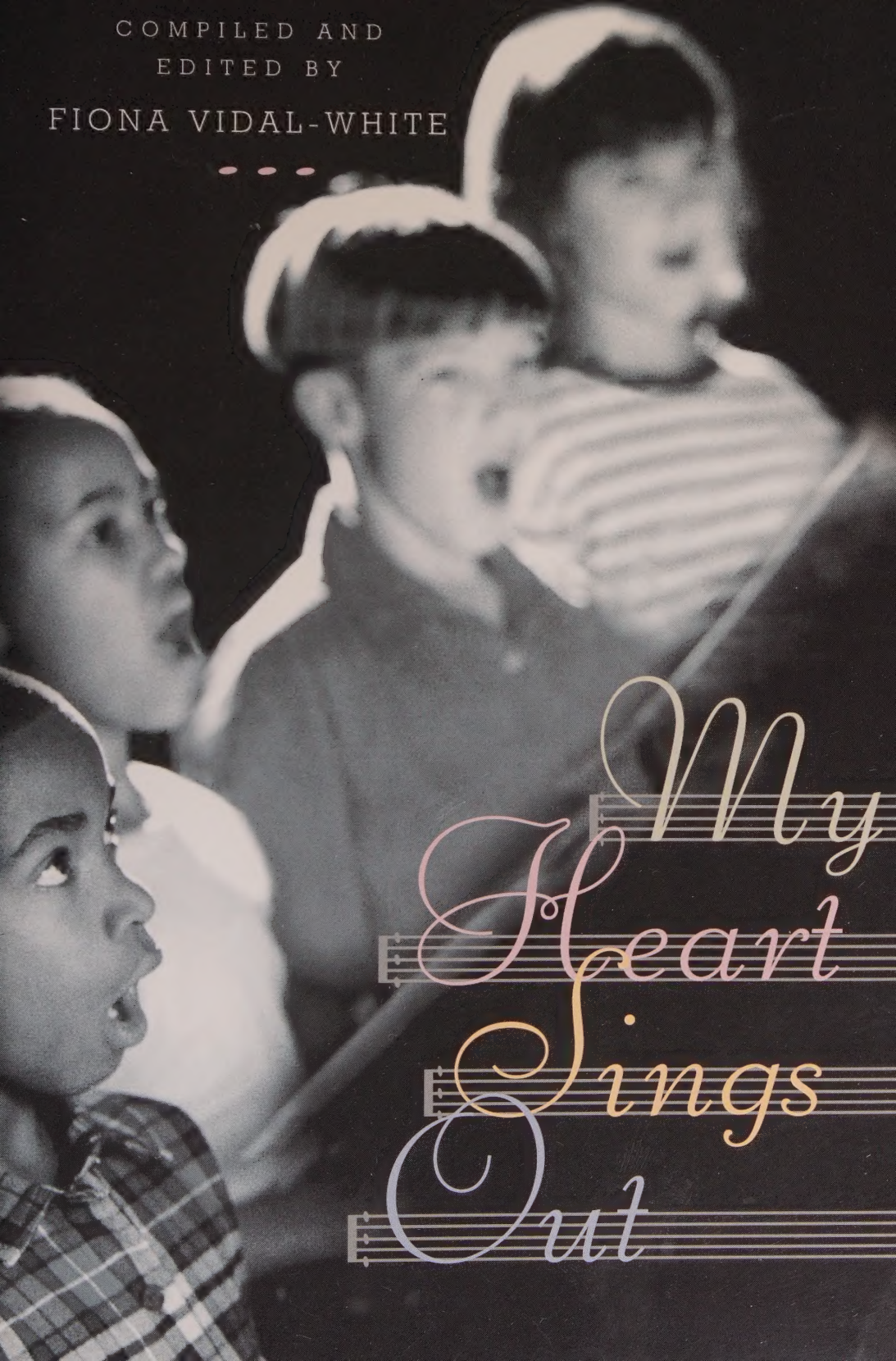


COMPILED AND  
EDITED BY  
FIONA VIDAL-WHITE



My  
Heart  
Sings  
Out

to Peggy

May the ben bless-  
ings be  
to you

My Heart  
Sings Out

Fiona

COMPILED AND EDITED BY  
FIONA VIDAL-WHITE



CHURCH PUBLISHING  
New York

Musical autography by Music Graphics International

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10 9 8 7 6 5 4 3 2 1

# INTRODUCTION

All my life as a church musician, I have gravitated towards working with children. As a teenaged chorister, I wrote folk songs for my friends in youth group and short choruses for worship services. My first church music post was as director of a Saturday arts workshop funded by the Church of England's Church Urban Fund, which centered on singing with children, using the kind of repertoire this hymnal brings together.

When I came to the United States in 1992, I saw the challenges of finding good church music for children. The few materials available often had inadequate texts with poor theology and overly simple tunes. As a Children's Music Director, I worked with clergy and educators. I collected excellent music which often included songs from different cultures, and I began giving workshops on how to teach them. My parish started an inter-generational worship service, and I refined the materials and methods we had developed.

For this collection, I have surveyed many sources of music for congregations of all ages as well as mainline denominational and children's hymnals, probably more than 3,000 pieces in all, to compile music that dates from 1980 onwards. My primary concern has been to acknowledge that many children do not become fluent hymn-readers (that is, those who can both read and sing unfamiliar words laid out under a melody), until about the age of ten – which is exactly when their interest in attending church is rapidly eroding. These young children are, however, excellent memorizers of both music and words; therefore, many songs in this collection use short repetitive texts. Those with longer texts are chosen for their repetitive structure and story-telling qualities. Hymns in traditional form must have a chorus or repeated phrase that will engage this age group.

Each selection was made with attention to the highest standards of musical, lyrical and theological quality. The over-arching style of this music is variously called "contemporary," "ethnic," "popular," or "modern." One of the goals for *My Heart Sings Out* is to show that this style is appropriate and accessible for use in church when care is taken to find compositions of quality. Knowing that the children will not get to sing the music if adults don't enjoy it too, I have included songs and hymns that are most effectively sung in harmony unaccompanied. Not all churches have organs and organists today, and this music encourages strong congregational singing and individual competence. Even more importantly, there is a theological message to be learned when we sing together: as each of us offers the gift we have together, we create something of great beauty and mystery.

This book is essentially liturgical. It is arranged according to the shape of the liturgy and the church year. It will be invaluable for inter-generational liturgies. Indexes will help you find songs appropriate to the season, occasion or festival, and their place in the liturgy.

*My Heart Sings Out* is also useful for those planning church school, children's chapel, and vacation church school programs. This music will enliven your Sunday worship and your educational programs. Children will develop a repertoire that will accompany their faith journey throughout life, and adults will discover the gift of their singing voices and the joy of sharing this music as a family.

Fiona Vidal-White

# TABLE OF CONTENTS

## ENTERING AND GATHERING

Come Holy Spirit . . . . .	1
Uyai mose <i>Come all you people</i> . . . . .	2
Come into God's presence . . . . .	3
Dios está aquí <i>God is here today</i> . . . . .	4

## GLORY TO GOD (GLORIA IN EXCELSIS)

Glory to God (Capers) . . . . .	5
Glory to God (Vidal-White) . . . . .	6
Glory to God (Dimmock) . . . . .	7

## SONGS OF PRAISE

Give thanks to the Lord our God <i>Rendei graças ao Senhor</i> . . . . .	8
Gloria, gloria . . . . .	9
I thank you, Jesus . . . . .	10
Glory to God . . . . .	11

## LORD, HAVE MERCY (KYRIE ELEISON)

Lord, have mercy . . . . .	12
Kyrie eleison (Paraguay) . . . . .	13
Kyrie eleison (Iona) . . . . .	14
Kyrie eleison (Russia) . . . . .	15

## HOLY GOD (TRISAGION)

Holy, holy, holy God . . . . .	16
Holy God . . . . .	17

## ALLELUIA

Halle, halle, hallelujah! . . . . .	18
Hallelujah . . . . .	19
Celtic Alleluia . . . . .	20
Allelu, alleluia . . . . .	21
Heleluyan <i>Alleluia</i> . . . . .	22

## PRAYERS AND RESPONSES

Lord, in your mercy . . . . .	23
His love is everlasting . . . . .	24
I will praise your name . . . . .	25
Holy, holy, holy <i>Santo, santo, santo</i> . . . . .	26
Your kingdom come, O Lord . . . . .	27
O bless the Lord . . . . .	28
God ever-faithful . . . . .	29
Kyrie eleison . . . . .	30
Mungu ni mwema <i>Know that God is good</i> . . . . .	31
Lord, I pray . . . . .	32
Day by day . . . . .	33
Amen, siyakudumisa <i>Amen, we praise your name</i> . . . . .	34
Thuma mina <i>Send me, Lord</i> . . . . .	35

## HOLY, HOLY, HOLY LORD (SANCTUS AND BENEDICTUS)

Holy, holy, holy Lord (Dimmock) . . . . .	36
Holy, holy, holy Lord (Iona) . . . . .	37
Holy, holy, holy (Bell) . . . . .	38
Holy, holy, holy Lord (MaultsBy) . . . . .	39
Holy, holy, holy Lord (Glover) . . . . .	40

## LORD'S PRAYER

Our Father in heaven (Mason) . . . . .	41
Our Father in heaven (MaultsBy) . . . . .	42

## LAMB OF GOD (AGNUS DEI)

O Lamb of God (Dimmock) . . . . .	43
O Lamb of God (Stewart) . . . . .	44
Lamb of God (Crisafulli) . . . . .	45

## COMMUNION

Take, O take me as I am . . . . .	46
Behold, I make all things new . . . . .	47
Bread of life . . . . .	48
From hand to hand . . . . .	49
Let us talents and tongues employ . . . . .	50
Gentle Jesus, risen Lord . . . . .	51
All who hunger gather gladly . . . . .	52

## LEAVING

Let us now depart in your peace . . . . .	53
May the God of hope <i>Dios de la esperanza</i> . . . . .	54

## BLESSINGS

May the Lord, mighty God . . . . .	55
May the Lord bless us . . . . .	56
La paz del Señor <i>The peace of our God</i> . . . . .	57

## ADVENT

Christ is coming . . . . .	58
Longing for light . . . . .	59
My heart sings out with joyful praise . . . . .	60
Prepare the way of the Lord . . . . .	61
Stay awake, be ready . . . . .	62
Prepare ye the way . . . . .	63

## CHRISTMAS

Gloria, gloria, gloria . . . . .	64
Jesus our brother, kind and good . . . . .	65
Sleep, sleep, gently sleep . . . . .	66
The Virgin Mary had a baby boy . . . . .	67
Listen, my friends . . . . .	68
Child so lovely <i>Niño lindo</i> . . . . .	69
That boy-child of Mary . . . . .	70

## EPIPHANY

- Los magos que llegaron a Belén  
*The magi who to Bethlehem did go* 71  
Who are these eastern strangers? .. 72  
Look up! ..... 73  
Blest are the poor in spirit ..... 74  
Yo soy la luz del mundo  
*I am the world's true light.* ..... 75  
When Jesus saw the fishermen.... 76  
I, the Lord of sea and sky ..... 77  
We will lay our burden down..... 78  
Sent by the Lord ..... 79  
The light of Christ ..... 80  
Your word..... 81

## LENT

- Come now, O Prince of Peace ..... 82  
If you love me ..... 83  
Forty days and forty nights ..... 84  
God it was ..... 85  
In the bulb there is a flower..... 86  
I want Jesus to walk with me..... 87  
Jesus said, I am the door..... 88  
What does it mean to follow Jesus? 89

## PALM SUNDAY

- The King of glory comes ..... 90  
'Sanna..... 91

## HOLY WEEK

- A new commandment ..... 92  
Pan de Vida ..... 93  
Brother, sister, let me serve you ... 94

## EASTER

- Crashing waters at creation ..... 95  
We are on our way ..... 96  
It rained on the earth forty days ... 97  
We give thanks unto you ..... 98  
That Easter morn..... 99  
Christ has arisen, alleluia ..... 100  
Sing, O people..... 101  
The Lord, the Lord,  
the Lord is my shepherd ..... 102  
Oh, how good is Christ the Lord  
*Oh, qué bueno es Jesús.*..... 103  
You are my shepherd ..... 104

## PENTECOST

- We are all children of the Lord. ... 105  
To the God who cannot die  
*Digo "Sí," Señor* ..... 106  
Soplo de Dios viviente  
*Breath of the living God.* ..... 107  
Come, Holy Spirit, descend on us . 108  
I am the church ..... 109  
She sits like a bird..... 110  
Loving Spirit ..... 111  
May your loving spirit..... 112

## ASCENSION

- Clap your hands ..... 113  
We see the Lord..... 114

## TRINITY

- Loving Creator..... 115  
In the night, in the day ..... 116  
Glory to God ..... 117

## ALL SAINTS

- We sing of the saints..... 118

## BAPTISM

- Child of blessing, child of promise . 119  
I am the light of the world ..... 120  
We bring our children..... 121  
You have put on Christ..... 122

## rites of passage

- God, when I came into this life ... 123  
Great work has God begun in you . 124  
In love you summon..... 125  
From my birth ..... 126  
One more step along the world I go 127

## CREATION

- Many and great ..... 128  
God of the sparrow  
God of the whale..... 129  
God the sculptor of the mountains . 130  
We are a part of all creation..... 131  
Praise to God..... 132

## PRAISE AND THANKS

Heaven and earth . . . . .	133
Cantemos al Señor <i>O sing unto the Lord.</i> . . . . .	134
Praise God for this holy ground . .	135
Taste and see . . . . .	136
We thank God . . . . .	137
O give thanks to the Lord . . . . .	138
Thank you for the gift of Jesus . .	139
When in our music God is glorified .	140
Mother hen . . . . .	141
Mothering God . . . . .	142

## HEALING AND ASSURANCE

Everywhere I go . . . . .	143
One, two, three, Jesus loves me . .	144
In you our hearts find rest . . . . .	145
God to enfold you . . . . .	146
Oh, the love of my Lord . . . . .	147
Lord, my soul is thirsting . . . . .	148
The tree of life . . . . .	149

## PEACE AND JUSTICE

Peace among earth's peoples . . . .	150
Let there be peace on earth . . . . .	151
Peace before us . . . . .	152
What does the Lord require of you?	153
Santo <i>Holy</i> . . . . .	154
Come now, you blessed . . . . .	155

## AT HOME

Bendice, Señor, nuestro pan . . . . .	156
Oh, come, Lord Jesus . . . . .	157
All night, all day . . . . .	158
Now it is evening . . . . .	159

## INDICES

Copyrights . . . . .	page 246
Topical Index . . . . .	page 249
First Lines and Popular Titles . . .	page 253
Tune Names . . . . .	page 256
Authors, Translators, and (Text) Sources . . . . .	page 257
Composers, Arrangers, and (Music) Sources . . . . .	page 259

# Come, Holy Spirit

1

*Cantor*

Come, Ho - ly Spi - rit. \_\_\_\_\_

\_\_\_\_\_ Come, Ho - ly Spi - rit, \_\_\_\_\_

Come, Ho - ly Spi - rit. \_\_\_\_\_

\_\_\_\_\_ Come, Ho - ly Spi - rit. \_\_\_\_\_

Ma - ra - na - tha! \_\_\_\_\_

\_\_\_\_\_ Ma - ra - na - tha! \_\_\_\_\_

Come, Lord, come. \_\_\_\_\_

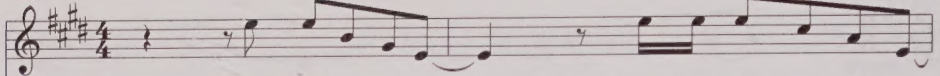
\_\_\_\_\_ Come, Lord, come. \*

\* When repeated, hold this note through beginning cantor part.



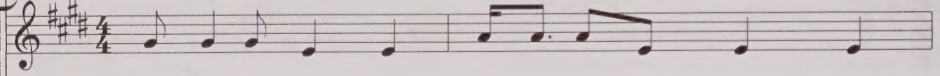
Uyai mose *Come all you people*

Cantor




U - ya - i mo-se, ——— ti - na - ma - te Mwa-ri, —  
Come all you peo-ple, ——— come and praise your Ma - ker.

Women




U - ya - i mo - se, ti - na - ma - te Mwa - ri,  
Come all you peo - ple, come and praise your Ma - ker.

Men




Ahom Ahom




— U - ya - i mo-se, ti - na - ma - te Mwa-ri,  
— Come all you peo-ple, come and praise your Ma - ker.

Women




U - ya - i mo - se, ti - na - ma - te Mwa - ri,  
Come all you peo - ple, come and praise your Ma - ker.

Men

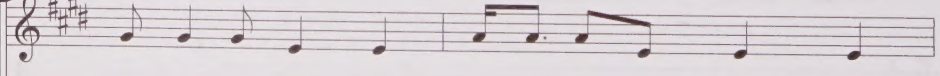


Ahom Ahom




U - ya - i mo-se, ——— ti - na - ma - te Mwa-ri,  
Come all you peo-ple, ——— come and praise your Ma - ker.

Women



U - ya - i mo - se, ti - na - ma - te Mwa - ri,  
Come all you peo - ple, come and praise your Ma - ker.

Men



Ahom Ahom

*when repeated*

U - ya - i mo - se zvi - no. ti - na - ma - te Mwa - ri,  
Come now and wor - ship the Lord. Come and praise your Ma - ker.

U - ya - i mo - se zvi - no.  
Come now and wor - ship the Lord.

Ahom Ahom Ahom

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## Come into God's presence

3

1 C 2 F C

Come in - to God's pres - ence sing - ing, "Al - le - lu - ia,

F C G C Final ending

al - le - lu - ia, al - le - lu - ia."

*Additional verses may be added: Come into God's presence singing, "Worthy the Lamb . . ." Come into God's presence singing, "We love you so . . ." Come into God's presence singing, "Glory to God . . ." Come into God's presence singing, "Jesus is Lord . . ."*

Words and Music: Anon., arr. Betty Carr Pulkingham (b. 1928) © 1990 Celebration, PO Box 309, Aliquippa, PA 15001 [www.communityofcelebration.com]. All rights reserved. Used by permission.  
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Dios está aquí *God is here today*

Dios es - tá a - quí, tan  
 God is here to - day: as

E B/D# C#m7

The first system of the musical score is in 3/8 time with a key signature of three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

cier-to co-mo el ai - re que res - pi - ro, tan  
 cer - tain as the air I breathe, as

A B7 E E7/D E7/C# E7/B

The second system continues the melody with eighth-note patterns. The vocal line has a dotted quarter note G4, followed by eighth notes A4, B4, and C5, then a dotted quarter note G4. The piano accompaniment continues with similar rhythmic patterns and chord changes.

cier-to co-mo la ma - ña - na se le - van - ta, tan  
 cer - tain as the morn-ing sun that ris - es, as

A B7 E B/D# C#m7

The third system concludes the phrase with eighth-note patterns. The vocal line has a dotted quarter note G4, followed by eighth notes A4, B4, and C5, then a dotted quarter note G4. The piano accompaniment provides harmonic support with chords and a consistent bass line.

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features three staves: a vocal line, a guitar accompaniment line, and a piano accompaniment line. The lyrics are: "cier-to co-mo que le can-to y me pue-de o-ír. cer-tain when I sing you'll hear my song." The guitar part includes chords A, B7, and E. The piano part has a simple bass line with a fermata at the end.

Words and Music: Mexican, tr. C. Michael Hawn, 1998; arr. C. Michael Hawn and Arturo Gonzales, 1999  
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\*  
 Glo - ry to God \_\_\_\_\_ in the high -

est, \_\_\_\_\_ and \_\_\_\_\_ peace to God's peo-ple on

earth. \_\_\_\_\_ to God's peo-ple on earth. \_\_\_\_\_

Lord \_\_\_\_\_ God, heav - en - ly King,

The first system of music features a vocal line in a single treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Lord \_\_\_\_\_ God, heav - en - ly King,". The piano accompaniment consists of three staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and triplets, while the left hand plays a steady eighth-note accompaniment with triplets. The system concludes with a repeat sign.

al - mighty God and Fa - ther,

The second system of music continues the vocal line with the lyrics "al - mighty God and Fa - ther,". The piano accompaniment follows the same structure as the first system, with chords and triplets in the right hand and a steady eighth-note accompaniment in the left hand. The system concludes with a repeat sign.

we wor - ship you, we give you thanks, we \_\_\_\_\_

The third system of music features the lyrics "we wor - ship you, we give you thanks, we \_\_\_\_\_". The piano accompaniment continues with chords and triplets in the right hand and a steady eighth-note accompaniment in the left hand. The system concludes with a final cadence.

praise you for your glo - ry.

Glo - ry to God in the high -

est, and peace to God's peo-ple on

2.

earth. \_\_\_\_\_ to God's peo-ple on earth. \_\_\_\_\_

3

Lord Je - sus Christ, on-ly Son of the Fa - ther, Lord \_\_\_\_\_

3

3

3

God, Lamb of God, you take a - way the sin of the

3

3

3

3



world: have \_\_\_\_\_ mer cy on \_\_\_\_\_ us; you are

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and contains the lyrics "world: have \_\_\_\_\_ mer cy on \_\_\_\_\_ us; you are". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with several triplet markings.

seat - ed at the right hand of the Fa ther: re

The second system continues the vocal line with the lyrics "seat - ed at the right hand of the Fa ther: re". The piano accompaniment continues with similar harmonic support, including triplet markings in both hands.

ceive our \_\_\_\_\_ prayer.

The third system concludes the vocal line with the lyrics "ceive our \_\_\_\_\_ prayer.". The piano accompaniment provides harmonic support, ending with a final chord and triplet markings in the bass line.

\*

Glo - ry to God \_\_\_\_\_ in the high -

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb) and a common time signature. It begins with a repeat sign and a fermata over the first measure. The lyrics are "Glo - ry to God \_\_\_\_\_ in the high -". The piano accompaniment is in bass clef and features a complex harmonic texture with many chords and triplets. A first ending bracket is present at the end of the system.

est, and \_\_\_\_\_ peace to God's peo-ple on

The second system of the musical score. The vocal line continues with the lyrics "est, and \_\_\_\_\_ peace to God's peo-ple on". The piano accompaniment continues with similar harmonic complexity and includes triplets. A first ending bracket is present at the end of the system.

earth. \_\_\_\_\_ to God's peo-ple on earth. \_\_\_\_\_

The third system of the musical score. The vocal line concludes with the lyrics "earth. \_\_\_\_\_ to God's peo-ple on earth. \_\_\_\_\_". The piano accompaniment continues with triplets and complex chords. A second ending bracket is present at the end of the system.



Glo - ry to God \_\_\_\_\_ in the high - est.

A - men, a - men.

\* The congregation may sing only this repeated section when a cantor or choir sings the full text.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
 Music: James Capers (b. 1948), from *Liturgy of Joy*, arr. Michael Hassell (b. 1952) © 1993 Augsburg Fortress, PO Box 1209,  
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$\text{♩} = 76$

Glo-ry to God in the high - est, and

$\text{♩} = 76$

peace to his peo-ple on earth. — Lord God, hea-ven-ly King, al -

migh-ty God and Fa - ther, we wor - ship you, we give you thanks, we

$\text{♩} = 60$

praise you for your glo - ry.

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God,

Lamb of God, you take a - way the sin of the world: have

mer - cy on us; you are seat-ed at the

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note 'mer', followed by quarter notes 'cy', 'on', and a half note 'us;'. There is a long horizontal line indicating a breath or a pause, followed by the lyrics 'you are seat-ed at the'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

right hand of the Fa - ther re - ceive our prayer.

The second system continues the musical score. The vocal line has quarter notes for 'right hand of the', a half note 'Fa -', quarter notes 'ther', 're -', and a half note 'ceive'. This is followed by a long horizontal line and the lyrics 'our prayer.'. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line and a 6/8 time signature change.

For you a-lone are the Ho - ly One, you a-lone are the

The third system of the musical score is in 6/8 time. The vocal line starts with a long horizontal line, followed by quarter notes 'For you', eighth notes 'a-lone', quarter notes 'are the', eighth notes 'Ho - ly', quarter notes 'One,', eighth notes 'you', eighth notes 'a-lone', quarter notes 'are the'. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Lord, — you a - lone are the Most High, Je - sus

*rit.*

Christ, with the Ho - ly Spi - rit, in the glo - ry of God the

Fa - ther. A - men. A - men.

*rit.*



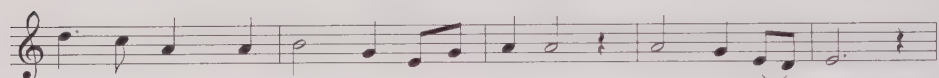
## Glory to God



Glo - ry to God in the high-est, peace — to his peo-ple on earth.



Lord God hea-ven-ly King, al might-y God and Fa-ther, we wor-ship you, we



give you thanks, we praise you for your glo-ry. Lord Je - sus Christ,



on - ly Son of the Fa - ther, Lord God, Lamb of God, you take a -



way the sin of the world; have mer - cy on us; you are



seat-ed at the right hand of the Fa - ther; re - ceive our prayer. For



you — are the Ho - ly One, you — are the Lord, you a -



lone are the Most High, Je - sus Christ, with the Ho - ly Spi - rit, in the



glo - ry, the glo - ry, the glo - ry of God the Fa-ther. A - men.

# Give thanks to the Lord our God

## Rendei graças ao Senhor

C Fm Gm Fm C Db F Bbm

Give thanks to the Lord our God for our God is good, ver - y good,  
 Ren - dei gra - ças ao Se - nhor, por - que e - le é bom, e - le é bom;

Bbm7 Eb Bbm6 C7 Bbm Fm C

for God's lov - ing kind - ness lasts for - ev - er and for - ev - er. Oh  
 por que su - a mise - ri - cór - dia, du - ra pa - ra sem - pre pa - ra sem - pre. Ben -

Fm C Fm C Fm Bbm

less - ed, less - ed be our God; God of Is - ra - el, now and for - ev - er.  
 di - to se - ja o Se - nhor, De - us de Is - ra - el de e - ter - ni - da - de

Eb C7 Fm Bbm6

Let all the peo - ple say A - men, al - le - lu - ia! —  
 e to - do o po - vo di - qa A - men,

C Db Fm Bbm6 C Fm

al - le - lu - ia, — al - le - lu - ia, — al - le - lu - ia! —

*\*Refrain*

1 2

Glo - ri - a, glo - ri - a, in ex - cel - sis De - o!

Dm Gm C F Dm Gm C F

3 4

Glo - ri - a, glo - ri - a, al - le - lu - ia, al - le - lu - ia!

Dm Gm C F Dm Gm C F

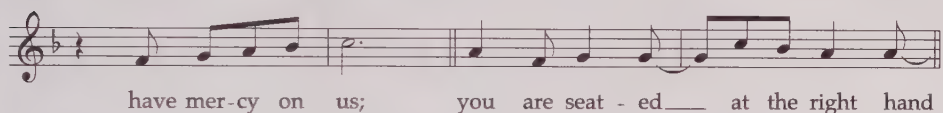
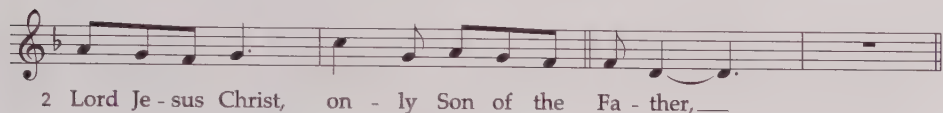
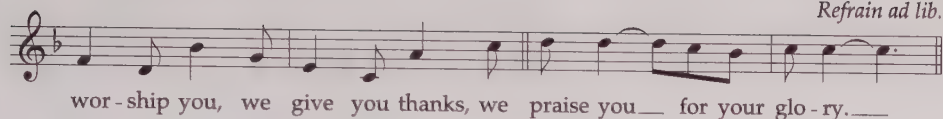
*Verses*  
*Cantor*

1 Glo - ry to God in the high - est, \_\_\_\_\_ and

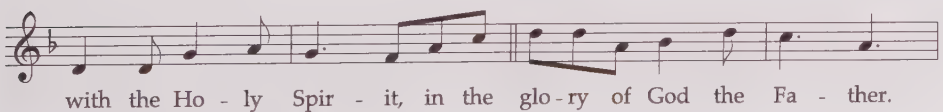
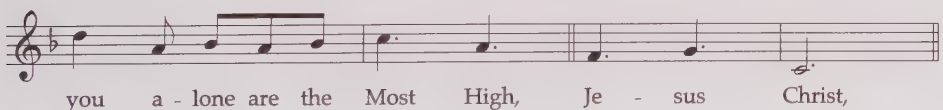
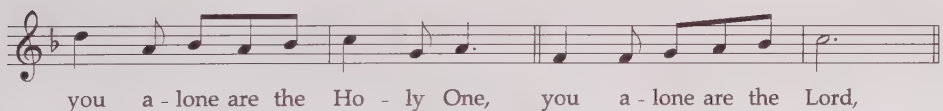
peace to his peo - ple on earth.

