prayer,
 high a - bove this hun - gry, suf - fer - ing world of ours,
 serve to salve our con - science, to our se - cret shame,

may our prayers, Lord, make us ten times more a - ware
 lest our hymns should drug us to for - get its needs,
 Lord, re - prove, in - spire us by the way you give;

that the world we ban - ish is our Chris - tian care.
 forge our Chris - tian wor - ship in - to Chris - tian deeds.
 teach us, dy - ing Sav - ior, how true Chris - tians live.

Text: Fred Pratt Green, 1968 (Jas. 2:14-17)

Music: KINGS WESTON 65. 65. D, Ralph Vaughn Williams, 1925

Words © 1969, Hope Publishing Co., Carol Stream, IL

125. When the Lord Redeems the Very Least

1. When the Lord redeems the very least,
We will rejoice.
When the hungry gather for the feast,
We will rejoice.

(Refrain:)

We will rejoice with gladness.
We will rejoice!
All our days we'll sing to God in praise.
We will rejoice!

2. When the Lord restores the sick and weak,
We will rejoice.
When the earth is given to the meek,
We will rejoice. (Refrain)

3. When the Lord lifts up the trembling hands,
We will rejoice.
When we all have strength enough to stand,
We will rejoice. (Refrain)

4. When the Lord revives the world from death,
We will rejoice.
When the word of God fills every breath,
We will rejoice. (Refrain)

5. When the Lord returns in victory,
We will rejoice.
When we live in glorious liberty,
We will rejoice. (Refrain)

Text: Sylvia Dunstan, © 1991 GIA Publications, Inc.
Tune: I'LL FLY AWAY

126. Wherever You May Go

Unison

mm=92

The musical score is written for a unison voice part in D major, 4/4 time, with a tempo of mm=92. It consists of four systems of music, each with a vocal line and a bass line. The lyrics are: "Wher - ev - er you may go, I will fol - low, and your peo - ple shall be my peo - ple too, Wher - ev - er you may go, I will fol - low, for I would be faith - ful, loy - al and true. 1. Say the word and I will 2. From be - gin - ning to the". The score includes various chords: D, A/C#, Bm, Bm/A, G, D/F#, E7, A7sus4, A7, D, A/C#, Bm, D/F#, Em7, D/F#, G, A7, D, G/D, D, and Em. The piece ends with a "Fine" marking.

D A/C# Bm Bm/A

Wher - ev - er you may go, I will fol - low, and

G D/F# E7 A7sus4 A7 D A/C#

your peo - ple shall be my peo - ple too, Wher - ev - er you may go, I will

Bm D/F# Em7 D/F# G A7

fol - low, for I would be faith - ful, loy - al and

D G/D D Fine Em

true. 1. Say the word and I will 2. From be - gin - ning to the

A7sus4 A Em A7sus4 A

stay, end, I will ne-ver go a-way,
I will al-ways be your friend,

F#m Bm Bm/A

We will tra-vel side by side and God's
when you need me, I'll be there, you can

G D/F# Em

love trust will my be faith-our
ful

A7sus4 A A7sus4 A D.C.

guide. care.

Words & Music: ©1997, David Kai
Tune:: RENAUD

127. Who Is the Alien?

1. We were the al - i - en, we were the out - cast.
2. Dif - ferent in prac - tice and pat - terns of lov - ing;
3. Wo - men, and o - thers our la - bels be - lit - tle;
4. Christ is the out - cast who calls to the ta - ble,

Cap - tive in E - gypt, our pa - rents were slaves.
part - nered in ways that seem strange to our own:
peo - ple whose bod - ies bear lim - its of skill:
stretch - ing his arms from the cross to en - fold

We knew the an - guish, and then the de - liv - er - ance,
these are the out - cast we bar from the ta - ble,
these are the out - cast whose gifts we dis - cour - age,
all of God's chil - dren, a - like in God's im - age,

freed by our Ma - ker, whose migh - y hand saves.
fail - ing to wit - ness the grace we were shown.
clo - sing our hearts to God's o - pen - armed will.
break - ing his bo - dy to make us all whole.