Lord God, heav - en - ly King, al - might - y God and Fa - ther, \_\_\_\_\_ we

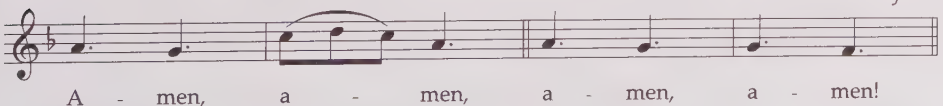
*Refrain ad lib.*



*Refrain ad lib.*



*To refrain*



\* The refrain may be sung as an ostinato throughout all or part of the text, or it may be sung as a response at the beginning and after each section of the text.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
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## I thank you, Jesus

1 I thank you, Je - sus,  
2 You've been my fa - ther,

thank you,  
been my

1 Thank you, Je - sus,  
2 Been my fa - ther,

Je - sus,  
moth - er,

thank you, Je - sus, thank you, Je - sus, \_\_\_\_\_ my Sav - ior  
been my moth - er, been my sis - ter, \_\_\_\_\_ my broth - er,

God, for you brought me, yes, you brought me from a  
too, for you brought me, yes, you brought me from a

might - y, \_\_\_\_\_ a might - y long way, \_\_\_\_\_ a might - y long  
might - y, \_\_\_\_\_ a might - y long way, \_\_\_\_\_ a might - y long

I thank you, Je - sus, thank you,  
You've been my fa - ther, been my

way.  
way.

Thank you, Je - sus,  
Been my fa - ther,

Je - sus,  
moth - er,

thank you, Je - sus, thank you, Je - sus, my Sav - ior  
been my moth - er, been my sis - ter, my broth - er,


God, for you brought me, yes, you brought me from a  
too, for you brought me, yes, you brought me from a

way.

might - y, a might - y long way, a might - y long way.  
might - y, a might - y long way, a might - y long way.


might - y, a might - y long way, a might - y long way.  
might - y, a might - y long way, a might - y long way.

*Cantor*



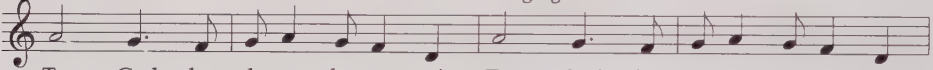
Glo-ry to God, glo-ry to God, glo - ry in the high - est!

*Congregation*



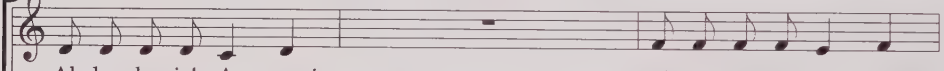
Glo-ry to God, glo-ry to God, glo - ry in the high - est!

*Cantor* *Congregation*




To God be glo-ry for-ev - er! To God be glo-ry for-ev - er!

*Cantor*



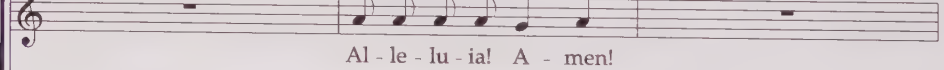
Al - le - lu - ia! A - men! Al - le - lu - ia! A - men!

*Group 1*




Al - le - lu - ia! A - men! Al - le - lu - ia! A - men!

*Group 2*



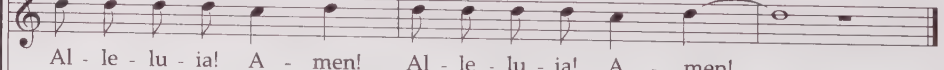
Al - le - lu - ia! A - men!

*Group 3*




Al - le - lu - ia! A - men! Al - le - lu - ia! A - men! Al - le - lu - ia! A - men!

*Group 2*



Al - le - lu - ia! A - men! Al - le - lu - ia! A - men! \_\_\_\_\_

*Group 3*



Al - le - lu - ia! A - men! Al - le - lu - ia! A - men! \_\_\_\_\_

# Lord, have mercy

12

*Cantor* *All*

Lord, \_\_\_\_\_ have mer - cy. Lord, \_\_\_\_\_ have mer - cy.

*Cantor* *All*

Christ, \_\_\_\_\_ have mer - cy, Christ, \_\_\_\_\_ have mer - cy.

*Cantor* *All*

Lord, \_\_\_\_\_ have mer - cy on us, Lord, \_\_\_\_\_ have mer - cy on us.

*May be sung throughout by congregation.*

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
 Music: Jonathan Dimmock (b. 1957), from *Missa Appalachia* © 1989 Jonathan Dimmock.  
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# Kyrie eleison

13

C F G C

Ky - ri - e e - le - i - son. \_\_\_\_\_ Ky - ri - e e - le - i - son. \_\_\_\_\_ Ky - ri -  
 Chri - ste e - le - i - son. \_\_\_\_\_ Chri - ste e - le - i - son. \_\_\_\_\_ Chri -

A7 Dm G7 C

e e - le - i - son. \_\_\_\_\_ Ky - ri - e e - le - i - son! \_\_\_\_\_  
 ste e - le - i - son. \_\_\_\_\_ Chri - ste e - le - i - son! \_\_\_\_\_  
*repeat Kyrie*

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
 Music: Paraguayan © 1995 World Council of Churches, 475 Riverside Dr., New York, NY 10027.  
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## Kyrie eleison

Ky - ri - e, ky - ri - e.  
 Ky - ri e, ky ri e.  
 Ky - ri e, ky ri e.

Ky - ri - e e - lei - son.  
 e, ky - ri - e e - lei son.  
 Ky - ri - e, ky - ri - e e - lei son.  
 Ky - ri e e lei son. Ky - ri

Ky - ri - e, ky - ri - e,  
 ky - ri e, ky ri e,  
 Ky ri e,  
 e, ky ri e,

Ky ri e e - lei - son.  
 e, ky ri - e e - lei son.  
 Ky ri - e e - lei son.  
 Ky ri - e e lei son.

# Kyrie eleison

15

Musical notation for the first line of the Kyrie eleison. The melody is written on a single treble clef staff in G major (one sharp). The lyrics are: Ky - ri - e e - lei - son. Chri - ste e - lei - son.

Musical notation for the second line of the Kyrie eleison. The melody continues on a single treble clef staff. The lyrics are: Ky - ri - e e - lei - - i - son.

Musical notation for the third system of the Kyrie eleison. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is G major and the time signature is 4/4. The lyrics are: Ky - ri - e e - lei - son. Chri - ste e - lei - son.

Musical notation for the fourth system of the Kyrie eleison. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is G major and the time signature is 4/4. The lyrics are: Ky - ri - e e - lei - - son.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
Music: Russian Orthodox © World Council of Churches [www.wcc-coe.org].  
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## Holy, holy, holy God

Ho - ly, ho - ly, ho - ly God, Ho - ly and Might - y,

Ho - ly and Im - mor - tal, have mer - cy on us.

Words: Traditional, tr. Fiona Vidal-White © Fiona Vidal-White.

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# Holy God

17

Ho - ly God, Ho - ly and Might - y, Ho - ly Im -

*Ped.*

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Ho - ly God, Ho - ly and Might - y, Ho - ly Im -". The piano accompaniment consists of a treble and bass clef. The bass clef line has a "Ped." (pedal) marking below it. The system concludes with a double bar line.

1. 2. 3. mor - tal One, have mer - cy on us. mer - cy on us.

1. 2. 3.

The second system of the musical score continues the piece. It features a vocal line and a piano accompaniment. The vocal line has two first endings, labeled "1. 2." and "3.", leading to the lyrics "mor - tal One, have mer - cy on us. mer - cy on us.". The piano accompaniment also has two first endings, labeled "1. 2." and "3.". The system concludes with a double bar line.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
Music: Peter Crisafulli, from *Music for the Holy Eucharist Rite II* © 2002 Peter Crisafulli.  
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## Halle, halle, hallelujah!

G D7 G

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

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass line consists of quarter notes G2, A2, B2, and C3, followed by a half note B2. Chords G, D7, and G are indicated above the treble staff.

C Am D

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

Detailed description: This system contains the next two lines of music. The top staff continues the melody with quarter notes C5, B4, A4, and G4, then a half note F#4. The bass line continues with quarter notes G2, A2, B2, and C3, followed by a half note B2. Chords C, Am, and D are indicated above the treble staff.

G B7 Em

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

Detailed description: This system contains the next two lines of music. The top staff continues the melody with quarter notes G4, A4, B4, and C5, then a half note B4. The bass line continues with quarter notes G2, A2, B2, and C3, followed by a half note B2. Chords G, B7, and Em are indicated above the treble staff.

Am G D G

Hal - le - lu - jah! Hal - le - lu - jah!

Detailed description: This system contains the final two lines of music. The top staff features a series of chords: Am, G, D, and G. The bottom staff features a series of chords: Am, G, D, and G. The lyrics 'Hal - le - lu - jah!' are repeated under each chord.

# Hallelujah

19

Hal - le - lu - jah, \_\_\_\_\_ hal - le - lu - jah,

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

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

The first system consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/4 time signature. The lyrics are written below each staff, with a long horizontal line under the first 'jah' in the top staff.

hal - le - lu - jah, \_\_\_\_\_ hal - le - lu - jah!

hal - le - lu - jah, hal - le - lu - jah!

hal - le - lu - jah, hal - le - lu - jah!

The second system also consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/4 time signature. The lyrics are written below each staff, with a long horizontal line under the first 'jah' in the top staff.

Words: Traditional.

Music: A. Maraire © 1995 rev., Oxford University Press/Church of Scotland, 198 Madison Ave., New York, NY 10016-4314 [www.oup.com/us].  
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Al - le - lu - ia, al - le -

A E D E A

lu - ia! Al - le - lu - ia,

D E A E

al - le - lu ia!

Bm E A D E A

# Allelu, alleluia

*Cantor*

Al - le - lu, al - le - lu - ia. Al - le - lu, al - le -

Al - le - lu, al - le - lu - ia.

Detailed description: This system contains the first two staves of music. The top staff is for the Cantor, written in treble clef with a 6/8 time signature. It begins with a rest followed by a melodic line: quarter note G4, quarter note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This is followed by a repeat sign and a second melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bottom two staves are for piano accompaniment, with treble and bass clefs. They start with a rest, followed by a series of chords: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This is followed by a repeat sign and a final chord: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

*omit final time*

lu - ia. Al - le - lu, al - le -

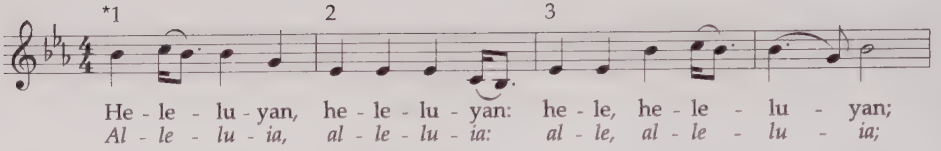
al - le - lu, al - le - lu - ia.

Detailed description: This system contains the next two staves of music. The top staff continues the Cantor part from the previous system, starting with a rest followed by a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This is followed by a repeat sign and a final melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bottom two staves continue the piano accompaniment, starting with a rest followed by a series of chords: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This is followed by a repeat sign and a final chord: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

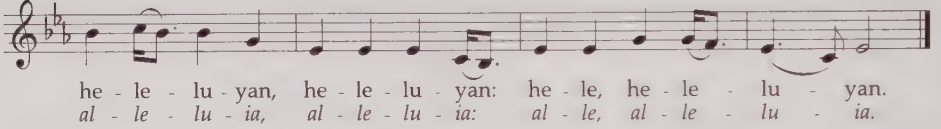


# Heleluyan Alleluia

\*1                                  2                                  3



He - le - lu - yan, he - le - lu - yan: he - le, he - le - lu - yan;  
Al - le - lu - ia, al - le - lu - ia: al - le, al - le - lu - ia;



he - le - lu - yan, he - le - lu - yan: he - le, he - le - lu - yan.  
al - le - lu - ia, al - le - lu - ia: al - le, al - le - lu - ia.

\* May be sung as a round.

Words: Traditional.  
Music: *Heleluyan*, Muscogee (Creek) Indian, transcr. Charles H. Webb © 1989 The United Methodist Publishing House (admin. T.C.C. - The Copyright Co., 1026 16th Ave. South, Nashville, TN 37212 [www.thecopyrightco.com]) All rights reserved. International copyright secured. Used by permission.  
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# Lord, in your mercy

Lord, in your mer - cy, Lord, in your mer - cy hear our prayer.



Lord, in your mer - cy, your mer - cy, hear our prayer.

Lord, in your mer - cy hear our prayer.



Lord, Lord, hear our prayer.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
Music: John L. Bell (b 1949) © 1995 WGRG The Iona Community (Scotland) (admin. GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638 [www.giamusic.com],) All rights reserved. Used by permission.  
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# His love is everlasting

24

His love, \_\_\_\_\_ his love, \_\_\_\_\_ his

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It contains the lyrics "His love, \_\_\_\_\_ his love, \_\_\_\_\_ his" with long horizontal lines indicating the vocal line. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs), featuring chords and a melodic line in the bass.

love \_\_\_\_\_ is ev - er - last - ing. \_\_\_\_\_

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It contains the lyrics "love \_\_\_\_\_ is ev - er - last - ing. \_\_\_\_\_" with long horizontal lines indicating the vocal line. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs), featuring chords and a melodic line in the bass.

Words and Music: Leon C. Roberts (1950-1999) © 1987 Leon C. Roberts.  
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## I will praise your name

I \_\_\_ will praise your name for \_\_\_ ev

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in 6/8 time, with lyrics: "I \_\_\_ will praise your name for \_\_\_ ev". The piano accompaniment is written on two staves (treble and bass clef) and features a steady eighth-note bass line and chords in the right hand.

er, my \_\_\_ King and my God.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "er, my \_\_\_ King and my God.". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

# Holy, holy, holy *Santo, santo, santo*

26

Em D

"Ho - ly, ho - ly, ho - ly," an - gel hosts are sing - ing.  
 "San - to, san - to, san - to," can - tan se - ra - fi - nes.

Am Em

"Ho - ly, ho - ly, ho - ly is the Lord our God.  
 "San - to, san - to, san - to, Dios es el Se - ñor.

E7 Am

Ho - ly, ho - ly, ho - ly is God, the Lord of might. Your  
 San - to, san - to, san - to es fuer - te nue - stro Dios. Tu

B7 Em B7 Em

glo - ry fills the heav - ens, your glo - ry fills the earth." Ho -  
 glo - ria lle - na los cie - los, la tie - rra lle - na es - tá." Ho -

Am Em B7 Em

san - na in the high - est, ho - san - na is our song.  
 sa - na en las al - tu - ras, ho - sa - na la can - ción.

Words: based on *Isaiah 6:3*, English paraphrase Bert Polman, 1985.

Music: *Merenque*, Spanish; harm. AnnaMae Meyer Bush, 1985 © 1987 CRC Publications, 2850 Kalamazoo Avenue Southeast, Grand Rapids,

MI 49560 [www.crcpublications.org].

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## Your kingdom come, O Lord

Your king-dom come, O Lord. Your king-dom come, O Lord. \_ Your

king-dom come, O Lord. \_ Your king-dom come, O Lord.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
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# O bless the Lord

28

*brightly*

O my soul, O my  
O bless the Lord, \_\_\_\_\_ O bless the Lord, \_\_\_\_\_

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest, followed by a half note chord (F#4, C5), a quarter note chord (F#4, C5), and a half note chord (F#4, C5). The bottom staff is in bass clef with the same key signature and time signature. It begins with a half note chord (B2, F#3), followed by a half note chord (B2, F#3), a quarter note chord (B2, F#3), and a half note chord (B2, F#3). Lyrics are placed between the staves.

soul, bless the Lord and ne-ver for-get his  
O bless the Lord, bless the Lord and ne-ver for-get his

Detailed description: This system contains the third and fourth staves of music. The top staff continues with a half note chord (F#4, C5), a quarter note chord (F#4, C5), a half note chord (F#4, C5), and a triplet of eighth notes (F#4, C5, G4). The bottom staff continues with a half note chord (B2, F#3), a half note chord (B2, F#3), a quarter note chord (B2, F#3), and a triplet of eighth notes (B2, F#3, G3). Lyrics are placed between the staves.

love! O my soul, O my  
love! O bless the Lord, \_\_\_\_\_ O bless the Lord, \_\_\_\_\_

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues with a half note chord (F#4, C5), a quarter note chord (F#4, C5), a half note chord (F#4, C5), and a half note chord (F#4, C5). The bottom staff continues with a half note chord (B2, F#3), a half note chord (B2, F#3), a quarter note chord (B2, F#3), and a half note chord (B2, F#3). Lyrics are placed between the staves.

soul, bless the Lord and ne-ver for-get his love!  
O, bless the Lord, bless the Lord and ne-ver for-get his love!

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues with a half note chord (F#4, C5), a quarter note chord (F#4, C5), a half note chord (F#4, C5), and a triplet of eighth notes (F#4, C5, G4). The bottom staff continues with a half note chord (B2, F#3), a half note chord (B2, F#3), a quarter note chord (B2, F#3), and a triplet of eighth notes (B2, F#3, G3). Lyrics are placed between the staves.

*Refrain*  
*mp*

God ev - er - faith ful, God ev - er - mer - ci - ful,

G Am7 F G

*p*

God of your peo - ple, hear our prayer.

Em Asus4 A F C G

*Verses*

1 For those who lead and guide the Church of Christ;  
2 For faith - ful wit - ness, fel - low - ship in love;  
3 For those who guide the na - tions of the earth;

Em Em/D C D G

D.C.

for lov - ing care, we pray to you, O Lord:  
 for liv - ing hope, we pray to you, O Lord:  
 that wis - dom reign, we pray to you, O Lord:

Am G/B A7/C# D D.C.

Additional verses

- 4 For those who seek and serve the common good;  
that justice reign, we pray to you, O Lord:
- 5 For neighbors' needs, for shelter from the storm;  
for homes of peace, we pray to you, O Lord:
- 6 For those in sorrow, anguish, and despair;  
that they find hope, we pray to you, O Lord:
- 7 For those oppressed, for those who live in fear;  
that they be freed, we pray to you, O Lord:
- 8 For all the sick, the dying, and the dead,  
be life and grace, we pray to you, O Lord:
- 9 That we might live in peace from day to day;  
that wars will cease, we pray to you, O Lord:
- 10 That we may stay faithful, open to your Word;  
your Kingdom come! We pray to you, O Lord:
- 11 For all the dreams held deep within our hearts;  
for all our needs, we pray to you, O Lord:
- 12 Entrusting all we are into you hands,  
we call your name, and pray to you, O Lord:



30

## Kyrie eleison

G D Em Bm C D G *Fine* D D.C.

Ky - ri - e, Ky - ri - e, e - le - i - son. (hum)\*

\* Petitions may be sung or spoken here.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.

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31 Mungu ni mwema *Know that God is good*

Mu - ngu ni mwe-ma. Know that God is good. Ha - le, ha - le - lu - ya. Mu - ngu ni mwe-ma. Know that God is good. Ha - le, Ha - le - lu - ya.

Mu - ngu ni mwe-ma, ni mwe-ma, ni mwe-ma. Know that God is good, God is good, God is good. Ha - le, ha - le - lu - ya, Ha - le - lu - ya, ha - le - lu - ya.

Words Traditional

Music: Democratic Republic of Congo. Source unknown © copyright control. Arr. Edo Bumba © 1997 WGRG The Iona Community (Scotland) (admin. GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638 [www.giamusic.com].) All rights reserved. Used by permission.

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# Lord, I pray

32

1 C Am G 2 C F

1 Lord, I pray, if to - day some should wrong or  
2 Should there be joy for me, help me thank you  
3 If this day I should stray, show my heart the

Musical notation for the first system, including treble and bass staves with lyrics and chords.

C G C Am G

trou - ble me, make me kind; bring to mind  
as I should. Let me through all I do  
road to take. Should I fear, please be near;

Musical notation for the second system, including treble and bass staves with lyrics and chords.

C G7 C

your for - give - ness makes me free.  
praise you, Lord, for all things good.  
hear my prayer for Je - sus' sake.

Musical notation for the third system, including treble and bass staves with lyrics and chords.

*This may be sung as a round or canon in two parts.*

Words: Jean C. Keegstra-DeBoer, 1949, alt.

Music: Dutch melody, arr. Grace Schwanda © 1983 CRC Publications, 2850 Kalamazoo Avenue Southeast, Grand Rapids, MI 49560 [www.crcpublications.org]. All rights reserved. Used by permission.

Day by day, dear Lord three things of thee I pray: — to

see thee more clear - ly, to love thee more dear - ly, and

fol - low thee more near - ly, day by day.

Words: att. Richard of Chichester (1197-1253).  
 Music: Fiona Vidal-White © 2004 Fiona Vidal-White.  
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# Amen, siyakudumisa Amen, we praise your name 34

*Cantor* *All* *F* *C*

Ma - si - thi: A - men, si - ya - ku - du - mi - sa. Ma - si - thi:  
 Sing a - men: A - men, we praise your name, O God. Sing a - men:

*Gm* *F*

A - men, si - ya - ku - du - mi - sa. Ma - si - thi: A - men, Ba - wo,  
 A - men, we praise your name, O God. Sing a - men: A - men, Ba - wo,

*Bb* *F/C* *C7* *F* *(not sung final time)*

A - men, Ba - wo, a - men, si - ya - ku - du - mi - sa. Ma - si - thi:  
 A - men, Ba - wo, a - men, we praise your name. O God. Sing a - men:

Thuma mina *Send me, Lord*

Thu - ma mi - na, Thu - ma mi - na, Thu - ma mi - na, Thu - ma  
 Je - sus, send me Je - sus, send me

1.-3. Send me Lord, 4.  
 mi - na So - man - dla. Send me Lord.  
 Je - sus, send me Lord.

## Additional verses

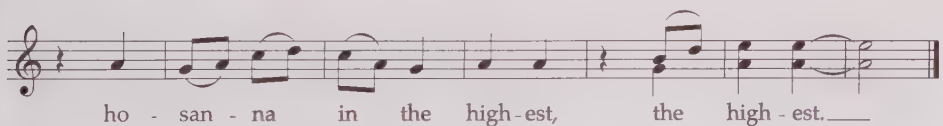
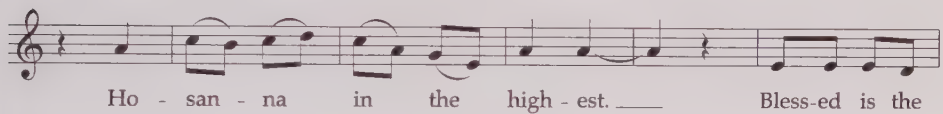
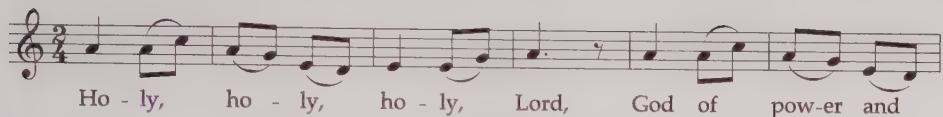
- 3 *Call:* Lead me, Lord, *Response:* Lead me, Jesus.  
 4 *Call:* Fill me, Lord, *Response:* Fill me, Jesus.

Words: South African.

Music: *Thuma mina*, South African © 1984 Walton Music (admin. Licensing Associates, 935 Broad St. #31, Bloomfield, NJ 07003 [www.waltonmusic.com].) All rights reserved. Used by permission.

# Holy, holy, holy Lord

36



Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
Music: Jonathan Dimmock (b. 1957), from *Missa Appalachia* © 1989 Jonathan Dimmock.  
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## Holy, holy, holy Lord

Ho - ly, ho - ly, ho - ly Lord God of

Ho - ly, ho - ly, ho - ly Lord God of

power and might. Heav - en, earth,

power and might. Heav - en, earth,

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

heav-en and earth are full of your glo - ry.

high - est. Ho - san-na in the high - est.

Ho - san-na in the high - est. Ho - san-na in the

Bless - ed,                      bless - ed                      is he who comes in the

high - est. Bless - ed,                      bless - ed                      is he who comes in the

name of the Lord.                      Bless - ed,                      bless - ed

name of the Lord.                      Bless - ed,                      bless - ed

is he who comes in the name of the Lord.                      Ho - san-na in the

is he who comes in the name of the Lord.

high-est.                      Ho - san-na in the high-est.

Ho - san-na in the high-est.                      Ho - san-na in the high-est.



## Holy, holy, holy

Ho - ly, ho - ly, ho - ly, — God of power and  
 Ho - ly, ho - ly, ho - ly, God of power and  
 Ho - ly, ho - ly, ho - ly, God of power and

The first system of music consists of two staves. The top staff is in treble clef with a 3/8 time signature. It features a melody of eighth and quarter notes, with a fermata over the final note of the first phrase. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics are placed below the staves, with hyphens indicating syllables that span across notes.

might, — heaven and earth are full, — are full  
 power and might, — heaven and earth are full, — are full  
 might, — heaven and earth are full, — are full

The second system of music continues the melody and accompaniment. It features similar rhythmic patterns and phrasing as the first system, with a fermata over the final note of the first phrase. The lyrics are placed below the staves, with hyphens indicating syllables that span across notes.


of — your glo - ry. — Ho - san - na! Ho san - na! Ho -  
 of your glo - ry. — Ho - san - na! Ho - san - na! Ho -  
 of your glo - ry. — Ho - san - na! Ho - san - na! Ho -

The third system of music introduces the 'Hosanna' refrain. The melody is more rhythmic, using eighth and quarter notes. The accompaniment continues with chords and moving lines. The lyrics are placed below the staves, with hyphens indicating syllables that span across notes.


san - na in — the high - est! — Ho - san na! Ho -  
 san - na in the high - est! Ho - san - na! Ho -  
 san - na in the high - est! — Ho - san - na! Ho -

The fourth system of music continues the 'Hosanna' refrain. The melody and accompaniment are consistent with the previous system. The lyrics are placed below the staves, with hyphens indicating syllables that span across notes.

san - na! Ho - san - na in the high - est! \_\_\_\_\_



san - na! Ho - san na in the high - est!



san - na! Ho - san - na in the high - est! \_\_\_\_\_

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
Music: John L. Bell (b. 1949) © WGRG The Iona Community (Scotland) (admin. GIA Publications, Inc., 7404 South Mason Ave., Chicago, IL 60638 [www.giamusic.com].) All rights reserved. Used by permission.  
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## Holy, holy, holy Lord

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats) and the time signature is 6/8. The vocal line begins with a half note 'Ho' followed by eighth notes 'ly, ho - ly, ho - ly' and a half note 'Lord, God of pow-er and might, —'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

— hea - ven and earth are full of your glo -

The second system continues the vocal line with a half note '— hea - ven and earth are full of your glo -'. The piano accompaniment continues with similar chordal and rhythmic patterns.

ry. — Ho - san - na in — the high-est.

The third system concludes the vocal line with a half note 'ry. — Ho - san - na in — the high-est.' The piano accompaniment features more complex chordal textures in the right hand and continues in the left hand.

Blessed is the one

Bless - ed is he who comes in the name of the Lord. Ho -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 4/4 time, with lyrics 'Bless - ed is he who comes in the name of the Lord. Ho -'. The piano accompaniment is on two staves below, with the right hand playing chords and moving lines, and the left hand playing a simple bass line.

san - na in the high-est.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 4/4 time, with lyrics 'san - na in the high-est.'. The piano accompaniment is on two staves below, with the right hand playing chords and moving lines, and the left hand playing a simple bass line.

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Capo3: (D)  
F

Ho - ly, -

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

(G) (D) (A)  
B $\flat$  F C

heav-en and earth, heav-en and earth are full of your glo - ry.

(D) (G) (D/F#)(Bm) (G) (Em/A)  
F B $\flat$  F/A Dm B $\flat$  Gm/C

Ho - san - na in the high - est ho -

(D) (G) (D/F#) (Bm7) (G) (D)  
 F Bb F/A Dm7 Bb F

san - na in the high - est. Bless-ed is he,

(G) (D/F#) (Bm7) (G) (Em/A) (D) (D/A)  
 Bb F/A Dm7 Bb Gm/C F F/C

bless-ed is he who comes in the name of the Lord.

(G) (D/F#) (Bm) (G) (Em/A)  
 Bb F/A Dm Bb Gm/C

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

(D) (G) (D/F#) (Bm7) (G) (D)  
 F Bb F/A Dm7 Bb F

san - na in the high - est. Ho - san - na in the

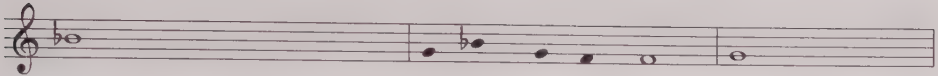
(G) (D/F#) (Bm7) (G) (D) (G) (D/F#) (Bm7)  
 Bb F/A Dm7 Bb F Bb F/A Dm7

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

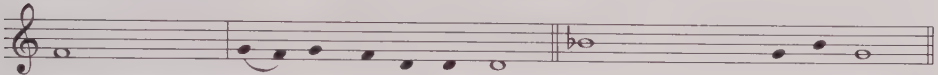
(G) (D) (G) (D/F#) (Bm7) (G) (G/A) (D)  
 Bb F Bb F/A Dm7 Bb Bb/C F

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
 Music: Rob Glover (b. 1950), from *Mass of Plenty* © 2000 GIA Publications, Inc., 7404 South Mason Ave., Chicago, IL 60638  
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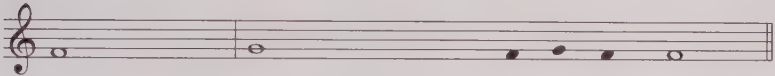
# Our Father in heaven



Nossinan\* / Our Father in heaven, hal - low'd be your Name, your kingdom come,



your will be done, on earth as in hea-ven. Give us today our dai - ly bread.



Forgive us our sins as we forgive those who sin a - gainst us.



Save us from the time of tri - al, and deliver us from e - vil.



For the kingdom, the power, and the glory are yours, now and for ever.



A - - - men.

\* Ojibway word. Option for "Our Father" pronounced nah-sih-hahn.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
Music: Monte Mason, from Red Lake Mass © Monte Mason. All rights reserved. Used by permission.



Our Fath - er \_\_\_\_\_ in hea - ven, hal - low - ed

The first system of the musical score for 'Our Father in heaven'. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are 'Our Fath - er \_\_\_\_\_ in hea - ven, hal - low - ed'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

be your Name, \_\_\_\_\_ your king - dom come,

The second system of the musical score. The vocal line continues with the lyrics 'be your Name, \_\_\_\_\_ your king - dom come,'. The piano accompaniment features a more active right hand with some melodic lines and sustained chords, while the left hand remains simple.

your will be done, on earth as in hea - ven.

The third system of the musical score. The vocal line continues with the lyrics 'your will be done, on earth as in hea - ven.'. The piano accompaniment continues with chords and a steady bass line.

Give us to - day our dai - ly bread. For - give us our sins as

The fourth system of the musical score. The vocal line continues with the lyrics 'Give us to - day our dai - ly bread. For - give us our sins as'. The piano accompaniment concludes the system with sustained chords and a simple bass line.

we for-give those who sin a - gainst us. Save us from the time of

tri-al and de-liv-er us from e - vil. For the king-dom, the pow-er and the

glo - ry are yours. Now and for - ev -

er. A - - - men.

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA  
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*Cantor or Congregation*

*mf*

O Lamb of God that tak - est a - way the sins of the

world, have mer - cy, have mer - cy on us. \_\_\_\_\_

S

O Lamb of God that tak - est a - way the sins of the

A

*p*

Oh...

T

*p*

Oh...

S

world, have mer - cy, have mer - cy on us. \_\_\_\_\_

A

T

S O Lamb of God that tak - est a - way the

A Oh ...

T Oh ...

B *p*  
Oh ...

S sins of the world, grant us thy peace.

A

T

B

*The choral parts may be played by the organ. However, the organ should not play the melody.*

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.  
 Music: Jonathan Dimmock (b. 1957), from *Missa Appalachia* © 1989 Jonathan Dimmock.  
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\* The congregation echoes each phrase of the cantor at the interval of one measure.

\*\* Additional Invocations

**Advent**

○ Morning Star

○ Word of God

Emmanuel

**Christmas**

○ Word made flesh

Emmanuel

**Lent**

○ Tree of Life

**Easter**

○ Risen Lord

○ Cornerstone

○ Spring of Life

**General**

○ Bread of Life

○ Cup of Joy

○ Prince of Peace

Words: from The Book of Common Prayer (1979) of the Episcopal Church USA.

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# Lamb of God

Musical score for the first system. It features a vocal line in 4/4 time and a piano accompaniment. The vocal line begins with a whole rest, followed by a repeat sign and the lyrics "Lamb of God, you take a-way the". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a pedal (*Ped.*) marking at the end of the system.

Musical score for the second system. The vocal line continues with the lyrics "sins of the world: — have mer-cy on us. Lamb of God, you". The piano accompaniment continues with the same texture and includes a repeat sign at the end of the system.

Musical score for the third system. The vocal line concludes with the lyrics "take a-way the sins of the world: — grant us peace." and is marked *slower*. The piano accompaniment concludes with a repeat sign and a key signature change to one sharp (F#) in the final measure.

## Take, O take me as I am

Take, O take me as I am; sum - mon out what I shall

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

be; set your seal up-on my heart and live in me.

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment continues with similar harmonic support.

# Behold, I make all things new

47

Be - hold, be - hold, I make all things new, be - gin - ning with you and

G C G Am7 G Am7 G F#m G

This system contains the first two lines of music. The top line is the vocal melody in G major, 4/4 time, with lyrics. The middle line is the piano accompaniment in G major, 4/4 time, with chords. The bottom line is the bass line in G major, 4/4 time.

start - ing from to - day. Be - hold, be - hold, I

C/E G/D Am7/C G/D Dsus4 D G

This system contains the second two lines of music. The top line is the vocal melody in G major, 4/4 time, with lyrics. The middle line is the piano accompaniment in G major, 4/4 time, with chords. The bottom line is the bass line in G major, 4/4 time.

make all things new, my prom - ise is true, for I am Christ the way.

C G Am7 G Am7 G F#m G C/E G/D Am7/C D G

This system contains the final two lines of music. The top line is the vocal melody in G major, 4/4 time, with lyrics. The middle line is the piano accompaniment in G major, 4/4 time, with chords. The bottom line is the bass line in G major, 4/4 time.



*Refrain*

Bread of life, hope of the world,

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady bass line of G2 and F2, and a treble line of chords: G4-B4, G4-A4, and G4-A4-B4.

Je-sus Christ, our broth-er:— feed us now, give us life,

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a more active treble line with chords and moving lines, while the bass line remains mostly stationary.

1.-3. || *Final*  
lead us— to one an-oth-er one an-oth-er. —

The third system includes a first ending bracket labeled "1.-3." and a double bar line with the word "Final". The vocal line concludes with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment ends with a final chord in the treble and a sustained bass line. A dynamic marking of *pp* (pianissimo) is indicated at the end of the system.

Verses

1 As we pro - claim your death, as we re - call your life,  
2 This bread we break and share was scat - tered once as grain:  
3 We eat this liv - ing bread, we drink this sav - ing cup:

we re - mem - ber your prom - ise \_\_\_\_\_  
just as now it is gath - ered, \_\_\_\_\_  
sign of hope in our bro - ken world, \_\_\_\_\_

to re - turn a - gain. \_\_\_\_\_  
make your peo - ple one. \_\_\_\_\_  
source of last - ing love. \_\_\_\_\_

Alternate Verses

VERSES for Advent:

- 1 Be with your people, Lord, send us your saving Word:  
Jesus Christ, light of gladness, come among us now. *Refrain*
- 2 Bring to our world of fear the truth we long to hear:  
Jesus Christ, hope of ages, come to save us now. *Refrain*

VERSES for Christmas:

- 1 A child is born for us, a son is given to us,  
in our midst, Christ, our Lord and God comes as one who serves. *Refrain*
- 2 With our own eyes we see, with our own ears we hear  
the salvation of all the world, God's incarnate Word. *Refrain*
- 3 You are the hope of all, our promise and our call,  
radiant light in our darkness, truth to set us free. *Refrain*

VERSES for Lent:

- 1 Our hunger for your Word, our thirsting for your truth,  
are the sign of your life in us till we rest in you. *Refrain*
- 2 To those whose eyes are blind you give a light to see;  
dawn of hope in the midst of pain, love which sets us free. *Refrain*

Alternate Verses for Ordinary Time:

- 1 Hold us in unity, in love for all to see;  
that the world may believe in you, God of all who live. *Refrain*
- 2 You are the bread of peace, you are the wine of joy,  
broken now for your people, poured in endless love. *Refrain*

# From hand to hand

49

G D Em Bm

From hand to hand, from hand to hand we  
From hand to hand, from hand to hand we

C D G D

pass the Bread of Life. From heart to heart, from  
pass the cup of wine. From heart to heart, from

Em Bm C D G

heart to heart, we pass the bread with love.  
heart to heart, we pass the cup with love.

## Optional Descant

Ha - le - lu - jah, thank you, Lord.

## Let us talents and tongues employ

1 Let us tal - ents and tongues em - ploy, reach - ing out with a  
 2 Christ is a - ble to make us one, at his ta - ble he  
 3 Je - sus calls us in, sends us out bear - ing fruit in a

shout of joy: bread is bro - ken, wine is poured,  
 sets the tone, teach - ing peo - ple to live to bless,  
 world of doubt, gives us love to tell, bread to share:

Christ is spo - ken and seen and heard:  
 love in word and in deed ex - press: Je - sus lives a - gain,  
 God - Im - man - u - el ev - ery - where:

earth can breathe a - gain, pass the word a - round: loaves a - bound.

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a mix of chords and single notes, with some chords marked with a 'B' symbol.

Words: Fred Kaan (b. 1929).

Music: *Linstead*, Traditional Jamaican Melody, arr. Doreen Potter (1925-1980).

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## Gentle Jesus, risen Lord

Verses  
Cantor

All

1 Gen - tle Je - sus, ris - en Lord,  
 2 Bring - ing gifts of all we are, we come to your  
 3 In your bod - y we find life,  
 4 Je - sus Sav - ior, liv - ing bread!

D G D

Cantor

ta - ble; with our hearts so full of joy,  
 gifts of life and love and joy,  
 life you give for us to share,  
 bread of heav - en, bread of hope,

A D G D

All

we come to your ta - ble.

A D

Refrain

We come, we come, we come to your

G D

This system contains the first two measures of the refrain. The vocal line starts with a quarter note G4, followed by a quarter note A4, a half note B4, and a quarter note G4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#). The right hand plays a sequence of chords: G major (G-B-D), A major (A-C#-E), and D major (D-F#-A). The bass line consists of a steady quarter-note bass line: G2, A2, B2, G2.

ta - ble. We come, we come,

A D G D

This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. The piano accompaniment continues with chords: A major (A-C#-E), D major (D-F#-A), G major (G-B-D), and D major (D-F#-A). The bass line continues with quarter notes: A2, B2, G2, A2.

we come to your ta - ble.

A D A D

This system contains the final two measures. The vocal line concludes with a quarter note G4, a quarter note A4, a half note B4, and a quarter note G4. The piano accompaniment continues with chords: A major (A-C#-E), D major (D-F#-A), A major (A-C#-E), and D major (D-F#-A). The bass line concludes with quarter notes: B2, A2, G2, A2.



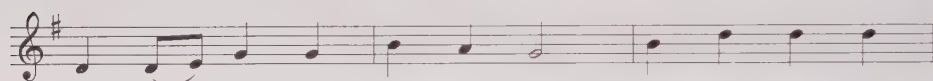
## All who hunger gather gladly



1 All who hun - ger gath - er glad - ly; ho - ly man - na  
 2 All who hun - ger, nev - er stran - gers, seek - er, be a  
 3 All who hun - ger, sing to - geth - er, Je - sus Christ is



is our bread. Come from wil - der - ness and wan - d'ring.  
 wel - come guest. Come from rest - less - ness and roam - ing.  
 liv - ing bread. Come from lone - li - ness and long - ing.



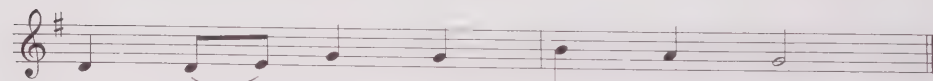
Here in truth we will be fed. You that yearn for  
 Here, in joy we keep the feast. We that once were  
 Here, in peace, we have been fed. Blest are those who



days of full - ness, all a - round us is our food.  
 lost and scat - tered in com - mun - ion's love have stood.  
 from this ta - ble live their days in grat - i - tude.



Taste and see the grace e - ter - nal.  
 Taste and see the grace e - ter - nal.  
 Taste and see the grace e - ter - nal.



Taste and see that God is good.  
 Taste and see that God is good.  
 Taste and see that God is good.

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Music: *Holy Manna*, from *The Southern Harmony*, 1835.

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# Let us now depart in your peace

53

Let us now de - part in your peace, bless-ed Je - sus.

Send us to our homes with God's love in our hearts.

Let not the bus - y world claim all our loy - al - ties.

Keep us ev - er mind - ful, dear Lord, of thee. *optional* A - men.

May the God of hope *Dios de la esperanza*

1 May the God of hope go with us ev - ery day, —  
 2 God will be our shep-herd as we go our way —  
 1 ¡Dios de la es - pe - ran - za, da - nos go - zo y paz! —  
 2 Dios se - rá nues - tro pas - tor en el ca - mi - no —

G Am

fill - ing all our lives with love and joy and peace. —  
 and will not for - sake us when we go a - stray. —  
 Al mun - do en cri - sis, ha - bla tu ver - dad. —  
 no nos a - ban - do - na - rá cuan - do nos per - di - mos.

D7 G

May the God of jus - tice speed us on our way, —  
 E - ven though the load of life is hard to bear, —  
 Dios de la jus - ti - cia, mán - da - nos tu luz, —  
 La — vi - da es un - a car - ga pe - sa - da, —

Am

bring-ing light and hope to ev - ery land and race. —  
 we must not for - get that God is al - ways there. —  
 luz y es - pe - ran - za en la os - cu - ri - dad. —  
 Pe - ro Dios siem - pre nos a - yu - da - rá. —

D7 G

*Refrain*

Pray - ing, — let us work for peace; sing - ing, — share our  
 O - re - mos — por la paz, — can - te - mos —

G Am D7

joy with all; — work - ing — for a world that's new,  
 de tu g - mor. — Lu - che - mos por la paz, —

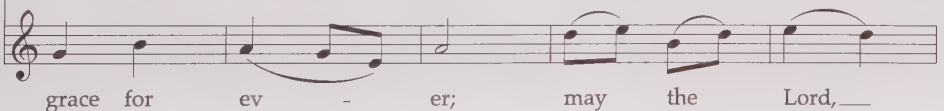
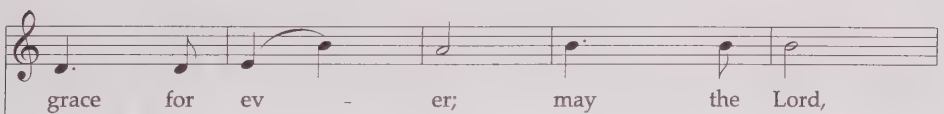
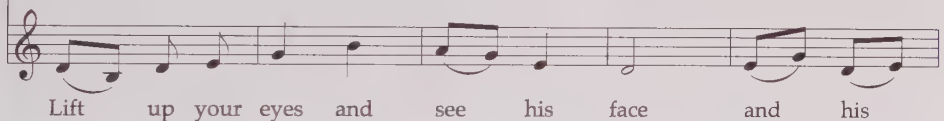
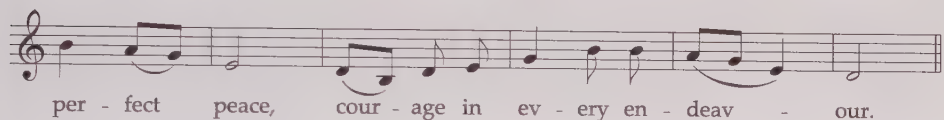
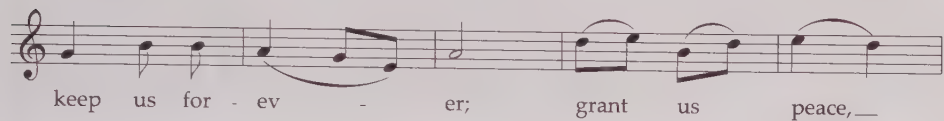
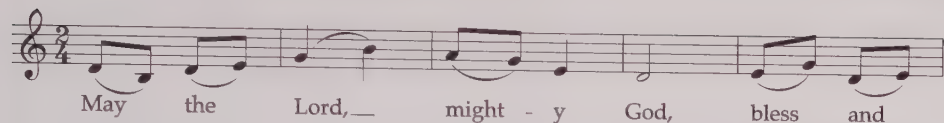
G Am

faith - ful when we hear Christ's call.  
 fie - les a ti, Se - ñor.  
 D7 G

Words: v. 1 Traditional Spanish, tr. Alvin Schutmaat © Alvin Schutmaat. All rights reserved. Used by permission of Mrs. Pauline Schutmaat.  
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 Music: Argentine Folk Melody.

# May the Lord, mighty God

55



Words: Traditional Liturgical Text.

Music: *Wen Ti*, Chinese Origin, adapt. I-to Loh (b. 1936) © 1983 Abingdon Press (admin. T.C.C. - The Copyright Co., 1026 16th Ave. South, Nashville, TN 37212 ([www.thecopyrightco.com](http://www.thecopyrightco.com))). All rights reserved. International copyright secured. Used by permission.

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The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line begins with a whole rest, followed by a double bar line and another whole rest. The piano accompaniment starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note G4. This pattern repeats in the second measure, with a quarter rest in the second half. The third measure continues with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note G4.

The second system of the musical score includes the lyrics: "May the Lord bless us and keep us,". The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of the musical score includes the lyrics: "and make his face to shine u-pon us". The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the musical score includes the lyrics: "and be mer - ci - ful, mer - ci -". The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with the same rhythmic pattern.

1.

ful, un - to us.

1.

2.

us.

2.

*May also be sung unaccompanied.*

Words: Aaronic Blessing, adapt.  
 Music: Fiona Vidal-White © 2004 Fiona Vidal-White.  
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La paz del Señor *The peace of our God*

Em Am B7

1-3 La paz del Se - ñor, la paz del Se - ñor,  
1-3 The peace of the Lord, the peace of the Lord,

Em C B7 E7

la paz del Re - su - ci - ta - do,  
the peace of the One who is ris - en,

Am D7 G C

la paz del Se - ñor a ti ya mi,  
(2) se ha - ce pre - sen - te a hora ya quí  
(3) no pue - de vi - vir enger - rada en si,  
the peace of the Lord to you and me,  
(2) peace makes it - self pre - sent here and now.  
(3) should not be en - closed in you or me,

Am B Em (E7) *D.C. after each repeat*

a to - dos al can - za rá,  
a - pré - sta - te re - ci - bir - la.  
a - pré - sta - te com - par - tir - la.  
to ev - ery - one reach - es out.  
Be rea - dy God's peace to re - ceive.  
but shared a - mong all who be - lieve.

Words: Traditional, tr. Daniel Viggiani © Daniel Viggiani. All rights reserved. Used by permission.

Music: Argentine, arr. Fiona Vidal-White © Fiona Vidal-White. All rights reserved. Used by permission

# Christ is coming

58

Christ is com - ing: pre - pare the way.

The first system of the musical score is in 4/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'Christ', followed by quarter notes 'is', 'com', and 'ing', then a half note 'pre', quarter notes 'pare', and a half note 'the way'. The piano accompaniment consists of a right hand with eighth and quarter notes and a left hand with a simple bass line.

Christ is com - ing: pre - pare the way.

*Fine*

The second system continues the melody from the first system. It concludes with a double bar line and a repeat sign, with the word 'Fine' written above the staff. The piano accompaniment also concludes with a double bar line.

Christ is com - ing. Christ is com - ing.

*D.C.*

The third system is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line has a dotted half note 'Christ is', followed by a quarter note 'com', a dotted half note 'ing.', then another dotted half note 'Christ is', and a quarter note 'com'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The system concludes with a double bar line and a repeat sign, with the word 'D.C.' written above the staff.

1 Long-ing for light, we wait in dark-ness. Long-ing for  
 2 Long-ing for peace, our world is trou- bled. Long-ing for  
 3 Long-ing for food, man- y are hun- gry. Long-ing for  
 4 Long-ing for shel- ter, man- y are home- less, long- ing for  
 5 Man- y the gifts, man- y the peo- ple, man- y the

Em Am7 D Esus4 Em

truth, we turn to you. Make us your own,  
 hope, man- y de- spair. Your word a- lone has  
 wa- ter, man- y still thirst. Make us your bread,  
 warmth, man- y are cold. Make us your build- ing,  
 hearts that yearn to be- long. Let us be ser- vants

Am7 D Esus4 Em Am7

your ho- ly peo- ple, light for the world to see. \_\_\_\_\_  
 pow- er to save us. Make us your liv- ing voice. \_\_\_\_\_  
 bro- ken for o- thers, shared un- til all are fed. \_\_\_\_\_  
 shel- ter- ing o- thers, wall made of liv- ing stone. \_\_\_\_\_  
 to one an- oth- er, mak- ing your king- dom come. \_\_\_\_\_

D G C Am Dsus4 D

Refrain

Christ, be our light! Shine in our hearts.

G C G Em Bm

Shine through the dark - ness. Christ, be our light!

Em Am Dsus4 D G Dsus4 D Em

Shine in your church gath-ered to - day.

1.-4. Last time

Em/D C Am7 D G Am/G G G

## My heart sings out with joyful praise

1 My heart sings out with joy - ful praise to God who rais - es  
 2 The arm of God is strong and just to scat - ter all the  
 3 The prom - ise made in a - ges past at last has come to

A D A/E E7

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 8/8. The vocal line consists of a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

me. Who came to me when I was low and  
 proud. The ty - rants tum - ble from their thrones and  
 be, for God has come in power to save, to

A A D

The second system continues the musical score. The vocal line has a longer note value for 'me.' and 'proud.'. The piano accompaniment continues with the same rhythmic pattern and chord structure.

changed my des - ti - ny. The Ho - ly One, the  
 van - ish like a cloud. The hun - gry all are  
 set all peo - ple free. Re - mem - bering those who

A/E E7 A E

The third system concludes the musical score. The vocal line ends with a long note for 'ny.'. The piano accompaniment continues with the same rhythmic pattern and chord structure.

Liv - ing God, is al - ways full of grace to  
 sat - is - fied; the rich are sent a - way. The  
 wait to see sal - va - tion's dawn - ing day. Our

A Bm DM7 E

those who seek their Mak - er's will in ev - ery time and place. —  
 poor of earth who suf - fer long will wel - come God's new day. —  
 Sav - ior comes to all who weep to wipe their tears a - way. —

A D A/E E7 A

Words: Ruth Duck.

Music: *Marias Lovsång*, Swedish Folk Melody, arr John L. Hooker (b. 1944) © GIA Publications, Inc. 7404 S. Mason Ave., Chicago, IL 60638 [www.giamusic.com]. Used by permission. All rights reserved.

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## Prepare the way of the Lord

Canon 1 2

Pre - pare the way of the Lord. Pre - pare the way of the Lord, and

3 4

all peo-ple will see the sal - va - tion of our God. — Pre -

Secondary Canon 1 2

Al - le - lu - ia. Al - le - lu - ia. Al - le -

3 4

lu - ia. Al - le - lu - ia.

## Accompaniment

Capo I: (E) (A) (E)  
F Bb F

Words: based on *Luke 3:4, 6*, adapt. The Taizé Community.  
Music: Jacques Berthier (1923-1994) © 1984 by Les Presses de Taizé (France). (Words and Music admin. GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638 [www.giamusic.com].) All rights reserved. Used by permission.  
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# Stay awake, be ready

62

F C

1 Stay a - wake, (clap, clap) be read - y. You  
 2 Change your lives, he's com - ing. The  
 3 Go . . . . . back, tell John  
 4 By the pow'r of the Spir - it

F Gm C

do not know the hour when the Lord is com - ing. Stay a -  
 one who is the light of the world is com - ing. Change your  
 all that you have heard and have seen me do - ing. Go . . . .  
 Mar - y will give birth to a son called Je - sus. By the

F C Gm C7 F

wake, be read - y. The Lord is com - ing soon!  
 lives, he's com - ing. The reign of God is near!  
 back, tell John the won - ders that you see.  
 pow'r of the Spir - it Em - man - u - el is near.

C F Bb C F

Al - le - lu - ia, al - le - lu - ia!  
 The Lord is com - ing soon.  
 The reign of God is near.  
 The won - ders that you see.  
 Em - man - u - el is near.



## Prepare ye the way

Pre-pare ye the way \_\_\_ of the Lord. \_\_\_\_\_

Pre-pare ye the way \_\_\_ of the Lord. \_\_\_\_\_

1.-4. Final Fine

D.S.

1 Make straight in the des - ert \_\_\_\_\_ a high - way for our God.  
 2 Fill ev - 'ry val - ley, \_\_\_\_\_ bring all moun - tains low.  
 3 Go up to a moun - tain \_\_\_\_\_ and shout with a loud voice.  
 4 Say to all peo - ple, \_\_\_\_\_ here \_\_\_\_\_ is your God.

D.S.

Words: *Isaiah 40:3-4, 9.*

Music: James E. Moore, Jr. (b. 1951) © 1992 GIA Publications, Inc., 7404 South Mason Ave., Chicago, IL 60638 ([www.giamusic.com](http://www.giamusic.com)).

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## Gloria, gloria, gloria

64

¡Glo - ria, glo - ria, glo - ria \_\_\_\_\_ en las al - tu - ras a Dios!  
 Glo - ry, glo - ry, glo - ry, \_\_\_\_\_ glo - ry to God on high

y en la tie - rra paz pa - ra a - qué - llos que a - ma el Se - ñor. \_\_\_\_\_  
 and on earth peace to all peo - ple in whom God is well pleased.

Words: Traditional.

Music: Pablo Sosa (b. 1933) © Pablo Sosa.

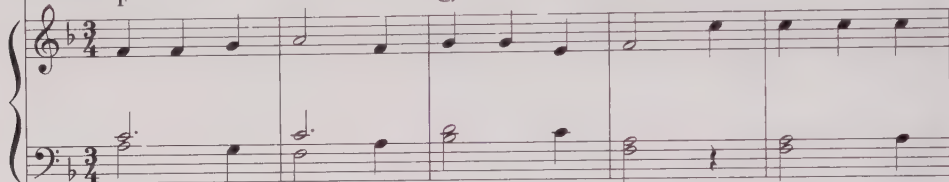
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## Jesus our brother, kind and good



1 Je - sus our broth - er, kind and good, was hum - bly  
 2 "I," said the don - key, shag - gy and brown, "I car - ried his  
 3 "I," said the cow, all white and red, "I gave him my

Capo 5: (C) (G7) (C)  
 F C7 F



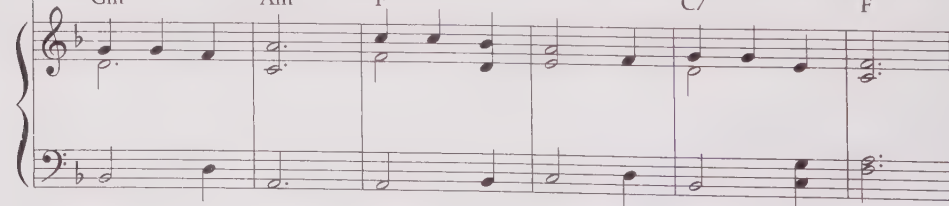
born in a sta - ble rude, and the friend - ly beasts a -  
 moth - er up - hill and down. I car - ried his moth - er to  
 man - ger for his bed. I gave him my hay to

(F) (G7) (C) (F)  
 Bb C7 F Bb



round him stood, Je - sus our broth - er, kind and good.  
 Beth - le - hem town. I," said the don - key shag - gy and brown.  
 pil - low his head. I," said the cow all white and red.