Refrain:

Who is the al - i - en? Who is the out - cast?

This block contains the first line of the musical score. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

Who is the hun - gry one barred from the feast?

This block contains the second line of the musical score. It continues the melody and bass line from the first line. The lyrics are written below the notes.

Who is the wi - dow, the slave, and the or - phan?

This block contains the third line of the musical score. It continues the melody and bass line. The lyrics are written below the notes.

These are our neigh - bors, the last and the least.

This block contains the fourth line of the musical score. It concludes the refrain with a double bar line. The lyrics are written below the notes.

Words: Mary Louise Bringle

Music: STAR IN THE EAST, *Southern Harmony*, harm. Marty Haugen

Words ©2002, harm. ©1987, GIA Publications, Inc.

128. Will You Hold Me in the Light?

Will you hold me in the light
with prayer and song?
Hold me in the light of God.
Will you weep and cry with me?
Will you ache and sigh with me?
Hold me in the light of God.

Hmmm

We will hold you in the light
and walk with you.
Come into the light of God.
We will share your tears with you;
we will face your fears with you.
Come into the light of God.

Text: Adam M.L. Tice, Adam M L Tice, ©2011 GIA Publications, Inc.
Meter: Irregular
Suggested tune: ASSEMBLY (Sally Ann Morris)

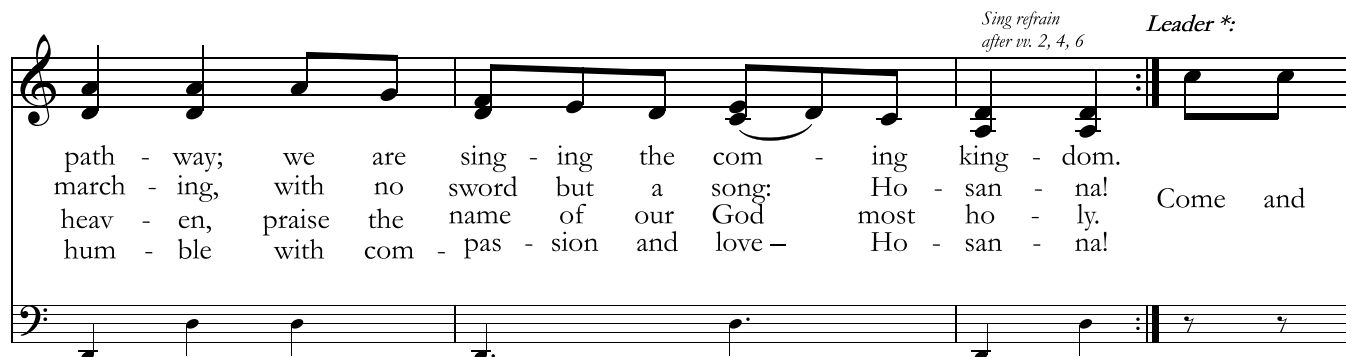
129. With Astonishment, Fear, and Wonder



1. With as - ton - ish - ment, fear and won - der, we are
 2. As the le - gions of fear and pow - er are ap -
 3. Bless - ed is the one who's com - ing, and is
 4. For the king - dom is now up - on us, and is



walk - ing the road with Je - sus; we are walk - ing the peace - ful
 proach - ing with sword and ar - mour, with Em - man - u - el we are
 rid - ing up - on a don - key; prais - es high in the heights of
 com - ing in all its full - ness. It will raise up the poor and



path - way; we are sing - ing the com - ing king - dom.
 march - ing, with no sword but a song: Ho - san - na! Come and
 heav - en, praise the name of our God most ho - ly.
 hum - ble with com - pas - sion and love - Ho - san - na!

Sing refrain after vv. 2, 4, 6 **Leader *:**



help us, O God, Ho - san - na! come, de - liv - er, O God, Ho - san - na! give us

*All:** **Leader:** *All:* **Leader:**

All: cour - age and joy, *Leader:* Ho - san - na! *All:* for your song is our strength Ho - san - na! With as

ton - ish - ment, fear and won - der, we are walk - ing the road with

Je - sus; we are walk - ing the peace - ful path - way; we are

fine senza rall. sing - ing the com - ing king - dom. *Interlude: omit final time.*

5. We're surrounded by glad companions,
 holy company, great and awesome:
 all our ancestors singing witness
 to the Holy One, working among us.