(Dm) (Em) (C) (G7) (C)  
 Gm Am F C7 F



4 "I," said the sheep with curly horn,  
 "I gave him my wool for his blanket warm.  
 He wore my coat on Christmas morn.  
 I," said the sheep with curly horn.

5 "I," said the dove from rafters high,  
 "I cooed him to sleep, so he should not cry.  
 We cooed him to sleep, my mate and I.  
 I," said the dove from rafters high.

6 Thus every beast by some good spell,  
 in the stable dark was glad to tell  
 of the gift he gave Emmanuel,  
 the gift he gave Emmanuel.

Words: att. Robert Davis (1881-1950).

Music: Pierre de Corbiel, arr. Margaret W. Mealy (b. 1922) © 1961 General Convention of the Episcopal Church. All rights reserved. Used by permission.

## Sleep, sleep, gently sleep

66

Dm A7 Dm A Dm

Sleep, sleep, gent - ly sleep, close your eyes, you're

A7 Dm A7

cra - dled in the arms of Ma - ry, sleep, sleep,

Dm A Dm A7 Dm

gent - ly sleep, in the arms of Ma - ry.

## The Virgin Mary had a baby boy

1 The Vir - gin Mar - y had a ba - by boy, — the  
 2 The an - gels sang when the ba - by born, — the  
 3 The wise men saw where the ba - by born, — the

Capo 3: (D) F (A7) C7

Vir - gin Mar - y had a ba - by boy, — the  
 an - gels sang when the ba - by born, — the  
 wise men saw where the ba - by born, — the

(D) F

Vir - gin Mar - y had a ba - by boy, — and they  
 an - gels sang when the ba - by born, — and they  
 wise men went where the ba - by born, — and they

(D7) F7 (G) Bb (Em) Gm

say that his name was Je - sus. He come from the  
 say that his name was Je - sus.  
 say that his name was Je - sus.

(D/A) (A7) (D) (A)  
 F/C C7 F C

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5), a half note (D5), and a quarter note (E5). A repeat sign follows, then a quarter rest, a quarter note (G4), a half note (A4), and a quarter note (Bb4). The bottom staff is a piano accompaniment in bass clef. It starts with a quarter note (G2), a half note (Bb2), and a quarter note (D3). It then plays a series of chords: F/C (quarter), C7 (quarter), F (quarter), and C (quarter). The piano part concludes with a quarter note (G2), a half note (Bb2), and a quarter note (D3).

glo - ry, he come from the glo - rious king - dom.

(D) (A) (D) (Bm) (A) (D)  
 F C F Dm C F

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins with a quarter note (G4), a half note (A4), and a quarter note (Bb4). A quarter rest follows, then a quarter note (C5), a half note (D5), and a quarter note (E5). The bottom staff is a piano accompaniment in bass clef. It starts with a quarter note (G2), a half note (Bb2), and a quarter note (D3). It then plays a series of chords: F (quarter), C (quarter), F (quarter), Dm (quarter), C (quarter), and F (quarter). The piano part concludes with a quarter note (G2), a half note (Bb2), and a quarter note (D3).

Oh, yes! be - liev - er! Oh,

(G) (D) (G)  
 Bb F Bb

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It begins with a quarter rest, a quarter note (G4), a half note (A4), a quarter note (Bb4), a quarter note (C5), a half note (D5), and a quarter note (E5). The bottom staff is a piano accompaniment in bass clef. It starts with a quarter note (G2), a half note (Bb2), and a quarter note (D3). It then plays a series of chords: Bb (quarter), F (quarter), Bb (quarter), and Bb (quarter). The piano part concludes with a quarter note (G2), a half note (Bb2), and a quarter note (D3).

yes! be-liev - er! He come from the glo - ry,

(D) F (A) C (D) F (A) C

he come from the glo - rious king - dom.

(D) F (Bm) Dm (A) C (D) F

Words: West Indian Carol © 1945 Boosey & Hawkes, Inc., 35 E. 21st St., New York, NY 10010 [www.boosey.com].

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# Listen, my friends



Lis-ten, my friends and hear the good news: Je - sus now has



come to save you, one with God, he came from heav'n,



came to save all peo - ple on earth.



Lis-ten, my friends and hear the good news: Je - sus Christ has



come to bring hope, one with God, he came to save me;



came to save me, came to save you!

\* finger cymbals

Words: Anon. Chinese, tr. Lucy Ding, para. C. Michael Hawn © 1999 Choristers Guild, 2834 West Kingsley Road, Garland, TX 75041-2498 [www.choristersguild.org]. All rights reserved. Used by permission.  
Music: Traditional Chinese.



Child so lovely *Niño lindo*

Em B7 3 Em

Child so love - ly, here I kneel be - fore you,  
Ni - ño lin - do, an - te ti me rin - do,

B7 3 Em

child so love - ly, you are Christ, my God.  
ni - ño lin - do, e - res tú mi Dios.

D7 G D 3 G

Child so love - ly, here I kneel be - fore you,  
Ni - ño lin - do, an - te ti me rin - do;

Am Em Am 3 B7 Em

child so love - ly, you are Christ, the Lord.  
ni - ño lin - do, e - res tú mi Dios.

# That boy-child of Mary

That boy-child of Ma - ry was born in a sta - ble, a man-ger his

cr a - dle in Beth - le - hem. *Fine*

- 1 What shall we
- 2 His name is
- 3 How can he
- 4 Gift of the
- 5 One with the
- 6 Glad - ly we

call	him,	child of the	man -	ger?	What name is
Je -	sus,	God ev - er	with	us,	God giv - en
save	us,	how can he	help	us,	born here a -
Fa -	ther,	to hu - man	moth -	er,	makes him our
Fa -	ther,	he is our	Sav -	ior,	heav - en - sent
praise	him,	love and a -	dore	him,	give our - selves

*D.C.*

giv -	en	in	Beth -	le -	hem?
for -	us	in	Beth -	le -	hem?
mong	us	in	Beth -	le -	hem?
broth -	er	in	Beth -	le -	hem?
help -	er	in	Beth -	le -	hem?
to	him	in	Beth -	le -	hem?

Words: based on Luke 2:7, adapt. Tom Colvin (b. 1925).  
 Music: *Blantya*, Traditional Malawi melody, adapt. Tom Colvin (b. 1925).  
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Los magos que llegaron a Belén  
The magi who to Bethlehem did go

Dm

Los ma - gos que lle - ga - ron a Be - lén a - nun -  
The ma - gi who to Beth - le - hem did go were the

A7

cia - ron la lle - ga - da del Me - sí - as y no - so - tros, con a - le -  
her - alds of the com - ing of Mes - si - ah; and with joy we al - so would

Dm A7 Dm A

grí - a, la a - nun - cia - mos hoy tam - bién.  
has - ten to an - nounce the news to - day.

Verses  
Dm

A7

1 De tie - rra le - ja - na ve - ni - mos a ver - te,  
2 Al re - cién na - ci - do que es Rey de los re - yes,  
1 From a dis - tant land we come with hum - ble greet - ing,  
2 To the new - born Child who has no earth - ly trea - sure

A7 Dm

nos sir - ve de guí - a la es - tre - lla de O - rien - te. \_\_\_  
o - ro le re - ga - lo pa - ra or - nar sus sie - nes. \_\_\_  
where the east - ern star our car - a - van is lead - ing. \_\_\_  
I have come with gold to bring de - light and plea - sure. \_\_\_

Estribillo (Refrain)

(1-3) Oh bri - llan - tes - tre - lla que a - nun - cias la au -  
 (4) Glo - ria en las al - tu - ras al Hi - jo de  
 (1-3) Ev - er - shin - ing star, God's bril - liant dawn re -  
 (4) Glo - ry be to God, who sent the Child of

A7 no nos fal - te nun - ca  
 Dios, \_\_\_\_\_ Glo - ria en las al - tu - ras  
 veal - ing, ev - er guide our way, God's  
 Heav - en, \_\_\_\_\_ Glo - ry be to God, and

1.-3. A7 tu luz bien - he - cho - ra. \_\_\_\_\_  
 Dm pres - ence still as - sur - ing. \_\_\_\_\_  
 4. A7 (4) y en la tie - rra a - mor.  
 Dm (4) peace to all on earth.

3 Co-mo es Dios el ni-ño  
 le re-ga-lo in-cien-so,  
 con a-ro-ma dul-ce  
 que su-be has-ta el cie-lo.  
 Estribillo

3 To the Child of God  
 rich incense I am bringing,  
 with aroma sweet  
 that heavenward is winging.  
 Refrain

4 Al ni-ño del cie-lo  
 que ba-jó a la tie-rra,  
 le re-ga-lo mi-rra  
 que ins-pi-ra tris-te-za.  
 Estribillo

4 To the Child who came  
 to bring us heaven's gladness,  
 I have come with myrrh,  
 a sign of coming sadness.  
 Refrain

## Who are these eastern strangers?

1 Who are these east - ern strang - ers? Why have they  
 2 Why do they stop in our yard? What can they  
 3 See how the ba - by's smil - ing - reach - ing to

Gm D Gm

This system contains the first line of music. It features a vocal line in treble clef with a 3/4 time signature and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are arranged in three numbered lines. Chord symbols Gm, D, and Gm are placed above the piano accompaniment.

come so far? \_\_\_\_\_ Why do they gaze in -  
 hope to see? \_\_\_\_\_ Why do they come with  
 hold the myrrh! \_\_\_\_\_ Why is his mo - ther

D Gm Eb F

This system contains the second line of music. It continues the vocal line and piano accompaniment. The lyrics are arranged in three lines. Chord symbols D, Gm, Eb, and F are placed above the piano accompaniment.

tent - ly \_\_\_\_\_ eyes on a gold - en star? \_\_\_\_\_  
 pre - sents \_\_\_\_\_ bend - ing so rev' - rent - ly? \_\_\_\_\_  
 si - lent \_\_\_\_\_ what can it mean to her? \_\_\_\_\_

Bb Gm Cm D

This system contains the third line of music. It continues the vocal line and piano accompaniment. The lyrics are arranged in three lines. Chord symbols Bb, Gm, Cm, and D are placed above the piano accompaniment.

Hush now, hush now, let us  
 Look now, look now, they must  
 Come now, come now, strange the

Dm A Bb D Gm

quiet - ly fol - low; hush now,  
 be mis - tak - en! Look now,  
 things that hap - pen! Come now,

Eb C Dm A

hush now, see which way they go.  
 look now, cost - ly gifts they bring!  
 come now, who can tell us why?

Dm A Gm Dm Gm

F C F C

1 Look up! Look up! Look up! See the light of the

F C F

pro - phets.\* Look up! Look up! Look up! See the

C F Refrain F C

light of the pro - phets.\* For the word of the Lord is a

Dm Gm C

light, shin - ing in the dark - ness — un - til the

F Dm Gm C C7 F

day dawns, and the Morn - ing Star a - ris - es in your hearts.

\* 2 angels, 3 star, 4 Jesus

Words: based on 2 Peter 1:19.

Music: June Fischer Armstrong © 1991 CRC Publications, 2850 Kalamazoo Avenue Southeast, Grand Rapids, MI 49560  
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# Blest are the poor in spirit

Antiphon (also hummed during Cantor verses)

A - men, a - men, it shall be so! A -

Cantor

1	Blest are the	poor	in	spi - rit,	the
2	Blest are the	sor - row - ful,	the	sor - row - ful,	they
3	Blest are the	gen - tle,	the	gen - tle,	the
4	Blest are the	hun - gry	for	jus - tice,	they
5	Blest are the	mer - ci - ful,	the	mer - ci - ful,	they
6	Blest are the	pure	in	heart,	for
7	Blest are the	earth's	peace -	ma - kers,	each
8	Blest are those	vic - tim - ized	for	do - ing good,	the

men, al - le - lu - ia!

king - dom	of	heaven	is	theirs.
shall	be	com -	fort	ed.
earth	shall	be	their	own.
shall	be	sa -	tis -	fied.
shall	find	mer -	cy	shown.
they	shall	see	their	God.
one	shall	be	God's	child.
king - dom	of	heaven	is	theirs.



# Yo soy la luz del mundo

## *I am the world's true light*

Part 1

Yo soy la luz del mun-do. El que me si-ga ten-drá ta  
I am the world's true light. If you will fol-low me, your

luz que le da la vi-da. Y nun-ca an-da-rá en la os-cu-ri-dad.  
life will re-lect my bright-ness and you'll nev-er walk in the night.

Part 2

A - le - lu - ya, a - le - lu - ya,

a - le - lu - ya, a - le - lu! La, la, la, la, la, la.

Part 3

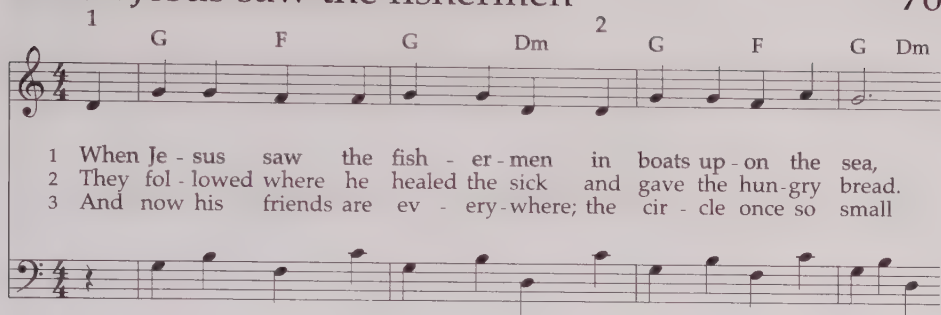
Dios es la luz, Dios es la paz, Dios es a - mor.  
God is our light, God is our peace, God is our love.

Dios es la luz, Dios es la paz, Dios es a - mor.  
God is our light, God is our peace, God is our love.

# When Jesus saw the fishermen

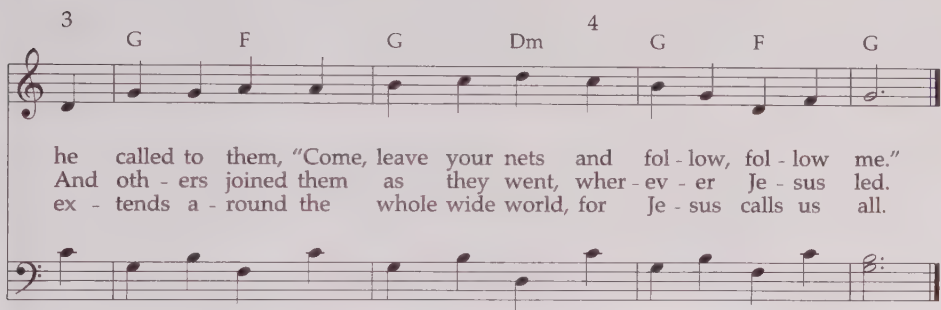
76

1 G F G Dm 2 G F G Dm



1 When Je - sus saw the fish - er - men in boats up - on the sea,  
2 They fol - lowed where he healed the sick and gave the hun - gry bread.  
3 And now his friends are ev - ery - where; the cir - cle once so small

3 G F G Dm 4 G F G



he called to them, "Come, leave your nets and fol - low, fol - low me."  
And oth - ers joined them as they went, wher - ev - er Je - sus led.  
ex - tends a - round the whole wide world, for Je - sus calls us all.

Words: Edith Agnew © 1963 W.L. Jenkins, from *Songs and Hymns for Primary Children* [admin Westminster John Knox Press, 100 Witherspoon St., Louisville, KY 40202-1396 [www.ppcbooks.com].] All rights reserved. Used by permission.

Music: *St. Stephen*, Richard L. Van Oss © 1994 CRC Publications, 2850 Kalamazoo Avenue Southeast, Grand Rapids, MI 49560 [www.crcpublications.org]. All rights reserved. Used by permission.

## I, the Lord of sea and sky

First system of musical notation. The vocal line is a whole rest. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The treble clef has a G chord above the first measure, and C/G and D chords above the second and third measures respectively. The bass clef has a piano (p) dynamic marking under the second measure.

Second system of musical notation. The vocal line contains three lines of lyrics. The piano accompaniment has treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. Chords G, C/G, G, and C/G are indicated above the treble clef. The bass clef has a piano (p) dynamic marking under the first measure.

1 I, the Lord of sea and sky, I have heard my  
 2 I, the Lord of snow and rain, I have borne my  
 3 I, the Lord of wind and flame, I will tend the

Third system of musical notation. The vocal line contains two lines of lyrics. The piano accompaniment has treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. Chords G, D, G, Em, Am7, C, Am, and Am7 are indicated above the treble clef. The bass clef has a piano (p) dynamic marking under the first measure.

peo - ple cry. All who dwell in deep - est sin my hand will  
 peo - ple's pain. I have wept for love of them, they turn a -  
 poor and lame. I will set a feast for them, my hand will

save. I who made the stars of night,  
 way. I will break their hearts of stone,  
 save. Fin-est bread I will pro-vide

D G D G C/G G

I will make their dark - ness bright. Who will bear my  
 give them hearts for love a - lone. I will speak my  
 till their hearts be sat - is - fied. I will give my

C/G G D G Em

light to them? Whom shall I send? \_\_\_\_\_  
 word to them. Whom shall I send? \_\_\_\_\_  
 life to them. Whom shall I send? \_\_\_\_\_

Am7 C Am Am7 D

D G Gsus4 G C G

Here I am, Lord. \_\_\_\_\_ Is it I, Lord? \_\_\_\_\_ I have

Am7 G C D G Gsus4

heard you call-ing in the night. \_\_\_\_\_ I will go, Lord, \_\_\_\_\_

G C G Am7 D

\_\_\_\_\_ if you lead me, \_\_\_\_\_ I will hold your peo - ple in my

1. 2. 3.

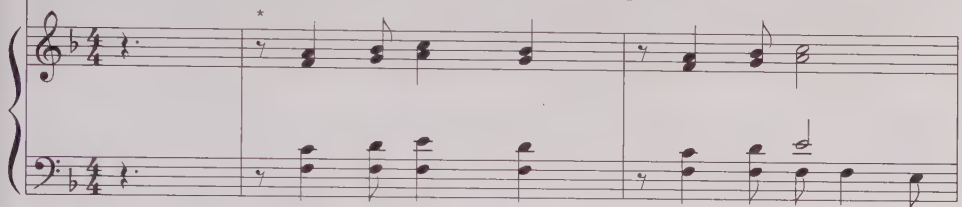
G Gsus4 G D C D G

heart. \_\_\_\_\_ heart. \_\_\_\_\_

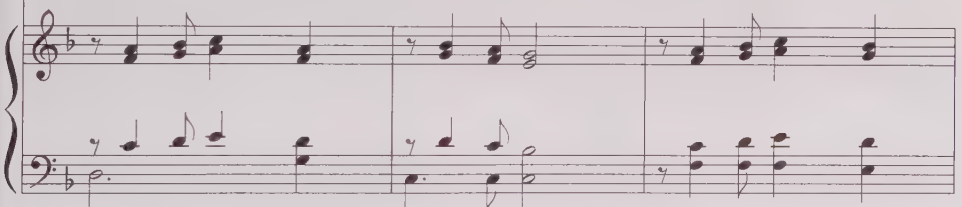
# We will lay our burden down



1 We will lay \_\_\_\_\_ our bur - den down, we will  
 2 We will light \_\_\_\_\_ the flame of love, we will  
 3 We will show \_\_\_\_\_ both hurt and hope, we will  
 4 We will walk \_\_\_\_\_ the path of peace, we will



lay \_\_\_\_\_ our bur - den down, we will lay \_\_\_\_\_ our bur - den  
 light \_\_\_\_\_ the flame of love, we will light \_\_\_\_\_ the flame of  
 show \_\_\_\_\_ both hurt and hope, we will show \_\_\_\_\_ both hurt and  
 walk \_\_\_\_\_ the path of peace, we will walk \_\_\_\_\_ the path of



down in the hands of the ris - en Lord. \_\_\_\_\_  
 love as the hands of the ris - en Lord. \_\_\_\_\_  
 hope like the hands of the ris - en Lord. \_\_\_\_\_  
 peace hand in hand with the ris - en Lord. \_\_\_\_\_



\* The accompaniment may be sung by a choir using the words above.

Fm

Sent by the Lord am I; my hands are ready now to

Bb m/G Cmaj Fm

make the earth the place in which the kingdom comes. Sent

by the Lord am I; my hands are ready now to

Bb /mG Cmaj Fm

make the earth the place in which the kingdom comes. The

Bbm7 Eb Abmaj7 Db

an - gels can - not change a world of hurt and pain in -

Ah

Ah

Bbm/G Cmaj Fm  
 to a world of love, of jus - tice and of peace. The

to a world of love, of jus - tice and of peace. The

Bbm7 Eb Abmaj7 Db  
 task is mine to do, to set it real - ly free. Oh,

Ah  
 task is mine to do, to set it real - ly free. Oh,

Ah

Gm7 C7 Fm  
 help me to o - bey; help me to do your will.

help me to do your will.

help me to o - bey; help me to do your will.

help me to do your will.

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 Music: Traditional Nicaraguan © 1991 WGRG The Iona Community (Scotland) (admin. GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638  
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# The light of Christ

The light of Christ has come in - to the

The light of Christ has come in -

C F Dm

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are: "The light of Christ has come in - to the" on the first line, and "The light of Chri - st has come in -" on the second line. The piano accompaniment includes a treble and bass clef with notes and rests. Chord symbols C, F, and Dm are placed above the piano part.

world. The light of Christ has

to the world. The light of Christ

G C

This system contains the second two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The lyrics are: "world. The light of Christ has" on the first line, and "to the world. The light of Chri - st" on the second line. The piano accompaniment includes a treble and bass clef with notes and rests. Chord symbols G and C are placed above the piano part.

The image shows a musical score for a hymn. It consists of three staves. The top two staves are for a vocal line, and the bottom two staves are for a piano accompaniment. The lyrics are: "come in - to the world. world." and "has come." The piano part includes chord markings: F, G, C, and C. The score includes a "Final ending" section for both the vocal and piano parts.

come in - to the world. world.

has come.

F G C C

Final ending

Final ending

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*Echo on repeat*

Your word, (your word,) your word (your word,) is a

Capo 1: (D)  
Eb

The first system of music features a vocal line in 4/4 time with a key signature of two flats (Bb, Eb). The lyrics are "Your word, (your word,) your word (your word,) is a". Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs. The piano part includes a repeat sign and a capo instruction: "Capo 1: (D) Eb". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

lamp to my feet. Your word, (your word,) your

(A) (D)  
Bb Eb

The second system continues the vocal line with the lyrics "lamp to my feet. Your word, (your word,) your". The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated above the piano staff: "(A) Bb" and "(D) Eb".

word (your word) is a lamp to my feet, and a

(A) (D)  
Bb Eb

The third system concludes the vocal line with the lyrics "word (your word) is a lamp to my feet, and a". The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated above the piano staff: "(A) Bb" and "(D) Eb".

light to my path. (and a light to my

(G) (A7) (D) (G)  
 Ab Bb7 Eb Ab

path.) Your word, (your word,) your word (your word) is a

(A) (D) (Am) (B7)  
 Bb Eb Bbm C7

lamp to my feet. Your

(Em) (A) (D)  
 Fm Bb Eb

1. 2.

1. 2.

## Come now, O Prince of Peace

1 Come now O Prince of Peace, make us one bo - dy,  
 2 Come now, O God of love, make us one bo - dy,  
 3 Come now and set us free, O God, our Sa - viour,  
 4 Come, Hope of u - ni - ty, make us one bo - dy,

come, O Lord Je - sus, re - con - cile your peo - ple.  
 come, O Lord Je - sus, re - con - cile your peo - ple.  
 come, O Lord Je - sus, re - con - cile all na - tions.  
 come, O Lord Je - sus, re - con - cile all na - tions.

# If you love me

83

F

1 If you love me, tru - ly love me, keep my com-mand-ments  
 2 If you love me, tru - ly love me, come now and my dis -  
 4 If you love me, tru - ly love me, in - to the world a -

day by day. If you love me, tru - ly love me,  
 ci - ple be. If you love me, tru - ly love me,  
 rise and go. If you love me, tru - ly love me,

*Fine*

fol - low for - ev - er in my way. \_\_\_\_\_  
 fol - low and so re - mem - ber me. \_\_\_\_\_ to verse three  
 there ev - 'ry - where my wit - ness show. \_\_\_\_\_

Dm

3 Through the land my peo - ple feed, al - le - lu - ia,

C D.C.

in their sor - row, in their need, al - le - lu - ia.

## Forty days and forty nights

For - ty days and for ty nights in Ju - dah's de - sert  
In the gar - den, his dis - ci - ples slept the dark - est  
When the roo - ster crowed at day - break, Pe - ter's fear and

Je - sus stayed. All a - lone he fought temp - ta - tion,  
hours a - way. but our Lord did not con - demn them  
pan - ic grew. He de - nied three times the charge that

all a - lone he fast - ed, prayed. When the heat of  
when they would not watch or pray. Make me con - stant  
Je - sus was a man he knew. When my love for

pas - sion rules me, when I feel a - lone, be - trayed, Lord, you meet me  
 in your ser - vice, keep - ing watch both night and day. Give me grace that  
 you is chal - langed, when the faith - ful ones are few, give me cour - age

in the de - sert, strong in faith and un - a - fraid.  
 I may ne - ver such a love as yours be - tray.  
 and con - vic - tion to pro - claim my Lord a - new.

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Arr. John L. Hooker (b. 1944) © 2005 John L. Hooker. All rights reserved. Used by permission.



God it was who said to Ab-ra-ham, "Pack your bags and  
 God it was who said to Sa-rah, "Smile and soon you'll

F C7/G F/A Gm/Bb Am7 Dm

This system contains the first six measures of the piece. The vocal line is in 3/4 time, starting on a middle C. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

tra-vel on." Travel-ling folk and a-ged mo-thers,  
 bear a son."

Gm7 C F Cm F Dm

This system contains the next six measures. It begins with a repeat sign. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the harmonic structure.

wand-'ring when they thought they'd done. This is how we

Cm/Bb Am7 Gm7 C F C7/G

This system contains the final six measures. The vocal line concludes with a descending scale. The piano accompaniment provides a final harmonic resolution.

find God's peo - ple, lo - sing all be - cause of One.

F/A Gm/Bb Am7 Dm Gm7 F

*Choose verse according to lectionary, ending with stanza five.*

- 2 God it was who said to Moses,  
 "Save my people, part the sea."  
 God it was who said to Miriam,  
 "Sing and dance to show you're free."  
 Shepherd-saints and tambourinists  
 doing what God knew they could—  
 this is how we find God's people,  
 liberating what they should.
- 3 God it was who said to Joseph,  
 "Down your tools and take your wife."  
 God it was who said to Mary,  
 "In your womb, I'll start my life!"  
 Carpenter and country maiden  
 leaving town and trade and skills—  
 this is how we find God's people,  
 moved by what their Maker wills.
- 4 Christ it was who said, "Zacchaeus,  
 I would like to eat with you."  
 Christ it was who said to Martha,  
 "Listening's what you need to do."  
 Civil servants and housekeepers,  
 changing places at a cost—  
 this is how Christ summons people,  
 calling both the loved and lost.
- 5 In this crowd which spans the ages,  
 with these saints whom we revere,  
 God wants us to share their purpose  
 starting now and starting here.  
 So we celebrate our calling,  
 so we raise both heart and voice,  
 as we pray that through our living  
 more may find they are God's choice.

Words: John L. Bell (b. 1949) and Graham Maule.

Music: Traditional Scots Gaelic, arr. John L. Bell (b. 1949) and Graham Maule.

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## In the bulb there is a flower

1 In the bulb there is a flow - er; in the seed, an ap - ple  
 2 There's a song in ev - 'ry si - lence, seek - ing word and mel - o -  
 3 In our end is our be - gin - ning; in our time, in - fin - i -

F Gm7

tree; in co - coons, a hid - den prom - ise: but - ter -  
 dy; there's a dawn in ev - 'ry dark - ness, bring - ing  
 ty; in our doubt there is be - liev - ing; in our

C7

flies will soon be free! In the cold and snow of  
 hope to you and me. From the past will come the  
 life, e - ter - ni - ty; in our death, a res - ur -

F Bb

win - ter there's a spring that waits to be,  
 fu - ture; what it holds, a mys - ter - y, un - re -  
 rec - tion; at the last, a vic - to - ry,

F Gm A7 Dm

vealed un - til its sea - son, some - thing God a - lone can see.

Bb F Dm Gm7 C7 F

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## I want Jesus to walk with me

1 I want Je - sus \_\_\_\_\_ to walk with me (walk with me); I want  
 2 In my tri - als, \_\_\_\_\_ Lord, walk with me (walk with me); In my  
 3 In my sor - rows, \_\_\_\_\_ Lord, walk with me (walk with me); In my

Je - sus \_\_\_\_\_ to walk with me (walk with me); All a -  
 tri - als, \_\_\_\_\_ Lord, walk with me (walk with me); When the  
 sor - rows, \_\_\_\_\_ Lord, walk with me (walk with me); When my

long my \_\_\_\_\_ pil - grim jour - ney, \_\_\_\_\_ Lord, I want  
 shades of \_\_\_\_\_ life \_\_\_\_\_ are fall - ing, \_\_\_\_\_ Lord, I want  
 heart with - in \_\_\_\_\_ is ach - ing, \_\_\_\_\_ Lord, I want

Je - sus \_\_\_\_\_ to walk with me (walk with me).  
 Je - sus \_\_\_\_\_ to walk with me (walk with me).  
 Je - sus \_\_\_\_\_ to walk with me (walk with me).

Words: Traditional.

Music: Negro Spiritual, arr. Carl Haywood (b. 1949) © 1992 Carl Haywood. All rights reserved.

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# Jesus said, I am the door

88

1 Je - sus said, I am the door, knock and it shall be  
 2 Je - sus said, I am the way, mark my foot - steps  
 3 Je - sus said, I am the truth, seek life's trea - sure,  
 4 Je - sus said, I am the vine, you the branch - es,  
 5 Je - sus said, I am the light, bright - ly shin - ing,

op - ened un - to you. En - ter in, joy - ful - ly. Je - sus said,  
 mark my foot - steps, fol - low me, fol - low me. Je - sus said,  
 seek life's trea - sure, fol - low me, fol - low me. Je - sus said,  
 you the branch - es, part of me, part of me. Je - sus said,  
 bright - ly shin - ing, come to me, come to me. Je - sus said,

I am the door, en - ter, en - ter, joy - ful - ly.  
 I am the way, fol - low, fol - low, joy - ful - ly.  
 I am the truth, fol - low, fol - low, joy - ful - ly.  
 I am the vine, you the branch - es, part of me.  
 I am the light, shin - ing, shin - ing, come to me.

## What does it mean to follow Jesus?

## Refrain

Capo 3: (G)  
Bb(C) (D) (G)  
Eb F Bb

What does it mean to fol - low Je - sus? What does it mean to

(D) (G) (C) (G)  
F Bb Eb Bb

go his way? What does it mean to do what he wants me to,

To verses

(Am7)  
Cm7(D)  
F

Last time

(Am7)  
Cm7(D)  
F(G)  
Bb

ev - 'ry day? ev - 'ry day?

(C) (D7) (G) (Am7) (D) (G)  
Eb F7 Bb Cm7 F Bb

1 I can love my neigh-bor, just as Je - sus said.  
2 I can say I'm sor - ry when I've done some wrong.

(C) Eb      (D7) F7      (G) Bb      (A7) C7      (D) F

I can help my broth-er, see that he is fed.  
I can sing his prais-es in both words and song.

(C) Eb      (D7) F7      (G) Bb      (C) Eb      (D) F      (G) Bb

I can show my sis - ter kind-ness and care.  
I'll be friends with oth - ers who aren't like me.

(C) Eb      (D7) F7      (G) Bb      (C) Eb      (G) Bb      (D7) F7      (G) Bb      *Refrain*

I can show my friends that I know how to share.  
They be-long to Je - sus: we all do, you see.



## The King of glory comes

Refrain  
Em

B7 Em

The King of glo - ry comes, the na - tion re - joic - es.

B7 Em

O - pen the gates be - fore him, lift up your voic - es.

G C D7 G

1 Who is the King of glo - ry? What shall we call him?  
2 In all of Gal - i - lee, in cit - y or vil - lage,  
3 He gave his life for us, the pledge of sal - va - tion;  
4 He con - quered sin and death; he tru - ly has ris - en.

Em D7 G Repeat refrain

He is Im - man - u - el, the prom - ised of a - ges.  
he goes a - mong his peo - ple, cur - ing their ill - ness.  
he took up - on him - self the sin of the na - tions.  
And he will share with us his heav - en - ly king - dom.

\* Sing small notes as a descant on the final refrain.

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Music: *Promised One*, arr. John Ferguson © 1974 United Church Press, Cleveland, OH ([www.unitedchurchpress.com](http://www.unitedchurchpress.com)). All rights reserved. Used by permission.

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# 'Sanna

91

1.

'San-na,\* san-na - ni - na, san-na, san-na, san-na, —

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first staff has a first ending bracket over the final measure. The lyrics are written below the top staff.

2.

— san - na, san-na, san - na, san - na - ni - na,

This system contains the next two staves of music. The top staff has a second ending bracket over the final measure. The lyrics are written below the top staff.

1. 2.

san - na, san - na san - na. — San - —

This system contains the final two staves of music. The top staff has two ending brackets, labeled '1.' and '2.'. The lyrics are written below the top staff.

\* This is a shortened form of the word 'hosanna.'

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## A new commandment

D Bm Em A

A new com - mand - ment that I give to you, is to

F#m Bm G A

love one an - o - ther as I have loved you; is to

D Bm G A7 D

love one an - o - ther as I have loved you. By

G A7 F#m Bm

this shall all know you are my dis - ci - ples: if

G G6 A6 3 D

you have love one for an - o - ther; by

G A7 F#m Bm D7

this shall all know you are my dis - ci - ples: if

G A6 D

you have love one for an - o - ther.

Words: *John 13:34-35.*

Music: Anonymous, arr. N. Warren © Oxford University Press, 198 Madison Avenue, New York, NY 10016-4314 [www.oup.org]. All rights reserved. Used by permission.

## Refrain

\*Pan de Vi - da, \_\_\_\_\_ cuer - po del Se - ñor, \_\_\_\_\_

Capo 2: (G7sus4) (C) (F) (G)  
A7sus4 D G A

\_\_\_\_\_ cup of bless - ing, \_\_\_\_\_

(G7sus4) (G) (Dm) (Bb)  
A7sus4 A Em C

\_\_\_\_\_ blood of Christ the Lord. \_\_\_\_\_ At this

(Dm/B) (G) (C) (C7)  
Em/C# A D D7

ta - ble the last shall be first,

(F) (F/E) (Dm) (E7) (Am) (Am7/G)  
 G G/F# Em F#7 Bm Bm7/A

\*\*po - der es ser - vir, por - que Dios es a -

(D7/F#) (C) (C9/B) (Fmaj7) (G7sus4)  
 E7/G# D D9/C# Gmaj7 A7sus4

mor.

1.-3.	Last time
-------	-----------

1.-3.	Last time				
(C)	(C9/B)	(Dm7)	(G7sus4)	(G7sus4)	(C)
D	D9/C#	Em7	A7sus4	A7sus4	D

Verses

1 We are the dwell-ing of God, \_\_\_\_\_  
 \*\*\* 2 Us - te - des me lla - man "Se - ñor," \_\_\_\_\_ me in -  
 3 There is no Jew or Greek, \_\_\_\_\_

(F) (Bb/F) (F) (Bb/F)  
 G C/G G C/G

fra - gile and wound-ed and weak. \_\_\_\_\_ We are the  
 cli - no ga la - var - les los pies: \_\_\_\_\_ Ha - gan lo  
 there is no slave or free: \_\_\_\_\_ there is no

(F) (G7/F) (C) (C9/Bb) (Am)  
 G A7/G D D9/C Bm

bod - y of Christ, \_\_\_\_\_ called to be \_\_\_\_\_ the com -  
 mis - mo, hu - mil - des, sir - vién - do - se  
 wom-an or man; \_\_\_\_\_ on - ly heirs \_\_\_\_\_ of the

(Am7/G) (Dsus4) (D7) (Dm) (Em)  
 Bm7/A Esus4 E7 Em F#m

D.C.

pas - sion of God.  
u - nos a o - - - - - tros.  
prom - ise of God.

(F) G (G) A (G7sus4) A7sus4 (G) A (G7) A7 D.C.

\* Bread of Life, body of the Lord,

\*\* power is for service because God is love.

\*\*\* You are the Lord, and I bow to wash your feet: you must do the same, humbly serving each other.

Words and Music: John 13:1-15, Galatians 3:28-29, Bob Hurd (b. 1950) and Pia Moriarty © 1988 OCP Publications, 5336 NE Hassalo, Portland OR 97213 ([www.ocp.org](http://www.ocp.org)). All rights reserved. Used by permission. You must contact OCP Publications to reproduce this selection.



## Brother, sister, let me serve you

Capo 2: D

G A7 D Bm


1 Bro - ther, sis - ter, let me serve you, let me be as  
 2 We are pil - grims on a jour - ney, fel - low trav' - lers  
 3 I will hold the Christ-light for you in the night - time  
 4 I will weep when you are weep - ing; when you laugh, I'll  
 5 When we sing to God in hea - ven, we shall find such  
 6 Bro - ther, sis - ter, let me serve you, let me be as

Christ to you; pray that I may have the grace to  
 on the road; we are here to help each o - ther  
 of your fear; I will hold my hand out to you,  
 laugh with you. I will share your joy and sor - row  
 har - mo - ny, born of all we've known to - geth - er  
 Christ to you; pray that I may have the grace to



let you be my ser - vant too.  
 walk the mile and bear the load.  
 speak the peace you long to hear.  
 till we've seen this jour - ney through.  
 of Christ's love and a gon - y.  
 let you be my ser - vant, too.

# Crashing waters at creation



95




1 Crash - ing wa - ters \_\_\_ at cre - a - tion  
 2 Part - ing wa - ter \_\_\_ stood and trem - bled  
 3 Cleans - ing wa - ter \_\_\_ once at Jor - dan  
 4 Liv - ing wa - ter, \_\_\_ nev - er end - ing,

or - dered by the Spi - rit's breath, first to wit - ness  
 as the cap - tives passed on through, wash - ing off \_\_\_ the  
 closed a - round the One fore - told, o - pened to \_\_\_ re -  
 quench the thirst and flood the soul. Well - spring, Source of

day's be - gin - ning from the bright - ness of night's death.  
 chains of bond - age — chan - nel to a life made new.  
 veal the glo - ry ev - er new and ev - er old.  
 life e - ter - nal, drench our dry - ness, make us whole.



Words: Sylvia G. Dunstan (1955-1993) © GIA Publications, Inc., 7404 South Mason Ave., Chicago, IL 60638 [www.giamusic.com]. All rights reserved. Used by permission.

Music: *Restoration*, melody from *The Southern Harmony*, 1835.

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1 We are on our way to the prom - ised land.  
 2 A - bra - ham went for a walk with God, who was his friend.  
 3 I nev - er thought it pos - si - ble, not in a thou - sand years.

Em B7

We are on our way to the prom - ised land.  
 God said, "Look up at all the stars—you can - not see their end.  
 But God per - formed a mir - a - cle and took a - way my fears.

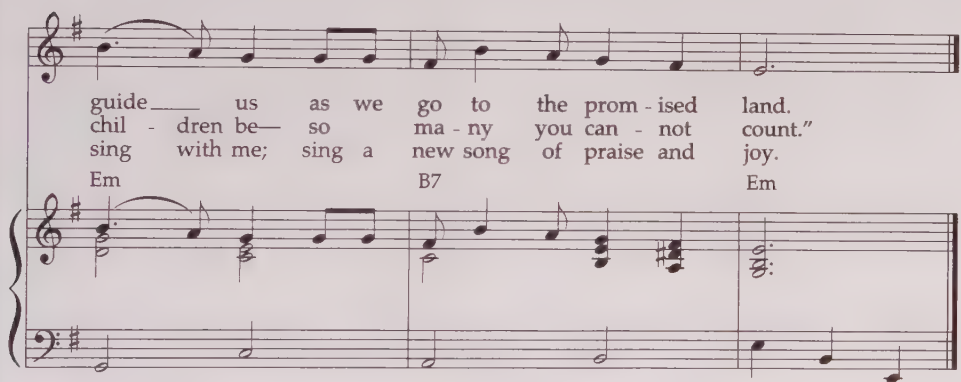
Em

Our God will lead and guide us, he will  
 And can you count the grains of sand on the  
 He took a - way my bit - ter - ness and

Am Em

walk a - long be - side us, our God will lead and  
 shore or in a des - ert land? So ma - ny shall your  
 now I laugh and sing for joy, so dance with me and

B7 Em Am



guide us as we go to the prom - ised land.  
 chil - dren be - so ma - ny you can - not count."  
 sing with me; sing a new song of praise and joy.

Em B7 Em

*Reader:*

The Lord said to Abraham,  
 "Leave your country, your people,  
 and your father's household.  
 Go to the land I will show you.  
 I will make you into a great nation,  
 and I will bless you." *Sing stanza 1*

The Lord took Abraham outside and said,  
 "Look up at the heavens and count the stars—  
 if indeed you can count them."  
 Then he said to him,  
 "So shall your children be." *Sing stanza 2*

The Lord said to Abraham,  
 "Your wife Sarah will bear you a son,  
 and you will call him Isaac.  
 I will establish my covenant with him  
 as an everlasting covenant."  
 The Lord did for Sarah what he had promised.  
 Sarah became pregnant  
 and bore a son to Abraham in his old age,  
 at the very time God had promised him. *Sing stanza 3*

# It rained on the earth forty days

D                      Bm                      A                      D

1 It rained on the earth for - ty days, for - ty nights, and  
 2 God told A - bra - ham, "I will give you a land, a  
 3 When Je - sus the Christ came to live on the earth, God's  
 4 To us and our chil - dren the pro - mise is made if

Em                      A                      D                      Bm

all of the world was de - stroyed. The ark No - ah built at the  
 peo - ple as man - y as the stars." Though child - less and old, he and  
 pro - mise to us was ful - filled. His life and his death were a  
 we will but trust in his word. In bap - tism join - ing the

A                      D                      G                      E                      A

call - ing of God saved God's cho - sen ones from the flood. God  
 Sar - ah be - lieved and trust - ed the word of the Lord. God  
 new cov - e - nant, as - sur - ance of love full and free. God  
 peo - ple of God, we live in the power of his grace. God

D7                      G                      C7                      F                      G                      Em

gave to No - ah the rain - bow sign: "Such a flood I will not send a -  
 gave them I - saac, a son, at last, and this is the cov - enant he  
 gave his Son, his on - ly Son; to all who re - ceive him he  
 gives us life, and we give him thanks: "To you be our praise ev - er -

gain— I am your God; you are my peo - ple."  
 made: "I am your God; you are my peo - ple."  
 says: "I am your God; you are my peo - ple."  
 more! You are our God; we are your peo - ple."

Words and Music: David A. Hoekema, 1978 © 1985 CRC Publications, 2850 Kalamazoo Avenue Southeast, Grand Rapids, MI 49560  
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## We give thanks unto you

Cantor Em Am7 B7

1 We give thanks un - to you, O God of might,  
 2 From of old you have led your peo - ple in faith,  
 3 You de - liv - ered the ones who called un - to you,  
 4 You have o - pened the sea and brought your peo - ple through,  
 5 You re - mem - ber your prom - ise age - to - age,

All Em B

for your love is nev - er - end - ing;

Cantor Em

we give thanks un - to you, the God of gods,  
 you have shown your com - pas - sion, strength, and love,  
 from bond - age to free - dom, you brought them forth,  
 brought them in - to a land that flows with life,  
 you show mer - cy on those of low de - gree,

All G Am B7 Em

for your love is nev - er - end - ing.

# That Easter morn

## Refrain

Al - le - lu - ia! — Al - le - lu - ia! Al - le - lu - ia!

The musical score for the Refrain consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It features a simple melody with a repeat sign after the first phrase. The piano accompaniment is in the same key and time, with a steady bass line and chords in the right hand.

1 That Eas - ter morn, at break of day, a faith - ful wo - man  
2 When Ma - ry's heart was filled with gloom as she stood weep - ing  
3 "Why do you weep?" his ques - tion came? "Whose is the bo - dy  
4 No long - er weep ing, an - guish - bent, but with re - joic - ing

The musical score for verses 1-4 consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It features a simple melody with a repeat sign after the first phrase. The piano accompaniment is in the same key and time, with a steady bass line and chords in the right hand.

went her way to seek the tomb where Je - sus lay. Al - le - lu - ia!  
near the tomb, a strang - er spoke, she knew not whom. Al - le - lu - ia!  
you would claim?" And then, at last, he spoke her name. Al - le - lu - ia!  
Ma - ry went, by Christ, the first a - pos - tle sent. Al - le - lu - ia!

The musical score for the continuation of the song consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It features a simple melody with a repeat sign after the first phrase. The piano accompaniment is in the same key and time, with a steady bass line and chords in the right hand.

Words: v. 1 Jean Tisserand (d. 1494); tr. John Mason Neal (1818-1866), alt.

V. 2-4 Delores Dufner, OSB (b. 1939) © 1994 Delores Dufner (admin. GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638 [www.giamusic.com].) All rights reserved. Used by permission.

Music: *O filii et filiae*, melody from *Airs sur les hymnes sacrez, odes et nobis*, 1623; acc. Carl Haywood (b. 1949)

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You must contact Carl Haywood to reproduce this arrangement.



# Christ has arisen, alleluia

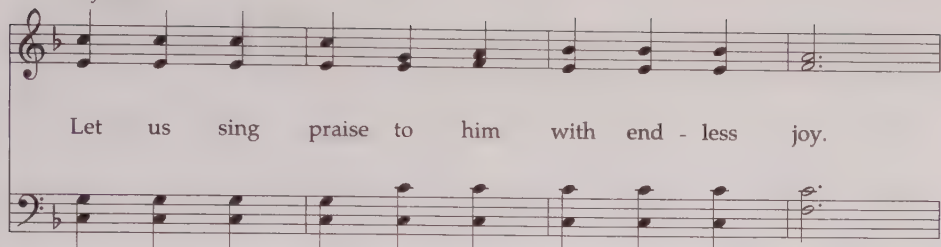
1 Christ has a - ris - en, al - le - lu - ia.  
 2 For three long days the grave did its worst  
 3 The an - gel said to them, "Do not fear.  
 4 "Go spread the news: he's not in the grave.  
 5 Christ has a - ris - en to set us free.

Re - joice and praise him, al - le - lu - ia.  
 un - til its strength by God was dis - persed.  
 You look for Je - sus who is not here.  
 He has a - ris - en this world to save.  
 Al - le - lu - ia, to him prais - es be.

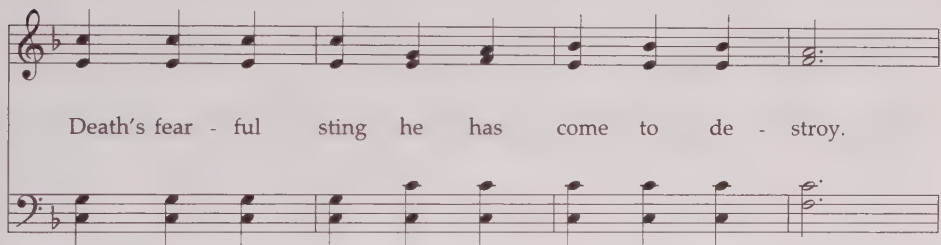
For our re - deem - er burst from the tomb,  
 He who gives life did death un - der - go,  
 See for your - selves the tomb is all bare,  
 Je - sus' re - deem - ing la - bors are done.  
 Je - sus is liv - ing! Let us all sing;

e - ven from death, dis - pel - ling its gloom.  
 and in its con - quest his might did show.  
 On - ly the grave cloths are ly - ing there."  
 E - ven the bat - tle with sin is won."  
 he reigns tri - um - phant, heav - en - ly king.

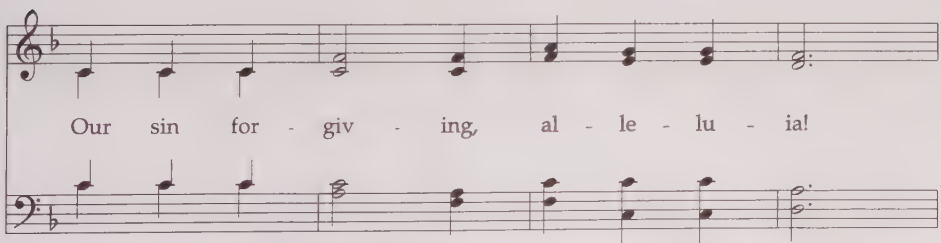
Refrain



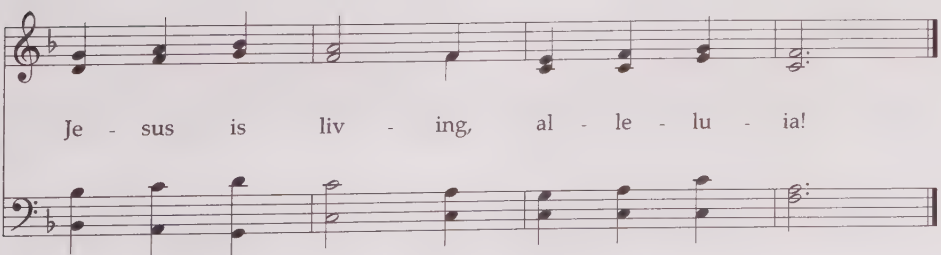
Let us sing praise to him with end - less joy.



Death's fear - ful sting he has come to de - stroy.



Our sin for - giv - ing, al - le - lu - ia!



Je - sus is liv - ing, al - le - lu - ia!

Refrain

Sing, O peo - ple, sing our God to - geth - er,

Capo 3: (D) (G/D) (D) (Em7/A)  
 F Bb/F F Gm7/C

raise your voic - es: sing al - le - lu - ia!

(D) (Em7/A) (D)  
 F Gm7/C F

*Last time*

*last time rit.*

Verses  
Cantor

All

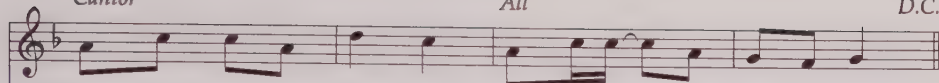
1 Sing with one an - oth - er: sing the love that gave us breath!  
 2 Dance the steps of beau - ty: dance the love that gave us breath!  
 3 Serve all those who suf - fer: serve the love that gave us breath!  
 4 Teach the way of Je - sus: teach the love that gave us breath!  
 5 Seek the chil - dren's wis - dom: seek the love that gave us breath!

(D) (G) (D) (Em7/D) (A)  
 F Bb F Gm7/F C

Cantor

All

D.C.



Sing, each sis - ter, broth - er: sing the God be - yond all death!  
Dance, de - light and du - ty: dance the God be - yond all death!  
Serve, that love might con - quer: serve the God be - yond all death!  
Teach the way that frees us: teach the God be - yond all death!  
Seek God's way of free - dom: seek the God be - yond all death!

(D) (G) (D) (A) (A7)  
F Bb F C C7 D.C.



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# 102 The Lord, the Lord, the Lord is my shepherd

Refrain: The Lord, the Lord, the Lord is my shepherd. The  
 1 You bring me rest in green, green pastures. You  
 2 My fear is gone for you are with me. Your

G Am7 Bm7 Em7

Lord, the Lord, the Lord is my shepherd. The  
 lead me to the still, still my shep-herd. The  
 rod and staff bring com- fort wa- ters. You  
 your

C Am7 G C D

Lord, the Lord, the Lord is my shepherd. The  
 guide me a- long your own is right my shep-herd. The  
 good-ness and mer- cy shall fol- low way. The  
 The The

G Am7 B7 Em

The image shows a musical score for the spiritual "The Lord is my Shepherd". It consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The lyrics "Lord is my shep - herd and I shall not want." are written below the notes. The middle staff is the piano accompaniment in G major, with a treble clef and a G chord symbol above the first measure. The bottom staff is the piano accompaniment in G major, with a bass clef. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Words and Music: *The Lord is my Shepherd*, African-American Spiritual, harm. Austin Cole Lovelace (b. 1919)  
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# Oh, how good is Christ the Lord

## Oh, qué bueno es Jesús

D Em/D D A

Oh, how good is Christ the Lord! On the cross he died for me.  
 Oh, qué bueno es Je - sús. Que por mí mu - rió en la cruz.

D G D/A A7 D

He has par - doned all my sin, Glo - ry be to Je - sus.  
 Mis pe - ca - dos per - do - nó. A su nom - bre glo - ria.

G A7 G/D D

Glo - ry be to Je - sus! Glo - ry be to Je - sus!  
 A su nom - bre glo - ria. A su nom - bre glo - ria.

G D/A A7 D

In three days he rose a - gain. Glo - ry be to Je - sus.  
 En tres días re - su - ci - tó. A su nom - bre glo - ria.

# You are my shepherd

104

## Refrain

You are my shep-herd, you are my friend. I want to fol-low you

Capo I: (D) (Em7/D) (D) (A) (Bm) (F#m/A)  
 Eb Fm7/Eb Eb Bb Cm Gm/Bb

al-ways, just to fol-low my friend. friend.

1.-4.	To verses	Final ending
(Gmaj7) Abmaj7	(D) Eb	(Bm) Cm
(Gmaj7) Abmaj7	(A) Bb	(D) Eb

1.-4. To verses Final ending

## Verses

Cantor

D.C.

- 1 I have all I need. You are my shep-herd, your hand is with me.
- 2 When path-ways are dark, you are there guid-ing me, keep ing me safe.
- 3 You give me to eat. You make me wel-come, you fill me with joy.
- 4 Your good-ness I know. Your love will be with me all of my life.

(D) Eb	(Dmaj7) Ebmaj7	(Bm) Cm	(D) Eb	(G) Ab
-----------	-------------------	------------	-----------	-----------

D.C.



## We are all children of the Lord

Capo 3: (C) Eb (G) Bb (Am) Cm (C) Eb

We are all chil-dren of the Lord, young and

(Dm) Fm (G) Bb (C) Eb (G) Bb

old, big and lit-tle. We are all chil-dren of the

(Am) Cm (Dm) Fm (G) Bb (C) Eb

Lord, let us live in har-mo-ny! Man-y

(F) Ab (C) Eb (Dm) Fm (G) Bb

names, man-y fac-es, man-y lands, man-y

(C) Eb (F) Ab (C) Eb

plac - es, but through time and through spac - es we are

(Dm) Fm (G) Bb (C) Eb (G) Bb

one hu - man - i - ty. We are all chil-dren of the

(Am) Cm (C) Eb (Dm) Fm (G) Bb (C) Eb

Lord, one by one, all to - geth - er. We are

(Am) Cm (Dm) Fm (G7) Bb7 (C) Eb

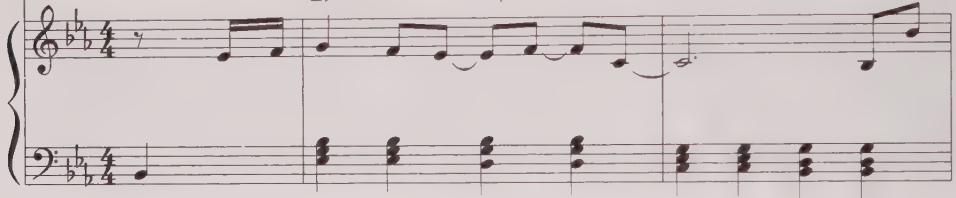
all chil-dren of the Lord, just like one big fam - i - ly.

Verses  
Cantor



1 To the God who can - not die:  
 2 To the God of the op - pressed: I say  
 For the dream I have to - day: Di - go  
 To come to love my en - e - mies:  
 3 Like that of Job, un - ceas - ing - ly:  
 Like that of Da - vid in a song:

Capo 3: (C) Eb (C/B) Eb/D (Am) Cm (Em/G) Gm/Bb



"Yes," my Lord.  
 "St," Sé - ñor.

To the  
 To the  
 To be a  
 For your  
 Like that of Ma -  
 Like Is - ra -

All

I say "Yes," my Lord.  
 Di - go "St," Sé - ñor.