6. Here is Miriam, with her timbrel;
 here is Joshua with the shofars;
 here are Silas and Paul, from prison;
 they are singing God's reign, Hosanna!

Text: Andrew Donaldson
 Tune: Medieval Galician-Portuguese pilgrim song "Como podem per sas culpas"
 © 2015, Andrew Donaldson www.andrewdonaldson.ca

130. Ya rabba ssalami

You, God of Peace



1 Ya ____ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
2 Ya ____ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
God of peace and ____ jus - tice, rain down up - on us your peace.



Ya rab - ba ssa - la - mi, ssa - - - lam. ____
Ya rab - ba ssa - la - mi, ssa - - - lam. ____
God of ____ jus - tice, rain down your peace, ____



Ya ____ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
Ya ____ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
God of peace and ____ jus - tice, rain down up - on us your peace.



Ya rab - ba ssa - la - mi, ssa - - - lam.
Ya rab - ba ssa - la - mi, ssa - - - lam.
God of ____ jus - tice, rain ____ down your peace.

Ya _____ rab - ba ssa - la - mi, im la' - qu - lu - ba - na ssa - lam.
Ya _____ rab - ba ssa - la - mi, im nah bi - la da - na ssa - lam.
God of peace and _____ jus - tice, let ev - ery heart be filled with peace.

Ya _____ rab - ba ssa - la - mi, ssa - lam.
Ya _____ rab - ba ssa - la - mi, ssa - lam.
God of _____ jus - tice, let _____ there be peace.

Ya _____ rab - ba ssa - la - mi, im la' - qu - lu - ba - na ssa - lam.
Ya _____ rab - ba ssa - la - mi, im nah bi - la da - na ssa - lam.
God of peace and _____ jus - tice, let ev - ery heart be filled with peace.

Ya _____ rab - ba ssa - la - mi, ssa - lam.
Ya _____ rab - ba ssa - la - mi, ssa - lam.
God of _____ jus - tice, let _____ there be peace.

يـرب السلام أمـطر علينا السلام
يا رب السلام املأ قلوبنا سلام
يـرب السلام أمـطر علينا السلام
يا رب السلام امنح بلادنا سلام

From the songbook, *Sing the Circle Wide: Songs of faith from around the world*
(Waterloo, ON: Kanata Centre for Worship and Global Song, 2016).

Words and Music: Arabic, traditional Palestinian and Lebanese
Arrangement: John Bell © 2007, 2008, WGRG, Iona Community, GIA Publications, Inc., agent
Translation: John Bell © 2007, 2008, WGRG, Iona Community, GIA Publications, Inc., agent

131. Your Way, O God, Is the Way of Life

Leader (or Choir):

F C/E Gm F/A B♭ C *All:* Gm Am B♭ F C F *Leader (or Choir):*

1. Your way, O God, is the way of life, lead us in your way, lead us on. the
 2. Your way, O God, is the way of love, lead us in your way, lead us on. the

C/E Gm F/A B♭ C *All:* Gm Am B♭ F C F *Leader (or Choir):*

way of com-pas-sion, the peace-mak-ing way, lead us in your way, lead us on. Your
 way of the ser-vant, the way of the cross, Your

C Gm F/A B♭ *All:* Gm Am B♭ F C F C Gm *Leader (or Choir):*

way, O God, is the way of peace, lead us in your way, lead us on; your jus-tice and peace in a
 way, O God, is the way of joy, your life-giv-ing Spir-it re-

F/A B♭ C *All:* Gm Am B♭ F

ten-der em-brace, lead us in your way, lead us on.
 news all the world,

Text: Andrew Donaldson, Canada

Music: Andrew Donaldson

© 2012, Andrew Donaldson www.andrewdonaldson.ca