(C) Eb (G) Bb (C) Eb (G) Bb

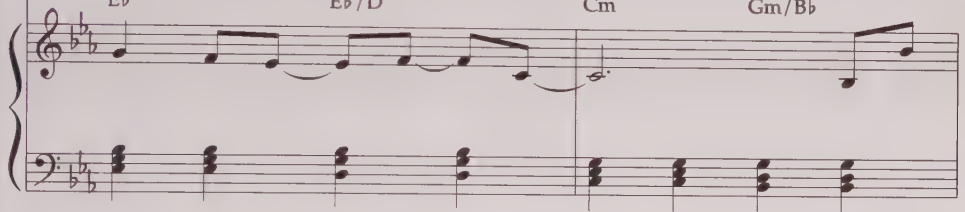




One who hears me cry:  
 God of all justice:  
 heal - er of all pain:  
 peace in all the world:  
 ri - a whole-heart - ed - ly:  
 el, for you I long:

I say  
 Di - go

(C) Eb (C/B) Eb/D (Am) Cm (Em/G) Gm/Bb



1. 2. 3.

"Yes," my Lord.  
 "Sí," Se - ñor. to refrain

All

I say "Yes," my Lord. "Yes," my Lord.  
 Di-go "Sí," Se - ñor. "Sí," Se - ñor.

(C) Eb (G) Bb (C) Eb (G) Bb (C) Eb (F) Ab (G) Bb



Refrain

I say "Yes," my Lord, in  
 Di go "Sí," Se - ñor, en

(C) (G/B) (Dm) (G)  
 Eb Bb/D Fm Bb

all the good times, through all the bad times,  
 tiem - pos mal - os, en tiem - pos bue - nos,

(Dm) (Gm) (C) (Em) (F) (G)  
 Fm Bb Eb Gm Ab Bb

I say "Yes," my Lord to  
 Di go "Sí," Se - ñor a

(C) (G/B) (Dm) (G)  
 Eb Bb/D Fm Bb

Last time to coda ⊕

D.C.

ev - 'ry word you speak.  
to - do lo que ha - blas.

(Fm)  
Abm

(G)  
Bb

(C)  
Eb

(G/C)  
Bb/Eb

Last time to coda ⊕

D.C.

⊕ Coda

(C)  
Eb

(G/C)  
Bb/Eb

(C)  
Eb

# 107 Soplo de Dios viviente *Breath of the living God*

1 So - plo de Dios vi - vien - te que en el prin - ci - pio cu - bris - te el a - gua;  
 2 So - plo de Dios vi - vien - te por quien el ver - bo se hi - zo car - ne,  
 1 *Breath of the liv - ing God, who in the be - gin - ning moved o'er the wa - ters,*  
 2 *Breath of the liv - ing God, whose e - ter - nal Word came to dwell a - mong us,*

Em C G C G B7 Em

So - plo de Dios vi - vien - te que fe - cun - das - te la cre - a - ción.  
 So - plo de Dios vi - vien - te que re - no - vas - te la cre - a - ción.  
*Breath of the liv - ing God, by whom all cre - a - tion was first con - ceived:*  
*Breath of the liv - ing God, by whom all cre - a - tion has been re - newed:*

C Am G/B C G B7 Em

*Estribillo (Refrain)*

¡Ven hoy a nues - tras vi - das, in - fún - de - nos tus do - nes,  
 Come now and live with - in us, come, let your gifts en - rich us,

G D Em B

The image shows a musical score for a hymn. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The lyrics are written below the notes. The middle staff is a guitar accompaniment in G major with a treble clef, showing chords and a melody. The bottom staff is a bass line in G major with a bass clef, showing a simple harmonic accompaniment. The music is in 4/4 time and consists of four measures.

So - plo de Dios vi - vien - te, oh San - to Es - pi - ri - tu Cre - a - dor!  
 Breath of the liv - ing God, our Cre - a - tor Spir - it, e - ter - nal Source.

Em C G C Em/B B7 Em

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## Come, Holy Spirit, descend on us

Come, Ho - ly Spi - rit, de - scend on us, de -

scend on us. We ga - ther here in Je - sus'

*(Cantor, except last time)*

Come, Ho - ly Spi - rit.

*(except last time)*

*(last time)*

name. (hum \_\_\_\_\_) Come, Ho - ly name. \_\_\_\_\_

Cantor(s):

- 1 Come, Holy Spirit.
  - 2 Come, Breath of Heaven,
  - 3 Come, Word of Mercy,
  - 4 Come, Fire of Judgement,
  - 5 Come, Great Creator,
  - 6 Come to unite us.
  - 7 Come to disturb us.
  - 8 Come to inspire us.
- (other invocations ad lib.)

# I am the church

109

*Refrain*

I am the church! You are the church!

We are the church to - geth - er! All who fol - low Je - sus,

all a - round the world, yes, we're the church to - geth - er!

1 The church is not a build - ing, the church is not a stee - ple, the  
2 We're man - y kinds of peo - ple with man - y kinds of fac - es, all

church is not a rest - ing place; the church is a peo - ple!  
col - ors and all a - ges too, from all times and plac - es.

1 She sits like a bird,  
2 wings o-ver earth,  
3 dan-ces in fire,  
4 is the Spi-rit,  
Em

brood-ing on the wa-ters, hover-ing on the cha-os of the  
rest-ing where she wish-es, light-ing close at hand or soar-ing  
start-ling her spec-ta-tors, wak-ing tongues of ec-sta-sy where  
one with God in es-sence, gift-ed by the Sav-iour in e -  
Am B7 Em

world's first day; she sighs and she sings,  
through the skies; she nests in the womb,  
dumb-ness reigned; she weans and in-spires,  
ter-nal love; she is the key —  
Am B7 Am7 D7

moth - er - ing cre - a - tion, wait - ing to give birth to all the  
 wel - com - ing each won - der, nour - ish - ing po - ten - tial hid - den  
 all whose hearts are o - pen, nor can she be cap - tured, si - lenced  
 o - pen - ing the scrip - tures, en - e - my of ap - a - thy and

Gmaj7 Cmaj7 Fmaj7 Am7

Word will say. 2 She  
 to our eyes. 3 She  
 or re - strained. 4 For she  
 heaven-ly dove.

B Em Bm7 Em Bm7 Last time E

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1 Lov - ing Spir - it, lov - ing Spir - it, you have cho - sen  
 2 Like a moth - er, you en - fold me, hold my life with -  
 3 Like a fa - ther you pro - tect me. Teach me the dis -  
 4 Friend and lov - er, in your close - ness I am known and  
 5 Lov - ing Spir - it, lov - ing Spir - it, you have cho - sen

me to be; you have drawn me  
 in your own. Feed me with your  
 cern - ing eye. Hoist me up -  
 held and blest: in your prom - ise  
 me to be; you have drawn me

to your won - der, you have set your sign on me.  
 ver - y bod - y, form me of your flesh and bone.  
 on your shoul - der, let me see the world from high.  
 is my com - fort, in you pres - ence I may rest.  
 to your won - der, you have set your sign on me.

# May your loving spirit

1 May your lov - ing spi - rit, be in us, with us, a -  
 2 May your lov - ing spi - rit, sur - round us, shield us, —  
 3 May your lov - ing spi - rit, hold us, help us, —

D Bm G D A D A Bm A7

round us, may your lov - ing spi - rit.  
 shel - ter us, may your lov - ing spi - rit.  
 heal us, may your lov - ing spi - rit,

G A Bm D A F#m Bm

come to us, O Lord God.  
 come to us, O Lord God.  
 come to us, O Lord God.

A D A7 Bm G D

## Clap your hands

1 C F G C Dm

1 Clap your hands, all you peo - ple; shout un - to God with a  
2 Clap your hands, all you peo - ple; Christ has as - cend - ed

G C C F G

voice of tri - umph! Clap your hands, all you peo - ple;  
in - to hea - ven! Clap your hands, all you peo - ple;

C Dm G C 3

shout un - to God with a voice of praise! Ho - san - na! Ho -  
Christ has as - cend - ed with shouts of joy! Ho - san - na! Ho -

F G C Dm G C

san - na! Shout un - to God with a voice of tri - umph!  
san - na! Christ has as - cend - ed in - to hea - ven!

4

C F G C Dm G C

Praise him! Praise him! Shout un-to God with a voice of praise!  
Praise him! Praise him! Christ has as-cend-ed with shouts of joy!

Words: st. 1, *Psalm 47:1*, par. Jimmy Owens, 1972; st. 2, Bert Polman, 1991.  
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*Opt. descant*

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics "We see Je - sus." are written below. The middle staff is labeled "Melody" and contains a vocal line with a treble clef, key signature of three sharps, and a 4/4 time signature. It starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "We see the Lord. We see the" are written below. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), key signature of three sharps, and a 4/4 time signature. It features a steady eighth-note bass line and chords in the right hand. The letter "E" is written above the first measure of the piano part.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, key signature of three sharps, and a 4/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "We see Je - sus. High," are written below. The middle staff is a vocal line with a treble clef, key signature of three sharps, and a 4/4 time signature. It starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Lord, and he is high and lift - ed up, and his" are written below. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), key signature of three sharps, and a 4/4 time signature. It features a steady eighth-note bass line and chords in the right hand. The letter "B7" is written above the second measure of the piano part.

he is high,

train fills the tem-ple. He is high and lift-ed up, and his

E B7

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics 'he is high,' are written below the notes. The second line is a vocal melody in treble clef with the lyrics 'train fills the tem-ple. He is high and lift-ed up, and his'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a chord 'E' above the first measure and 'B7' above the second measure. The piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand.

he is high. An-gels cry, "Ho-ly." The

train fills the tem-ple. The an-gels cry, "Ho-ly." The

E A E

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal melody in treble clef with the lyrics 'he is high. An-gels cry, "Ho-ly." The'. The second line is a vocal melody in treble clef with the lyrics 'train fills the tem-ple. The an-gels cry, "Ho-ly." The'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a chord 'E' above the first measure and 'A E' above the second measure. The piano part continues with the same accompaniment style as the first system.

The image shows a musical score for a hymn. It consists of three systems of music. The first system is a vocal line in treble clef with lyrics: "an-gels cry, 'Ho-ly.' The an-gels cry, 'Ho-ly is the Lord!' \_\_\_\_". The second system is another vocal line in treble clef with lyrics: "an-gels cry, 'Ho-ly.' The an-gels cry, 'Ho-ly is the Lord!'". The third system is a piano accompaniment in grand staff (treble and bass clefs). Above the piano part, the chords A, E, B7, E, A, and E are indicated. The music is in the key of D major (three sharps) and 4/4 time.

Words: based on *Isaiah 6:1-3*.

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# Loving Creator

115

1 Lov-ing Cre - a - tor, grant to your child - ren mer - cy and  
 2 Je - sus Re - deem - er help us re - mem - ber your pain and

bles - sing, songs ne - ver ceas - ing, grace to in - vite us, peace to un -  
 pas - sion, your re - sur - rec - tion, your call to fol - low, your love to -

ite us Lov - ing Cre - a - tor, par - ent and God. \_\_\_\_\_  
 mor - row Je - sus Re - dee - mer, our friend and Lord. \_\_\_\_\_

3 Spi - rit des - cend - ing, your light un - end - ing, brings hope and

(hum) \_\_\_\_\_

(hum) \_\_\_\_\_

Dis - pel our blind - ness, in - spire our  
 heal - ing, is truth re - veal - ing. (hum) \_\_\_\_\_  
 (hum) \_\_\_\_\_

(hum) \_\_\_\_\_

kind - ness— Spi - rit des - cend - ing, Spi - rit a - dored.

Spi - rit a - dored.  
 Spi - rit a - dored.

Spi - rit a - dored.

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## Refrain

In the night, in the day, we give praise to the Trin - i - ty, Cre -

G D/F# Em Bm G/B

a - tor, Re - deem - er, Sus - tain - er of life, sing - ing

C G/B G Am7 D

praise, liv - ing praise, breath - ing praise to our God of glo - ry,

G D/F# Em Bm

al - le - lu - ia for - ev - er, al - le - lu -

Am7 Gmaj7/B Am7 D7

ia!

G D/G C/G G To verses Final ending

Verses

1-3 Blest are you, God of all Cre - a - tion, through your good - ness

Bm7 Em Am D7 Em G/D

we have life; hearts of thank - ful - ness, hands of play - ful - ness,  
 bod - y, mind and voice, spi - rit too, re - joice,  
 work of field and vine, now our bread and wine,

Cmaj7 Am7 Dsus4 D C/D D D/C G/B Am

voic - es re - sound - ing in praise. D.C.  
 sing - ing re - news all our days.  
 gift of the har - vest we bring.

G C Am7/D D D.C.

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# Glory to God

117

The musical score is written in 3/4 time and consists of four staves. The first two staves are for the first vocal part, and the last two are for the second. The lyrics are: "Glo - ry to God; Praise to the Son; Glo - ry to God; Praise to the Love to the Spi - rit; Three and yet One. Son; Love to the Three and yet One." The melody is simple and hymn-like, using quarter and half notes.

Glo - ry to God; Praise to the Son;

Glo - ry to God; Praise to the

Love to the Spi - rit; Three and yet One.

Son; Love to the Three and yet One.

Words: Traditional.

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## We sing of the saints

1 We sing of the saints filled with Spir - it and grace, blest  
 2 *(Optional verse for saint's day)*  
 3 We, too, have been cho - sen to fol - low the way of

wom - en and men through all time, from each place. God  
 good - ness and truth in our stud - y and play, we

chose them, the ho - ly, the hum - ble, the wise to  
 raise up our song, liv - ing saints here be - low, with

spread the Good News of sal - va - tion in Christ.  
heav - en - ly saints, as our praise ev - er flows.

### Optional Verses for Saint's Days

#### 2 Feasts of Mary

A lowly, young woman God's mother would be,  
the first true believing disciple was she.  
From cradle to cross, she would follow her Son  
and share in the life everlasting he won.

#### Feasts of Joseph

A carpenter, upright and faithful, was called  
to care for young Jesus, a child weak and small.  
To teach and to guide, to embrace him in love,  
reminding him here of the Father above.

#### Feasts of John the Baptist

A prophet and herald who made straight the way  
for Jesus to come, bringing mercy's new day.  
He preached to the people to change and repent,  
preparing them as the Messiah was sent.

#### St. Michael and All Angels (September 29)

Of Gabriel, Raphael, Michael we sing,  
God's messengers; joyful, glad tidings they bring;  
protecting the Church, and announcing the time  
when Christ shall return in his glory sublime.

#### Francis of Assisi (October 4)

Saint Francis was born a rich, noble young man,  
but God had in mind a much different plan;  
so Francis left status and money behind,  
to help many people God's true will to find.

#### All Saints (November 1)

There are many saints whom we don't know by name,  
for God works through people who never find fame.  
But, gathered together, they now sing God's might,  
with martyrs and prophets, in heavenly light.

#### All Faithful Departed (November 2)

We honor the mem'ry of those now at rest,  
who followed the Gospel, whose lives were so blest;  
from fam'lies and friendships, they make heaven seem  
more home-like for us, in our prayers and our dreams.

## Child of blessing, child of promise

Capo 1: G

Am7

G

Am

Unison

1 Child of bless - ing, child of prom - ise,  
 With this wa - ter, God has sealed you sure,  
 3 Child of joy, our dear - est trea - sure,  
 Back to God we hum - bly give you;

bap - tized with the Spi - rit's sign;  
 un - to love and grace di - vine. 2 Child of  
 God's you are, from God you came.  
 live as one who bears Christ's name. 4 Child of

love, our love's ex - pres - sion, love's cre - a - tion,  
 God your lov - ing Par - ent, learn to know whose

loved in deed! Fresh from God, re - fresh our  
 child you are. Grow to laugh and - sing and

Am                      Bm7                      Em                      Am7                      G

spi - rits, in - to joy and laugh - ter lead.  
wor - ship, trust and love God more than all.

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## I am the light of the world

F Bb

I am the light of the world, I am the light of the world. Who-

F C7 F

ev - er fol-lows me — will nev-er walk in the dark, will nev-er

Bb F C7 F

walk in the dark, but have the light of life.

Words: *John 8:12.*

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# We bring our children

121



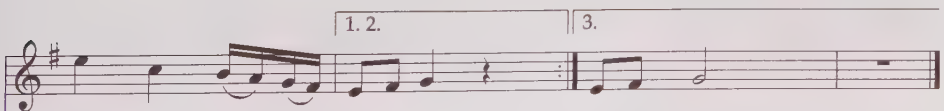
1 We bring our chil-dren, Lord, to - day as  
2 On their be - half and in their name our  
3 Help us in all our ways to show these



once they did in Ga - li - lee, em -  
own com - mit - ment we re - new with  
grow - ing souls your truth and grace, till



brace them with your love, we pray, and  
them we die to sin and shame, with  
they shall come them - selves to know the



1. 2. 3.  
bless each home and fam-i - ly.  
them we live a - gain in you. Fa-ther's face.  
beau - ty of our



Musical score for the piano introduction. The piece is in 2/4 time with a key signature of one flat (B-flat). The score consists of three staves: a treble clef staff at the top which is mostly empty, and a grand staff (treble and bass clefs) below. The piano part begins with a forte (*f*) dynamic and a detached playing style. The first two measures are marked *f play detached*, and the last two measures are marked *no rit.*

Cantor

Musical score for the first phrase. The top staff is for the Cantor, and the bottom two staves are for the piano accompaniment. The piano part is marked *p* (piano). The lyrics are: "You have put on Christ, in him you have been bap - tized."

Musical score for the second phrase. The top staff is for the Cantor, and the bottom two staves are for the piano accompaniment. The lyrics are: "Al - le - lu - ia, al le - lu - ia."

All

You have put on Christ, in him you have been bap - tized.

*mf*

This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The bottom staff is a piano accompaniment in G major, 4/4 time, marked *mf*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Al - le - lu - ia, al - le - lu - ia.

This system contains the second two staves of music. The top staff continues the vocal line with the lyrics "Al - le - lu - ia, al - le - lu - ia." The piano accompaniment continues with the same rhythmic pattern as the first system.

This system contains the final two staves of music. The top staff shows the vocal line ending with a long note. The piano accompaniment concludes with a final chord and a fermata over the final notes.



## God, when I came into this life

1 God, when I came in - to this life, you called me  
 2 You give me free - dom to be - lieve; to day I  
 3 In all the ten - sions of my life, be - tween my  
 4 So help me in my un - be - lief and let my

D A G Bm A D

by my name; to - day I come, com -  
 make my choice, and to the wor - ship  
 faith and doubt, let your great Spi - rit  
 life be true: feet firm - ly plant - ed

G D A A D

mit my - self, re - spond - ing to your claim.  
 of the church I add my learn - ing voice.  
 give me hope, sus - tain me, lead me out.  
 on the earth, my sights set high on you.

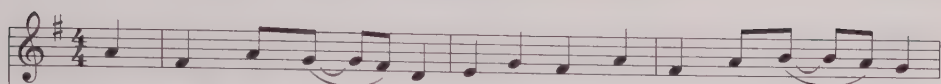
Bm D A G A D

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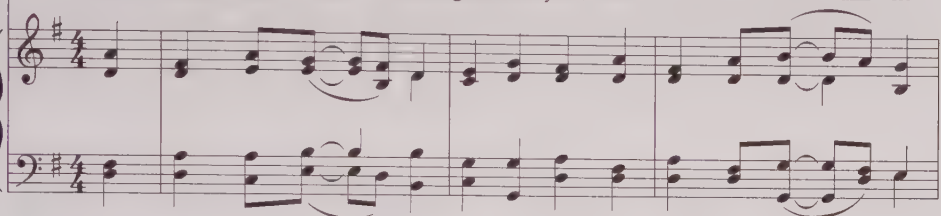
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# Great work has God begun in you

124



1 Great work has God — be - gun in you, so let the Spi - rit  
 2 In love, God calls — you to this day, and gives you strength, these  
 3 A - round God's ta - ble cel - e - brate the end of bond - age,  
 4 Great work has God — be - gun in you; take on God's love — in



fol - low through; the mark of Christ — up - on your brow, bap -  
 vows to say; take up the faith — that you were shown, and  
 sin, and hate: a feast of love — and vic - to - ry, the  
 all you do, and may that love — in you in - crease — now,



tis - mal touch — re - mem - ber now. —  
 grow, as - sured — you are God's own. —  
 gift of Christ — who sets us free. —  
 with God's bless - ing, go in peace. —



In love you sum - mon, in love I fol - low, liv - ing to - day for

The first system of music consists of a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The treble staff contains a vocal melody with lyrics underneath. The bass staff provides a harmonic accompaniment with chords and single notes.

your to - mor - row. Christ to re - lease me, Christ to en -

The second system continues the melody and accompaniment. The treble staff has a vocal line with lyrics, and the bass staff continues the harmonic support.

fold me, Christ to re - strain me, Christ to up - hold me.

The third system concludes the piece. The treble staff features a vocal line with lyrics, and the bass staff provides the final accompaniment.

# From my birth

126

1 From my birth, from my birth, you have  
 2 Ev - ery - where, ev - ery - where, you pur -  
 3 Still you call, still you call, though I  
 4 In - to life, in - to life, you will

known me, O Lord, from my birth. Be -  
 sue me, O Lord, ev - ery - where. Un -  
 wan - der, O Lord, still you call. When  
 lead me, O Lord, in - to life. Through

fore I thought or planned, my life was in your  
 sleep - ing day and night, nor bound by depth or  
 wild and proud I roam, your love in - vites me  
 death's dark shad - ow passed, to see your face at

hand; you have known me, O Lord, from my birth.  
 height, you pur - sue me, O Lord, ev - ery - where.  
 home; though I wan - der, O Lord, still you call.  
 last, you will lead me, O Lord, in - to life.

## One more step along the world I go

G D

1 One more step a - long the world I go, one more step a - long the  
 2 Round the cor - ner of the world I turn, more and more a - bout the  
 3 As I tra - vel through the bad and good, keep me tra - vel - ling the  
 4 Give me cour - age when the world is rough, keep me lov - ing though the  
 5 You are old - er than the world can be, you are young - er than the

G C G

world I go; from the old things to the new  
 world I learn; all the new things that I see  
 way I should; where I see no way to go  
 world is tough; leap and sing in all I do,  
 life in me; ev - er old and ev - er new,

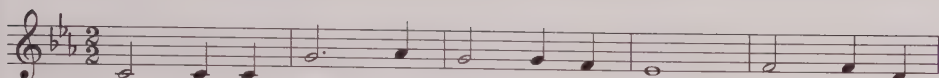
D G Refrain Bm C

keep me tra - vel - ing a - long with you:  
 you'll be look - ing at a - long with me:  
 you'll be tell - ing me the way, I know; and it's from the old I  
 keep me tra - vel - ing a - long with you:  
 keep me tra - vel - ing a - long with you:

D D7 G D7 G

tra - vel to the new; keep me tra - vel - ing a - long with you.

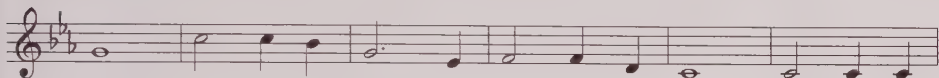
# Many and great



1 Man - y and great, O God, are your works, Mak - er of  
2 Grant us, O God, com - mun - ion with you, though you tran -



earth and sky; \_\_\_\_\_ your hands have set the heav - ens with  
scend the stars. \_\_\_\_\_ Come close to us and stay by our



stars; your fin - gers spread the moun - tains and plains. You mere - ly  
side: with you are found the true, last - ing gifts. Bless us with



spoke and wa - ters were formed; deep seas o - bey your voice. \_\_\_\_\_  
life which nev - er shall end, e - ter - nal life with you. \_\_\_\_\_

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Music: *Lacquiparte*, Dakota Indian Chant.

## God of the sparrow God of the whale

1 God of the spar - row God of the  
 2 God of the earth - quake God of the  
 3 God of the rain - bow God of the  
 4 God of the hun - gry God of the  
 5 God of the neigh - bor God of the  
 6 God of the a - ges God near at

G G7 C Em Am

whale God of the swirl - ing stars  
 storm God of the trum - pet blast  
 cross God of the emp - ty grave  
 sick God of the prod - i gal  
 foe God of the prun - ing hook  
 hand God of the lov - ing heart

Dm G7 C FM7 E7

How does the crea - ture say Awe  
 How does the crea - ture cry Woe  
 How does the crea - ture say Grace  
 How does the crea - ture say Care  
 How does the crea - ture say Love  
 How do your chil - dren say Joy

Am Em FM7 Em7

How does the crea - ture say Praise. \_\_\_\_\_  
 How does the crea - ture cry Save. \_\_\_\_\_  
 How does the crea - ture say Thanks. \_\_\_\_\_  
 How does the crea - ture say Life. \_\_\_\_\_  
 How does the crea - ture say Peace. \_\_\_\_\_  
 How do your chil - dren say

Home.

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God the  
(God the)  
(God the)  
(God the)

sculp - tor of the moun - tains, God the mil - ler of the  
nui - sance to the Pha - raoh, God the cleav - er of the  
un - ex - pect - ed in - fant, God the calm, de - ter - mined  
dress - er of the vine - yard, God the plant - er of the

sand, God the jew - el - er of the heav - ens, God the  
sea, God the pil - lar of the dark - ness, God the  
Youth, God the ta - ble turn - ing pro - phet, God the  
wheat, God the reap - er of the har - vest, God the

pot - ter of the land: \_\_\_\_\_ you are womb of all cre -  
 bea - con of the free: \_\_\_\_\_ you are gate of all de -  
 res - ur - rect - ed Truth: \_\_\_\_\_ you are pres - ent ev - ery  
 source of all we eat: \_\_\_\_\_ you are host at ev - ery

a - tion, we are form - less; shape \_\_\_\_\_ us now. \_\_\_\_\_  
 liv' - rance, we are sight - less; lead \_\_\_\_\_ us now. \_\_\_\_\_  
 mo - ment, we are search - ing; meet \_\_\_\_\_ us now. \_\_\_\_\_  
 ta - ble, we are hun - gry; feed \_\_\_\_\_ us now. \_\_\_\_\_

1. 2. 3. | 4.  
 \_\_\_\_\_ God the  
 \_\_\_\_\_ God the  
 \_\_\_\_\_ God the

1. 2. 3. | 4.  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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 Music: Fiona Vidal-White © 2004 Fiona Vidal-White. All rights reserved. Used by permission.  
 Harm. John L. Hooker (b. 1944) © 2005 John L. Hooker. All rights reserved. Used by permission.

Chords: D, G, D, G6, A7

Dynamic: *mf*

Verses

- 1 We are a part of all cre - a - tion,
- 2 We are a part of ev - 'ry per - son,
- 3 We are a part of God's cre - a - tion,
- 4 We are a part of all cre - a - tion

Chords: D, G, D

all of — cre - a - tion sings in us, earth and sea and  
 all of — the peo - pler sing in us, one our jour - ney,  
 God is — the voice that sings in us, be our jour - ney,  
 giv - en — the breath of life to share all the glo - ry

A D G D/F#

sky and crea - tures, join in the dance of life and love.  
 one our path - way, one in the dance of life and love.  
 be our path - way, come be our dance of life and love.  
 of our Mak - er with ev - 'ry per - son ev - 'ry - where.

A Bm Em D/F# G6 A7 D

Refrain

*f*  
 All of cre - a - tion, one o - ha - na,\* All of cre - a - tion

D G D

sings in you; Ma - ny the voic - es, one great mu - sic,

A Bm Em7 D/F# G Bm

Last time to Coda ⊕

To verses

part of me.. and part of you.

Em7 D/F# G6 A D G6/D To verses

Detailed description: This system contains the first musical phrase. The vocal line starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: F#4, A4, B4, C5, followed by a half note G4. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords: Em7 (F#4, A4), D/F# (F#4, A4), G6 (B4, C5), A (B4, C5), D (F#4, A4), and G6/D (B4, C5). The left hand plays a simple bass line with quarter notes: F#3, A3, B3, C4, G3, F#3, A3, B3, C4. The time signature changes from 2/4 to 4/4.

⊕ Coda

poco rit.

you; part of me and part of you.

Bm7 Em7 D/F# G6 A7 D G6 A7 D

poco rit.

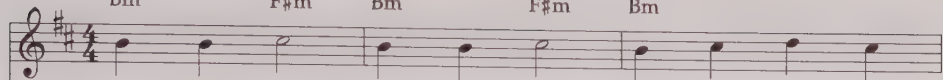
Detailed description: This system contains the second musical phrase. The vocal line continues with a treble clef and the same key signature. The melody consists of quarter notes: D4, E4, F#4, G4, followed by a half note F#4. The piano accompaniment continues in the grand staff. The right hand plays chords: Bm7 (D4, E4), Em7 (F#4, G4), D/F# (F#4, G4), G6 (B4, C5), A7 (B4, C5), D (F#4, G4), G6 (B4, C5), A7 (B4, C5), and D (F#4, G4). The left hand continues with quarter notes: D3, E3, F#3, G3, F#3, E3, D3, E3, F#3, G3. The time signature changes from 4/4 to 2/4. The phrase ends with a fermata and the instruction 'poco rit.'.

\* ohana = great family

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# Praise to God

Capo 2: (Am) Bm (Em) F#m (Am) Bm (Em) F#m (Am) Bm



1 Praise to God, praise to God, for the green-ness  
 2 Thanks to God, thanks to God, for the gift of  
 3 Sing to God, sing to God, for the grace of



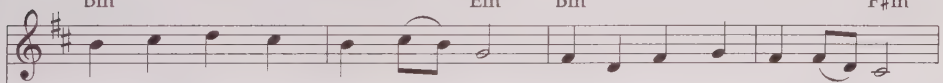
(Dm) Em (Am) Bm (Em) F#m



of the trees, for the beau-ty of the flow'rs,  
 friends in Christ, for the church, our house of faith,  
 Je - sus Christ, for the love of par - ent God,



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



for the blue-ness of the sky, for the great-ness of the sea.  
 for the gift of won-drous love, for the gift of end-less grace.  
 for the com-fort and the strength of the Spir-it, ho-ly God.



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



Praise to God, praise to God, now and for - ev - er - more.  
 Thanks to God, thanks to God, now and for - ev - er - more.  
 Sing to God, sing to God, now and for - ev - er - more.



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*Cantor alone, 1st time, 2nd time Sopranos join*

Hea - ven and earth, join to wor - ship your Cre - a - tor!

*Women*

Hea - ven and earth, join to wor - ship your Cre - a - tor!

*Men*

Hea - ven and earth, join to wor - ship

Sing to the Lord, praise the One from whom you came.

Sing to the Lord from the One from whom you came.

Sing to the Lord from whom you came.

*Cantor first, then all*

Sing a new song to the God who goes be - fore us,

Sing a new song to the God who goes be - fore us,  
God be - fore us,

Hum\_\_\_\_\_

ma - king all new, leav - ing no - bod - y the same.

ma - king all new, leav - ing no - bod - y the same.  
none the same.

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§



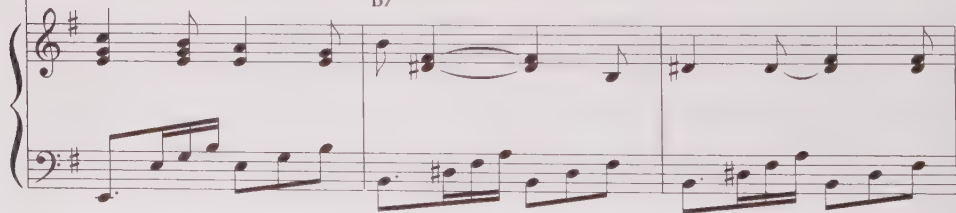
1	Can - te - mos	al	Se - ñor	_____	un
	hi - zo	el	cie - lo	el	mar,
(2 Can-)	te - mos	al	Se - ñor	_____	un
	to - da	la	crea - ción	_____	pre -
1	<i>O</i>	<i>sing</i>	<i>un - to</i>	<i>the</i>	<i>Lord</i>
	<i>made</i>	<i>the</i>	<i>sky</i>	<i>and</i>	<i>sea,</i>
(2 O)	<i>sing</i>	<i>un - to</i>	<i>the</i>	<i>Lord</i>	<i>a</i>
	<i>a - tion</i>	<i>shouts</i>	<i>to</i>	<i>all</i>	<i>that</i>

Em



him - no	de a -	le - gri - a,	_____	un	can - ti - co	de a -
sol	y las	es - tre - llas;	_____	y	vió en	e llos
him - no	de a -	la - ban - za	_____	que	ex - pre -	se nues - tro a -
go - na	su gran -	de - za,	_____	a -	sí	nues - tro
<i>hymn</i>	<i>of</i>	<i>cel - e -</i>	<i>bra - tion;</i>	<i>O</i>	<i>sing</i>	<i>a song</i>
<i>sun</i>	<i>and</i>	<i>stars</i>	<i>of heav - en</i>	<i>and</i>	<i>saw</i>	<i>that they</i>
<i>hymn</i>	<i>of</i>	<i>joy</i>	<i>and prais - ing;</i>	<i>a</i>	<i>song</i>	<i>that shares</i>
<i>God</i>	<i>is</i>	<i>grand</i>	<i>and glo - rious;</i>	<i>and</i>	<i>so</i>	<i>we sing</i>
						<i>our</i>

B7



1. *to Estribillo* 2.

mor al na - cer el nue - vo dñ - a; El  
 dad, pues sus o - bras e - ran be - llas.  
 mor, nues - tra fey nues - tra es - pe - ran - za: Hoy  
 tar va a - nun - cian - do su be lle - za.  
 love, ev - 'ry day a new cre - a - tion; God  
 good; all cre - a - tion sings in splen - dor:  
 love, our faith and hope - ful wait - ing. Cre -  
 song to the God of grace and beau - ty:

1. Em *to Estribillo* 2. Em

*Estribillo / Refrain*

A - le - lu - ya! A - le - lu - ya! Can -  
 Al - le - lu - ia! Al - le - lu - ia! O

D C B7

1.

te - mos al Se - ñor. A - le - lu - ya!  
 sing un - to the Lord. Al - le - lu - ia.

1. Am Em B7 Em

2. *D.S. al Fine* *Fine*

lu - ya! lu - ya! 2 Can - lu - ya!  
 lu - ia. lu - ia. 2 O lu - ia.

2. *Fine*

B7 Em B7 Em

Words: based on *Genesis 1; Psalm 19:1*; Carlos Rosas, 1976, tr. C. Michael Hawn.  
 Music: Carlos Rosas, 1976, arr. Arturo Gonzalez.  
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# Praise God for this holy ground

135

1 Praise God for this ho - ly ground, place and peo - ple  
 2 Praise God in whose word we find food for bo - dy,  
 3 Praise God who through Christ makes known all are loved and  
 4 Praise God's Spi - rit who be - friends, rais - es hum - bles,  
 5 Though praise ends, praise is be - gun where God's will is

sight and sound.  
 soul and mind.  
 called God's own. Ha - le - lu - jah! Ha - le - lu - jah!  
 breaks and mends.  
 glad - ly done.

Ha - le - lu - jah! God's good - ness is e - ter -

nal. \_\_\_\_\_

*last time*

Ped.

## Refrain

Taste and see, taste and see the

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

good - ness of the Lord. \_\_\_\_\_ O

(G) (D/F $\sharp$ ) (Em) (A7)  
B $\flat$  F/A Gm C7

taste and see, taste and see the

(D) (A/D) (G/D) (D)  
F C/F B $\flat$ /F F

good - ness of the Lord, \_\_\_\_\_ of the

(G) (D/F#) (Em7) (A7)  
 Bb F/A Gm7 C7

To verses | Last time

Lord. \_\_\_\_\_ Lord.

(D) (G/D) (D) (Asus4) (A7) (D)  
 F Bb/F F Csus4 C7 F

Verses

1 I will bless the Lord \_\_\_\_\_ at all times. \_\_\_\_\_  
 2 Glo-ri - fy the Lord \_\_\_\_\_ with me. \_\_\_\_\_ To -  
 3 Wor-ship the Lord, \_\_\_\_\_ all you peo-ple. \_\_\_\_\_

(D) (F#m7) (Gmaj7) (D/F#)  
 F Am7 Bbmaj7 F/A

Praise shall al - ways be on my lips; \_\_\_\_\_ my  
 geth-er let us all praise God's name. \_\_\_\_\_ I  
 You'll want for noth-ing if you ask. \_\_\_\_\_ 7

(Em7) (D/F#) (A7sus4) (A7)  
 Gm7 F/A C7sus4 C7

soul \_\_\_\_\_ shall glo-ry in the Lord \_\_\_\_\_ for  
 called \_\_\_\_\_ the Lord who an - swered me; \_\_\_\_\_ from  
 Taste \_\_\_\_\_ and see that the Lord is good; \_\_\_\_\_ in

(D) (F#7) (F# / A#) (Bm) (Bm7 / A)  
 F A7 A/C# Dm Dm7 / C

God \_\_\_\_\_ has been so good to me. \_\_\_\_\_ D.C.  
 all \_\_\_\_\_ my trou-bles I was set free. \_\_\_\_\_  
 God \_\_\_\_\_ we need put all our trust. \_\_\_\_\_

(Gadd9) (D/F#) (Em) (A7)  
 Bbadd9 F/A Gm C7 D.C.

# We thank God

137

Musical notation for the first system of the song. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords G, C, G, D7, G, D7 are indicated above the staff. The bass line is written on a bass clef staff with notes G3, C3, G2, F#2, E2, D2. Lyrics: We thank God for giv-ing us life,\* giv-ing us life, giv-ing us life.

Musical notation for the second system of the song. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords G, C, G, D7, G are indicated above the staff. The bass line is written on a bass clef staff with notes G3, C3, G2, F#2, E2, D2. Lyrics: We thank God for giv-ing us life; we thank God to - day.

*Refrain*

Musical notation for the refrain of the song. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords D7, G, D7, G are indicated above the staff. The bass line is written on a bass clef staff with notes G3, C3, G2, F#2, E2, D2. Lyrics: On this day and ev - ery day, ev - ery day, ev - ery day;

Musical notation for the final system of the song. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords D7, G, D7, G are indicated above the staff. The bass line is written on a bass clef staff with notes G3, C3, G2, F#2, E2, D2. Lyrics: on this day and ev - ery day, let's thank the God of love.

\* Additional stanzas: love, faith, hope, joy, Mom, Dad, and so on.



## O give thanks to the Lord

*Cantor*

1 O give thanks to the Lord who is good,  
 2 Who a - lone has wrought mar - vel - ous works,  
 3 It was God who made the great lights,  
 4 God let Is - rael in - her - it their land,  
 5 It was God who saved us from our foes,

*All*

For God's stead-fast love en - dures for - ev - er.  
 For God's love en - dures for - ev - er.

*Cantor*

O give thanks to the God of gods.  
 Who in wis - dom made the skies,  
 The sun to rule in the day,  
 On those ser - vants their land God be - stowed,  
 God gives food to all liv - ing things,

*All*

For God's stead-fast love en - dures for - ev - er.  
 For God's love en - dures for - ev - er.

*Cantor*

O give thanks to the Lord of lords.  
 Who fixed the earth firm - ly on the seas.  
 The moon and stars in the night.  
 God re - mem - bered us in our dis - tress.  
 To the God of heav'n give thanks.

All

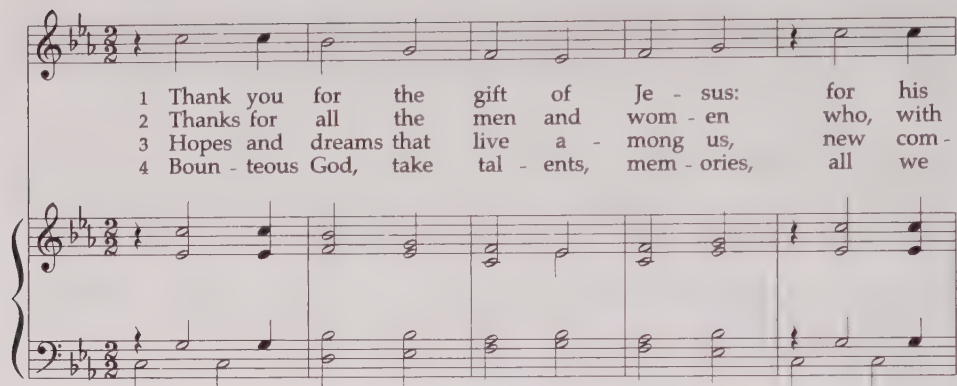
The image shows a musical score for a hymn. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in the key of D major, indicated by two sharps (F# and C#). The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with chords and single notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The lyrics are: 'For God's steadfast love endures forever.' The word 'steadfast' is hyphenated as 'stead-fast'. The word 'endures' is hyphenated as 'en-dures'. The word 'forever' is hyphenated as 'ev-er'.

For God's stead-fast love en - dures for - ev - er.

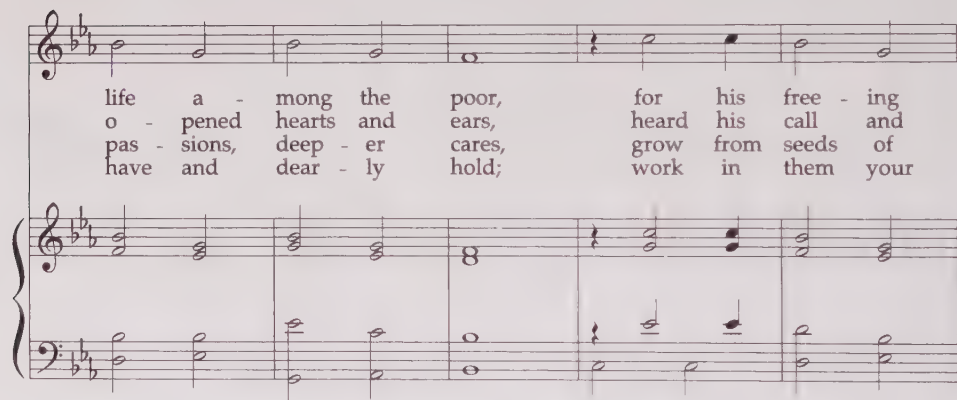
For God's love en - dures for - ev - er.

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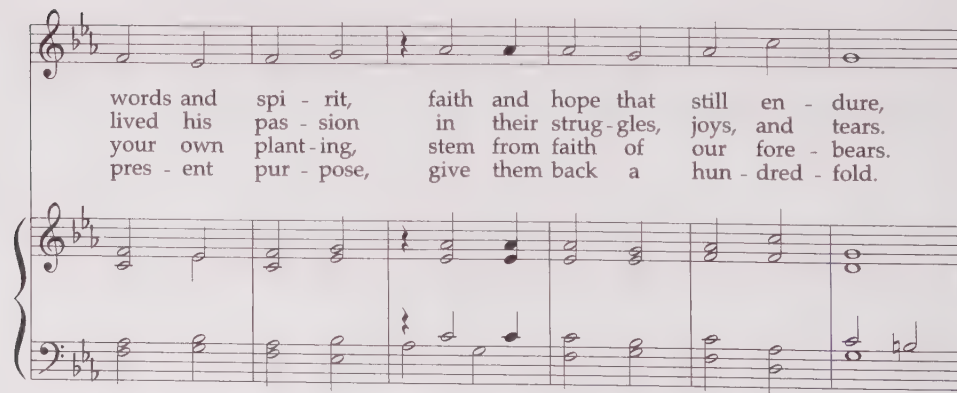
## Thank you for the gift of Jesus



1 Thank you for the gift of Je - sus: for his  
 2 Thanks for all the men and wom - en who, with  
 3 Hopes and dreams that live a - mong us, new com -  
 4 Boun - teous God, take tal - ents, mem - ories, all we



life a - mong the poor, for his free - ing  
 o - pened hearts and ears, heard his call and  
 pas - sions, deep - er cares, grow from seeds of  
 have and dear - ly hold; work in them your



words and spi - rit, faith and hope that still en - dure,  
 lived his pas - sion in their strug - gles, joys, and tears.  
 your own plant - ing, stem from faith of our fore - bears.  
 pres - ent pur - pose, give them back a hun - dred - fold.

for the love he felt and nur - tured in the  
 Through their touch - ing, speak - ing, teach - ing, plen - teous  
 So the past re - news the pres - ent, soon the  
 So your peo - ple born to - mor - row may with

shamed and dis - pos - sessed. Through his love our  
 gifts and guid - ing prayers, you have raised in  
 seed be - comes the tree, soon your for - est  
 joy sing out one day, "God is good and

hearts are o - pened, through his life our lives are blessed.  
 us the prom - ise: we shall be your friends and heirs!  
 stretch - es high - er, fur - ther than the eye can see.  
 God is gra - cious, God has blessed us on our way."

## When in our music God is glorified

1 When in our mu - sic God is glo - ri  
2 How of - ten, mak - ing mu - sic, we have  
3 So has the Church, in lit - ur - gy and  
4 And did not Je - sus sing a psalm that  
5 Let ev - ery in - stru - ment be tuned for

G C/G Gmaj7 C/G G C/G

fied, and ad - o - ra - tion leaves no  
found a new di - men - sion in the  
song, in faith and love, through cen - tu -  
night when ut - most e - vil strove a -  
praise! Let all re - jice who have a

G D/F# Em7 Am7

room for pride, it is as  
 world of sound, as wor - ship  
 ries of wrong, borne wit - ness  
 gainst the Light? Then let us  
 voice to raise! And may God

F Cmaj7 Am7/D D G/B

though the whole cre a tion cried:  
 moved us to a more pro - found  
 to the truth in ev ery found  
 sing, for whom he won the tongue:  
 give us faith to sing al - ways: fight:  
 ways: Al - le - lu -

Am7 Em7 A7

ia! Al - le - lu - ia! Al - le - lu - ia!

G/B C G/B D7 G C/G

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features the lyrics "ia! Al - le - lu - ia! Al - le - lu - ia!" with a long horizontal line following the final "ia!". The bottom staff is a piano accompaniment in bass clef, with a key signature of one sharp. It includes six measures of music with chord symbols G/B, C, G/B, D7, G, and C/G written above the notes.

Last time

Gmaj7 C/G G C/G Gmaj7 C/G Last time G

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, ending with a double bar line and the text "Last time" in a box. The bottom staff is a piano accompaniment in bass clef, ending with a double bar line and the text "Last time" in a box. It includes six measures of music with chord symbols Gmaj7, C/G, G, C/G, Gmaj7, and C/G written above the notes.

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# Mother hen

141

F C7 F C7

1 Moth - er hen, moth - er hen, guards her ba - bies with her wings,  
 2 Moth - er bear, moth - er bear, guards her ba - bies with a growl,  
 3 Ea - gle mom spreads her wings, keeps her ba - bies free from harm,  
 4 Moth - ers all show their love like our God in heaven a - bove,

F C7 F Dm Bb9 F

Moth - er hen, moth - er hen, God is like a\_\_ moth - er hen.  
 Moth - er bear, moth - er bear, God is like a\_\_ moth - er bear.  
 Ea - gle mom spreads her wings, God is like an\_\_ ea - gle mom.  
 Thank you, God, for the care of lov - ing moth - ers\_ ev - ery - where.



## Descant

3 Moth - er - ing Spi - rit, nur - turing

1 Moth - er - ing God, you gave me birth  
 2 Moth - er - ing Christ, you took my form,  
 3 Moth - er - ing Spi - rit, nur - turing one,

one, in arms of pa - tience hold me

in the bright morn - ing of this world. Cre -  
 of - fer - ing me your food of light, the  
 in arms of pa - tience hold me close, so

close, in faith I root and grow \_\_\_\_\_

a - tor, source of ev - 'ry breath,  
 grain of life, and grape of love,  
 that in faith I root and grow

un - til I flow'r, un - til I

you are my rain, my wind, my sun.  
 your ve - ry bo - dy for my peace.  
 un - til I flow'r, un - til I (know.)

1. 2.

1. 2.

1. 2.

3.  
 know. Moth - er - ing God Moth - er - ing God.

3.  
 know. Moth - er - ing God.

3.  
 (p)

The musical score consists of three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. Each staff begins with a '3.' indicating a third ending. The lyrics are 'know. Moth - er - ing God Moth - er - ing God.' for the Soprano and 'know. Moth - er - ing God.' for the Alto. The piano part features a steady accompaniment with chords and moving lines in both hands.

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# Everywhere I go

143

G Em Am D

1 Ev - ery - where I go, the Lord is near me.  
 2 In the dark of night, should things a - larm me,  
 3 In the com - ing days of joy or sad - ness,  
 4 Ev - ery - where I go, the Lord is near me.

G Bm C D7

If I call up - on him, he will hear me.  
 ev - er in his sight, no ill may harm me.  
 I will praise his name with songs of glad - ness.  
 If I call up - on him, he will hear me.

G Am D7

Nev - er will I fear, for the Lord is near, ev - ery - where I  
 I will be of cheer, for the Lord is near, ev - ery - where I  
 For to me it's clear that the Lord is near, ev - ery - where I  
 Nev - er will I fear, for the Lord is near, ev - ery - where I

1.-3. 4.  
 G C D G

go. go.

## One, two, three, Jesus loves me

*Refrain*

One, two, three, Je - sus loves me. One, two,

E A E A E

*Fine*

Je - sus loves you. 1 Three, four, he loves you more

B7 E Fine E A E

*repeat refrain*

than you've ev - er been loved be - fore. 2 Five, six, seven, we're

A E B7 E E  
*repeat refrain*

*repeat refrain*

go - ing to heav'n. Eight, nine, it's tru - ly di - vine.

A E A E B7 E *repeat refrain*

1.

3 Nine, ten, it's time to end; but in - stead we'll

E A E 1. A E

*repeat refrain* 2.

sing it a - gain. there's no time to sing it a - gain.

B7 E *repeat refrain* 2. A E B7 E

In you our hearts find rest and peace-ful glad-ness. In

you our hearts find rest and peace-ful glad-ness.

Words: *Psalm 62.*

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# God to enfold you

146

God to en - fold you, Christ to up - hold you,

The first system of music features a treble and bass staff in 4/4 time with a key signature of two flats. The melody in the treble staff consists of quarter notes and half notes, while the bass staff provides a steady accompaniment of quarter notes.

Spi - rit to keep you in hea - ven's sight;

The second system continues the melody and accompaniment. The treble staff includes some eighth notes and a half note, while the bass staff continues with quarter notes and some eighth notes.

so may God grace you, heal and em - brace you,

The third system maintains the musical structure. The treble staff melody includes quarter and half notes, and the bass staff accompaniment remains consistent with quarter notes.

lead you through dark - ness in - to the light.

The final system concludes the piece. The treble staff ends with a half note and a whole note, while the bass staff accompaniment ends with a whole note. Both staves feature a repeat sign at the end.



1 Oh, the love of my Lord is the es - sence  
 2 Ev - ery day, ev - ery hour, ev - ery mo - ment  
 3 There've been times when I've turned from his pres - ence,

C F Bb C7 F Bb

of all that I love here on earth. All the  
 has been blessed by the strength of his love. At the  
 and I've walked o - ther paths, o - ther ways. But I've

F C F Bb C7 F Bb F

beau - ty I see he has giv - en to me and his  
 turn of each tide he is there at my side, and his  
 called on his name in the dark of my shame, and his

Am Bb C Dm C7

1. 2. | 3.

giv - ing is gen - tle as si - lence. \_\_\_\_\_  
 touch is as gen - tle as si - lence. \_\_\_\_\_  
 mer - cy was gen - tle as si - lence. \_\_\_\_\_

F Bb C7 F Bb 1. 2. 3.  
 F F F

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Lord, my soul is thirsting

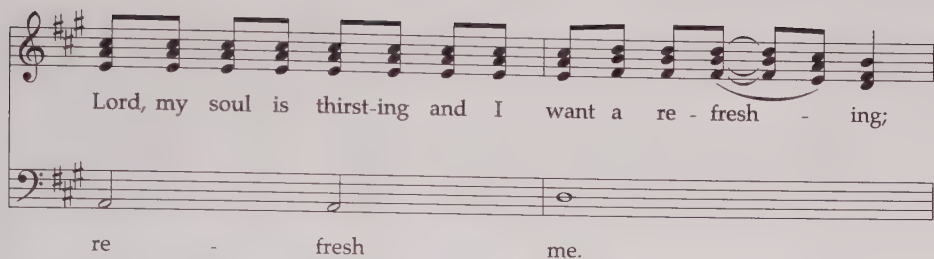
Lord, my soul is thirst-ing for a bless-ing to - day, —  
 Lord, my soul's a - thirst

let your pre-sence come from a - bove; come, I pray, to rend the heav-ens;  
 let thy pre-sence come, rend the heav'ns, come

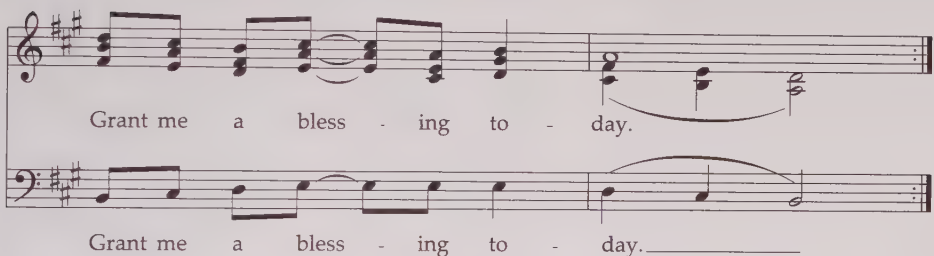
and then come down; let your spir-it fall all a - round. —  
 down; let thy spi - rit fall.

Lord, my soul is thirst-ing and I want a re - fresh - ing;  
 Lord, I thirst.

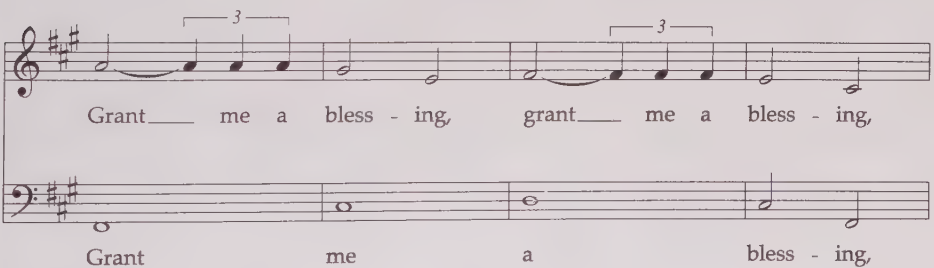
Lord, my soul is thirst-ing and I need a fresh touch.  
 Touch me a - new,



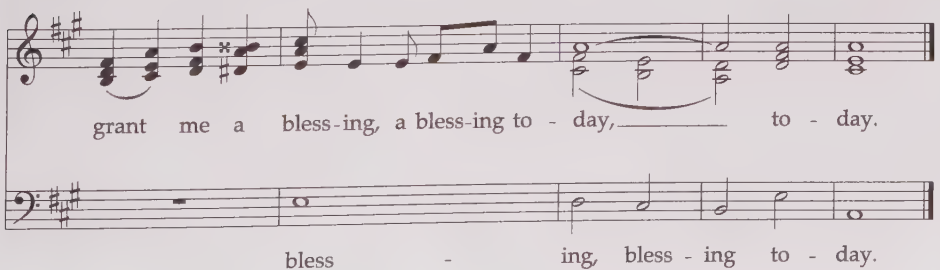
Lord, my soul is thirst-ing and I want a re - fresh - ing;  
re - fresh me.



Grant me a bless - ing to - day.  
Grant me a bless - ing to - day.



Grant me a bless - ing, grant me a bless - ing,  
Grant me a bless - ing,



grant me a bless-ing, a bless-ing to - day, to - day.  
bless - ing, bless - ing to - day.

*Additional verses ad libitum:*

Lord, my soul is thirsting for a cleansing today.  
... for your spirit today.  
... for your healing today.



1 The tree of life my soul hath seen, la -  
 2 His beau - ty doth all things ex - cel: by -  
 3 For hap - pi - ness I long have sought, and  
 4 I'm wear - y with my form - er toil, here  
 5 This fruit doth make my soul to thrive, it



den with fruit and al - ways green. The  
 faith I know but ne'er can tell the  
 plea - sure dear - ly I have bought: I  
 I will sit and rest a - while: un -  
 keeps my dy - ing faith a - live; which



trees of na - ture fruit - less be, com -  
 glo - ry which I now can see in  
 missed of all: but now I see 'tis  
 der the shad - ow I will be of  
 makes my soul in haste to be with



pared with Christ, the ap - ple tree.  
 Je - sus Christ, the ap - ple tree.  
 found in Christ, the ap - ple tree.  
 Je - sus Christ, the ap - ple tree.  
 Je - sus Christ, the ap - ple tree.

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# Peace among earth's peoples

150

1 Peace a - mong earth's peo - ples is like a star  
 2 Wars are caused by want - ing what is not ours.  
 3 Cov - et - ous - ly plot - ting, we do not pray,  
 4 From our war - ring sens - es we seek re - lease;  
 5 Peace a - mong earth's peo - ples is like that star

beam - ing just a - bove us, so near, so far.  
 Why must we keep flaunt - ing our law - less powers?  
 ask - ing our Pro - vid - er to light our way.  
 then all earth - ly con - flicts might al - so cease.  
 lead - ing to a man - ger, so near, so far.

Though out of grasp, we long to clasp it:  
 We act in lust rath - er than trust that  
 Is it not greed rath - er than need that  
 Can we not share one com - mon prayer with  
 Some saw the light; some were in fright, but

peace a - mong earth's peo - ples, so near, so far.  
 God who an - swers want - ing will an - swer ours.  
 tempts us in - to plot - ting when we should pray.  
 all of this earth's peo - ples to know world peace?  
 all for peace were long - ing, just as we are.

## Let there be peace on earth

C Am Dm7 G7 C F

Let there be peace on earth and let this be the  
Let peace be - gin with me, let this be the

C Dm G7 C B7

gin with me; Let there be ry peace on  
mo - ment now. With ev' - ry step I

Em G7 2nd time to Coda ⊕

earth, the peace that was meant to be, With  
take, let this be my sol - emn vow: To

Am Em F G7

God as cre - a - tor, bro - thers and sis - ters are

C Am7 D7 G

we, Let us walk with each o - ther

Am7 D7 G G7

in per - fect har - mo - ny.

$\oplus$  Coda C Caug F

take each mo - ment and live each mo - ment in peace e -

D7 C E7 F

ter - nal - ly. Let there be peace on

C F Dm7 C G7 C

earth and let it be - gin with me.



F C Bb

1 Peace be - fore us, peace be - hind us,  
 2 Love be - fore us, love be - hind us,  
 3 Light be - fore us, light be - hind us,  
 4 Christ be - fore us, Christ be - hind us,

F C

peace un - der our feet. \_\_\_\_\_ Peace with in us,  
 love un der our feet. \_\_\_\_\_ Love with in us,  
 light un der our feet. \_\_\_\_\_ Light with in us,  
 Christ un - der our feet. \_\_\_\_\_ Christ with in us,

Bb F F

1.-5.

peace  
love  
light  
Christ

o - ver us, let all a - round us be  
o - ver us, let all a - round us be  
o - ver us, let all a - round us be  
o - ver us, let all a - round us be

peace.  
love.  
light.  
Christ.

C Bb F

1.-5.

C Bb F

6.

peace. \_\_\_\_\_ 6 Let all a - round us be peace. \_\_\_\_\_

6. F Bb F

Let all a - round us be peace.

Bb F C

Bb F

- 5 Alleluia, alleluia, alleluia.  
Alleluia, alleluia, alleluia.
- 6 Peace before us, peace behind us,  
peace under our feet.  
Peace within us, peace over us,  
let all around us be peace. (*three times*)

# What does the Lord require of you?

153

1 What does the Lord re - quire of you?

2 Jus - tice, kind - ness,

3 To seek jus - tice, and love kind - ness,

The musical score is in 3/4 time with a key signature of two flats (Bb and Eb). It features three vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef staff. The lyrics are: 1 What does the Lord re - quire of you? 2 Jus - tice, kind - ness, 3 To seek jus - tice, and love kind - ness,

*Repeat ad lib. Last time*

What does the Lord re - quire of you? you?

walk hum-bly with your God. God.

and walk hum-bly with your God. God.

The musical score continues with a repeat sign and a double bar line. The lyrics are: What does the Lord re - quire of you? you? walk hum-bly with your God. God. and walk hum-bly with your God. God.

# Santo Holy

F B $\flat$  F C F

B $\flat$  F B $\flat$  C7 F C7 F *Fine*

## *Estrillo / Refrain*

F C

San-to, san - to, san - to, san - to, san-to, san - to es nues - tro Dios,  
 san - to, san - to, san - to, san-to, san to es nues - tro Dios,  
 Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly, ho - ly is our God.  
 ho - ly, ho - ly, ho - ly, ho - ly, ho - ly is our God.

C7

Se - ñor de to - da la tie - rra, san - to, san - to es nues - tro  
 Se - ñor de to - da la his - to - ria, san - to, san to es nues - tro  
 You are Lord of all the na - tions, ho - ly, ho - ly is our  
 You are Lord of all of his - t'ry, ho - ly, ho - ly is our

1. F | 2. F

*Estrofas / Verses*  
F7

Dios. San - to, Dios. Que a-com - pa - ña a nues - tro  
 God. Ho - ly, God. Ben - di - tos los que en su  
 The Com - pan - ion of our  
 Bless - ed be those who in

Bb C F

pue - blo, que vi - ve en nues - tras lu - chas; del  
 nom - bre el e - van - ge - li - o a - nun - cian, la  
 peo - ple who lives with us in strug - gles; Cre -  
 God's name de - clare the right - eous Gos - pel, good

1. | 2. to the beginning

C F

u - ni - ver - so en - te - ro el ú - ni - co Se - ñor.  
 bue - na y gran no - ti - cia de la li - be - ra - ción.  
 a - tor of the cos - mos, the on - ly Son of God.  
 news of God's sal - va - tion and lib - er - at - ing hope.

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Capo 1: (A)  
Bb

(D)

Eb

(A)

Bb

1 "Come now, you bless - ed, eat at my ta - ble,"  
 2 When did we see you hun - gry or thirs - ty?  
 3 "When you gave bread to the earth's hun - gry chil - dren,  
 4 Christ, when we see you out on life's road - ways,

(E)

F

said Je - sus Christ to the right - eous a - bove.  
 When were you home - less, a strang - er a - lone?  
 when you gave shel - ter to war's ref - u - gees.  
 look - ing to us in the fac - es of need,

(A)

Bb

(D)

Eb

(A)

Bb

"When I was hun - gry, thirs - ty, and home - less,  
 When did we see you sick or in pris - on?  
 When you re - mem - bered those most for - got - ten,  
 then may we know you, wel - come and show you

(D)

Eb

(A)

Bb

(Bm)

Cm

(E)

F

(A)

Bb

sick and in pris - on, you showed me your love."  
 What have we done that you call us your own?  
 you cared for me in the small - est of these."  
 love that is faith - ful in word and in deed.

# Bendice, Señor, nuestro pan

156

Ben - di - ce, Se - ñor, nues - tro pan, y da pan a los que tien - en

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The bass staff provides a harmonic accompaniment with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F#3.

ham - bre y ham - bre de jus - ti - cia a los que tien - en

The second system of music continues the melody and accompaniment. The treble staff melody includes a half note G4, quarter notes A4, B4, C5, D5, E5, and F#5. The bass staff accompaniment includes a half note G2, quarter notes A2, B2, C3, D3, E3, and F#3.

pan. Ben - di - ce, Se - ñor, nues - tro pan.

The third system of music concludes the piece. The treble staff melody includes a half note G4, quarter notes A4, B4, C5, D5, E5, and F#5. The bass staff accompaniment includes a half note G2, quarter notes A2, B2, C3, D3, E3, and F#3.

## Translation

May the blessing of God be on our bread and  
give bread to those who are hungry;  
and a hunger for justice to those who are fed.

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## Oh, come, Lord Jesus

1\* Am D G 2 Am D G Am D G

1 Oh, come, Lord Je - sus, be our guest, and let your gifts to  
2 Oh, come, Lord Je - sus, be our guest, and let your gifts to

Am D G Am D G Am D G

us be blest. Oh, may there be a good - ly share on  
us be blest. Come deep with - in our hearts to dwell, that

Am D G Am D G Am D G

ev - 'ry ta - ble ev - 'ry - where.  
we may all your good - ness tell.

\* May be sung as a round.

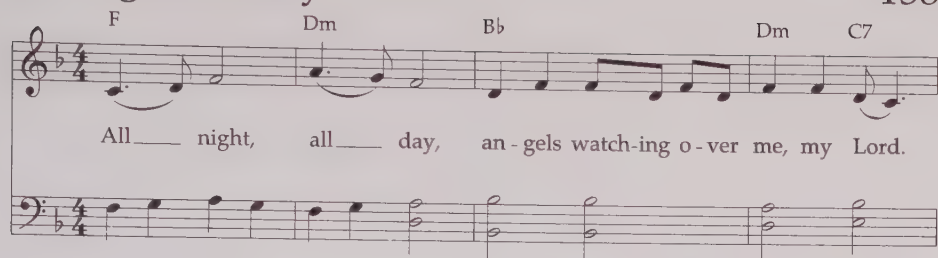
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# All night, all day

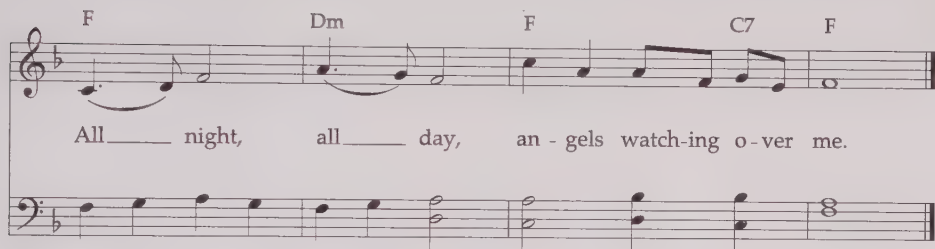
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F Dm Bb Dm C7



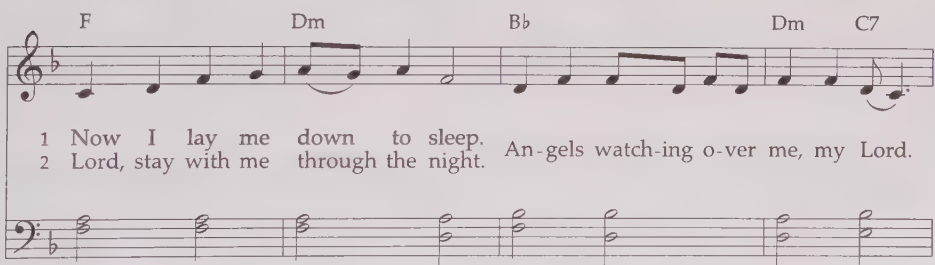
All night, all day, an-gels watch-ing o-ver me, my Lord.

F Dm F C7 F



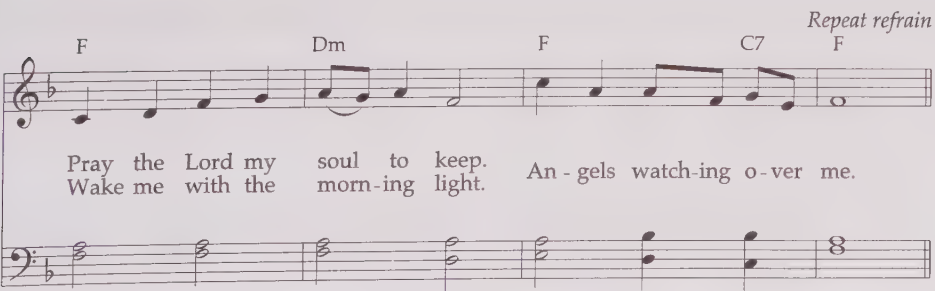
All night, all day, an-gels watch-ing o-ver me.

F Dm Bb Dm C7



1 Now I lay me down to sleep. An-gels watch-ing o-ver me, my Lord.  
2 Lord, stay with me through the night.

F Dm F C7 F *Repeat refrain*



Pray the Lord my soul to keep. An-gels watch-ing o-ver me.  
Wake me with the morn-ing light.

1 Now it is eve - ning: lights of the cit - y  
 2 Now it is eve - ning: lit - tle ones sleep - ing  
 3 Now it is eve - ning: food on the ta - ble  
 4 Now it is eve - ning: here in our meet - ing

G D/F# C/G G

bid us re - mem - ber Christ is our Light.  
 bid us re - mem - ber Christ is our Peace.  
 bids us re - mem - ber Christ is our Life.  
 may we re - mem - ber Christ is our Friend.

Am7 G/B C Dsus4 D

Man - y are lone - ly, who will be neigh - bor?  
 Some are ne - glect - ed, who will be neigh - bor?  
 Man - y are hun - gry, who will be neigh - bor?  
 Some may be stran - gers, who will be neigh - bor?

Bm Em Am Dsus4 D

Where there is car - ing Christ is our Light.  
 Where there is car - ing Christ is our Peace.  
 Where there is shar - ing Christ is our Life.  
 Where there's a wel - come Christ is our Friend.

Am7 G/B C D G

Am7 G/B C D G

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# TOPICAL INDEX

## ADVENT

- Christ Be Our Light . . . . . 59
- Christ is coming . . . . . 58
- Come now, O Prince of Peace . . . . 82
- Longing for light . . . . . 59
- My heart sings out with  
joyful praise . . . . . 60
- Prepare the way of the Lord . . . . . 61
- Prepare ye the way . . . . . 63
- Stay awake, be ready . . . . . 62

## ALL SAINTS

- We sing of the saints . . . . . 118

## ALLELUIA

- Allelu, alleluia . . . . . 21
- Alleluia . . . . . 22
- Alleluia, alleluia! . . . . . 20
- Celtic Alleluia . . . . . 20
- Halle, halle, hallelujah! . . . . . 18
- Hallelujah . . . . . 19
- Heleluyan . . . . . 22

## ASCENSION

- Clap your hands . . . . . 113
- We see the Lord . . . . . 114

## ASSURANCE

- Everywhere I go . . . . . 143
- God to enfold you . . . . . 146
- Grant me a blessing . . . . . 148
- In you our hearts find rest . . . . . 145
- Jesus Christ the apple tree . . . . . 149
- Lord, my soul is thirsting . . . . . 148
- Oh, the love of my Lord . . . . . 147
- One, two, three, Jesus loves me . . 144
- The tree of life . . . . . 149

## AT HOME

- All night, all day . . . . . 158
- Bendice, Señor, nuestro pan . . . . 156
- Now it is evening . . . . . 159
- Oh, come, Lord Jesus . . . . . 157

## BAPTISM

- Child of blessing,  
child of promise . . . . . 119
- I am the light of the world . . . . . 120
- We bring our children . . . . . 121
- You have put on Christ . . . . . 122

## BEDTIME

- All night, all day . . . . . 158
- Now it is evening . . . . . 159

## BEING THE CHURCH

- Children of the Lord . . . . . 105
- Digo "Sí," Señor . . . . . 106
- I am the church . . . . . 109
- I say "Yes," Lord . . . . . 106
- To the God who cannot die . . . . . 106
- We are all children of the Lord . . 105

## BLESSINGS

- La paz del Señor . . . . . 57
- May the Lord bless us . . . . . 56
- May the Lord, mighty God . . . . . 55
- The peace of our God . . . . . 57
- Wen Ti . . . . . 55

## BREAD

- Bread of life . . . . . 48
- Pan de Vida . . . . . 93

## CHILDREN, VERY YOUNG

- Day by day . . . . . 33
- From hand to hand . . . . . 49
- God is like . . . . . 141
- I am the church . . . . . 109
- May your loving spirit . . . . . 112
- Mother hen . . . . . 141
- One, two, three, Jesus loves me . . 144
- Sleep, sleep, gently sleep . . . . . 66
- We thank God . . . . . 137

## CHRISTMAS

- Child so lovely . . . . . 69
- Gloria, gloria, gloria . . . . . 64
- Jesus our brother, kind and good . . 65
- Listen, my friends . . . . . 68
- Niño lindo . . . . . 69
- Sleep, sleep, gently sleep . . . . . 66
- That boy-child of Mary . . . . . 70
- The Virgin Mary had a baby boy . . 67



**COMMUNION**

All who hunger gather gladly . . . .	52
Behold, I make all things new . . . .	47
Bread of life . . . . .	48
From hand to hand . . . . .	49
Gentle Jesus, risen Lord. . . . .	51
Let us talents and tongues employ . .	50
Take, O take me as I am . . . . .	46

**CONFESSION**

Lord, I pray. . . . .	32
-----------------------	----

**CONFIRMATION**

From my birth . . . . .	126
God, when I came into this life . .	123
Great work has God begun in you	124
In love you summon. . . . .	125
One more step along the world	
I go . . . . .	127

**CREATION**

God of the sparrow God of the whale . . . . .	129
God the sculptor of the mountains. . . . .	130
Many and great . . . . .	128
One ohana . . . . .	131
Praise to God. . . . .	132
We are a part of all creation. . . .	131

**DISCIPLESHIP**

Come now, O Prince of Peace . . . .	82
Forty days and forty nights . . . .	84
God it was . . . . .	85
I want Jesus to walk with me . . . .	87
If you love me . . . . .	83
In the bulb there is a flower. . . . .	86
Jesus said, I am the door. . . . .	88
What does it mean to follow Jesus? . . . . .	89

**EASTER**

Christ has arisen, alleluia . . . . .	100
Oh, how good is Christ the Lord. .	103
Oh, qué bueno es Jesús. . . . .	103
Sing our God together . . . . .	101
Sing, O people. . . . .	101
That Easter morn. . . . .	99

The Lord, the Lord, the Lord is my shepherd. . . . .	102
You are my shepherd . . . . .	104

**EASTER (VIGIL)**

Crashing waters at creation . . . . .	95
It rained on the earth forty days . .	97
Love is never ending . . . . .	98
We are on our way . . . . .	96
We give thanks unto you . . . . .	98
You are our God . . . . .	97

**ENTERING AND GATHERING**

Come all you people. . . . .	2
Come, Holy Spirit . . . . .	1
Come into God's presence. . . . .	3
Dios está aquí . . . . .	4
God is here today . . . . .	4
Uyai mose . . . . .	2

**EPIPHANY SEASON**

Amen, amen, it shall be so! . . . . .	74
Blest are the poor in spirit . . . . .	74
Here I am, Lord . . . . .	77
I am the world's true light . . . . .	75
I, the Lord of sea and sky . . . . .	77
Sent by the Lord . . . . .	79
The light of Christ . . . . .	80
We will lay our burden down. . . .	78
When Jesus saw the fishermen. . . .	76
Yo soy la luz del mundo. . . . .	75
Your word . . . . .	81

**EPIPHANY, THE FEAST OF THE**

Look up! . . . . .	73
Los magos que llegaron a Belén . .	71
The magi who to Bethlehem did go . . . . .	71
Who are these eastern strangers? . .	72

**GLORY TO GOD (GLORIA IN EXCELSIS)**

Glory to God . . . . .	5
Glory to God . . . . .	6
Glory to God . . . . .	7

**GRACE OVER FOOD**

Bendice, Señor, nuestro pan . . . .	156
Oh, come, Lord Jesus. . . . .	157

## HEALING AND ASSURANCE

Everywhere I go . . . . .	143
God to enfold you . . . . .	146
Grant me a blessing . . . . .	148
In you our hearts find rest . . . . .	145
Jesus Christ the apple tree . . . . .	149
Lord, my soul is thirsting . . . . .	148
Oh, the love of my Lord . . . . .	147
One, two, three, Jesus loves me . . . . .	144
The tree of life . . . . .	149

## HOLY GOD (TRISAGION)

Holy God . . . . .	17
Holy, holy, holy God . . . . .	16

## HOLY, HOLY, HOLY LORD

### (SANCTUS AND BENEDICTUS)

Holy, holy, holy . . . . .	38
Holy, holy, holy Lord . . . . .	36
Holy, holy, holy Lord . . . . .	37
Holy, holy, holy Lord . . . . .	39
Holy, holy, holy Lord . . . . .	40

## HOLY SPIRIT

Breath of the living God . . . . .	107
Come, Holy Spirit, descend on us . . . . .	108
Enemy of apathy . . . . .	110
Loving Spirit . . . . .	111
May your loving spirit . . . . .	112
She sits like a bird . . . . .	110
Soplo de Dios viviente . . . . .	107

## HOLY WEEK

A new commandment . . . . .	92
Brother, sister, let me serve you . . . . .	94
Pan de Vida . . . . .	93
The servant song . . . . .	94

## LAMB OF GOD (AGNUS DEI)

Lamb of God . . . . .	45
O Lamb of God . . . . .	43
O Lamb of God . . . . .	44

## LEAVING

Dios de la esperanza . . . . .	54
Let us now depart in your peace . . . . .	53
May the God of hope . . . . .	54

## LENT

Come now, O Prince of Peace . . . . .	82
Forty days and forty nights . . . . .	84
God it was . . . . .	85
I want Jesus to walk with me . . . . .	87
If you love me . . . . .	83
In the bulb there is a flower . . . . .	86
Jesus said, I am the door . . . . .	88
What does it mean to follow Jesus? . . . . .	89

## LIGHT

Christ be our light . . . . .	59
Longing for light . . . . .	59
The light of Christ . . . . .	80

## LORD, HAVE MERCY (KYRIE ELEISON)

Kyrie eleison . . . . .	13
Kyrie eleison . . . . .	14
Kyrie eleison . . . . .	15
Kyrie eleison . . . . .	30
Lord, have mercy . . . . .	12

## LORD'S PRAYER

Nossinan in heaven . . . . .	41
Our Father in heaven . . . . .	41
Our Father in heaven . . . . .	42

## LOVE

A new commandment . . . . .	92
His love is everlasting . . . . .	24
If you love me . . . . .	83
Loving Creator . . . . .	115
Loving Spirit . . . . .	111
May your loving spirit . . . . .	112
Oh, the love of my Lord . . . . .	147
One, two, three, Jesus loves me . . . . .	144
What does it mean to follow Jesus? . . . . .	89

## MAUNDY THURSDAY

A new commandment . . . . .	92
Brother, sister, let me serve you . . . . .	94
Pan de Vida . . . . .	93
The servant song . . . . .	94

## PALM SUNDAY

'Sanna . . . . .	91
The King of glory comes . . . . .	90

## PEACE AND JUSTICE

Come now, you blessed . . . . .	155
Holy . . . . .	154
Let there be peace on earth . . . . .	151
Peace among earth's peoples . . . . .	150
Peace before us . . . . .	152
Santo . . . . .	154
What does the Lord require of you? . . . . .	153
When did we see you . . . . .	155

## PENTECOST

Breath of the living God . . . . .	107
Children of the Lord . . . . .	105
Come, Holy Spirit, descend on us . . . . .	108
Digo "Sí," Señor . . . . .	106
Enemy of apathy . . . . .	110
I am the church . . . . .	109
I say "Yes," Lord . . . . .	106
Loving Spirit . . . . .	111
May your loving spirit . . . . .	112
She sits like a bird . . . . .	110
Soplo de Dios viviente . . . . .	107
To the God who cannot die . . . . .	106
We are all children of the Lord . . . . .	105

## PRAISE AND THANKS

Cantemos al Señor . . . . .	134
God is like . . . . .	141
Heaven and earth . . . . .	133
Mother hen . . . . .	141
Mothering God . . . . .	142
O give thanks to the Lord . . . . .	138
O sing unto the Lord . . . . .	134
Praise God for this holy ground . . . . .	135
Taste and see . . . . .	136
Thank you for the gift of Jesus . . . . .	139
We thank God . . . . .	137
When in our music God is glorified . . . . .	140

## PRAYERS AND RESPONSES

Amen, siyakudumisa . . . . .	34
Amen, we praise your name . . . . .	34
Day by day . . . . .	33
General Intercessions . . . . .	29
God ever-faithful . . . . .	29
His love is everlasting . . . . .	24
Holy, holy, holy . . . . .	26

I will praise your name . . . . .	25
Know that God is good . . . . .	31
Lord, I pray . . . . .	32
Lord, in your mercy . . . . .	23
Mungu ni mwema . . . . .	31
O bless the Lord . . . . .	28
Santo, santo, santo . . . . .	26
Send me, Lord . . . . .	35
Thuma mina . . . . .	35
Your kingdom come, O Lord . . . . .	27

## PRAYERS OF THE PEOPLE

General Intercessions . . . . .	29
God ever-faithful . . . . .	29

## RITE 13

### SEE ALSO: RITES OF PASSAGE OR CONFIRMATION

From my birth . . . . .	126
-------------------------	-----

## RITES OF PASSAGE

From my birth . . . . .	126
God, when I came into this life . . . . .	123
Great work has God begun in you . . . . .	124
In love you summon . . . . .	125
One more step along the world I go . . . . .	127

## SONGS OF PRAISE

Give thanks to the Lord our God . . . . .	8
Gloria . . . . .	11
Gloria, gloria . . . . .	9
Glory to God . . . . .	11
I thank you, Jesus . . . . .	10
Rendei graças ao Senhor . . . . .	8

## TRANSITION

One more step along the world I go . . . . .	127
---	-----

## TRINITY

Glory to God . . . . .	117
In the night, in the day . . . . .	116
Loving Creator . . . . .	115
Praise to the Trinity . . . . .	116

# INDEX OF FIRST LINES

First lines are in regular typeface. The second language of the first line is in *italic*. Popular titles are in **bold**.

- A new commandment . . . . . 92  
 All night, all day . . . . . 158  
 All who hunger gather gladly . . . . . 52  
 Allelu, alleluia. . . . . 21  
*Alleluia*. . . . . 22  
 Alleluia, alleluia! . . . . . 20  
**Amen, amen, it shall be so!**. . . . . 74  
 Amen, siyakudumisa . . . . . 34  
*Amen, we praise your name*. . . . . 34
- Behold, I make all things new . . . . . 47  
 Bendice, Señor, nuestro pan . . . . . 156  
 Blest are the poor in spirit. . . . . 74  
 Bread of life. . . . . 48  
*Breath of the living God*. . . . . 107  
 Brother, sister, let me serve you . . . . 94
- Cantemos al Señor. . . . . 134  
**Celtic Alleluia** . . . . . 20  
 Child of blessing, child of promise . . 119  
 Child so lovely . . . . . 69  
**Children of the Lord**. . . . . 105  
**Christ be our light** . . . . . 59  
 Christ has arisen, alleluia. . . . . 100  
 Christ is coming . . . . . 58  
 Clap your hands . . . . . 113  
*Come all you people* . . . . . 2  
 Come Holy Spirit . . . . . 1  
 Come, Holy Spirit, descend on us . . 108  
 Come into God's presence . . . . . 3  
 Come now, O Prince of Peace. . . . . 82  
 Come now, you blessed. . . . . 155  
 Crashing waters at creation. . . . . 95
- Day by day . . . . . 33  
**Digo "Sí," Señor**. . . . . 106  
*Dios de la esperanza* . . . . . 54  
 Dios está aquí. . . . . 4
- Enemy of apathy**. . . . . 110  
 Everywhere I go . . . . . 143
- Forty days and forty nights . . . . . 84  
 From hand to hand. . . . . 49  
 From my birth. . . . . 126
- General Intercessions** . . . . . 29  
 Gentle Jesus, risen Lord . . . . . 51  
 Give thanks to the Lord our God . . . . 8  
**Gloria** . . . . . 11  
 Gloria, gloria . . . . . 9  
 Gloria, gloria, gloria . . . . . 64  
 Glory to God . . . . . 5, 6, 7, 11, 117  
 God ever-faithful. . . . . 29  
*God is here today*. . . . . 4  
**God is like**. . . . . 141  
 God it was. . . . . 85  
 God of the sparrow God of the whale . 129  
 God the sculptor of the mountains . . 130  
 God to enfold you . . . . . 146  
 God, when I came into this life. . . . 123  
**Grant me a blessing**. . . . . 148  
 Great work has God begun in you . . 124
- Halle, halle, hallelujah! . . . . . 18  
 Hallelujah. . . . . 19  
 Heaven and earth . . . . . 133  
 Heleluyan. . . . . 22  
**Here I am, Lord** . . . . . 77  
 His love is everlasting . . . . . 24  
*Holy* . . . . . 154  
 Holy God . . . . . 17  
 Holy, holy, holy. . . . . 26, 38  
 Holy, holy, holy God. . . . . 16  
 Holy, holy, holy Lord . . . . . 36, 37, 39, 40
- I am the church. . . . . 109  
 I am the light of the world. . . . . 120  
*I am the world's true light* . . . . . 75  
**I say "Yes," Lord**. . . . . 106  
 I thank you, Jesus. . . . . 10  
 I, the Lord of sea and sky. . . . . 77  
 I want Jesus to walk with me . . . . . 87  
 I will praise your name . . . . . 25  
 If you love me. . . . . 83  
 In love you summon . . . . . 125  
 In the bulb there is a flower . . . . . 86  
 In the night, in the day. . . . . 116  
 In you our hearts find rest. . . . . 145  
 It rained on the earth forty days . . . 97

**Jesus Christ the apple tree** . . . . .149  
 Jesus our brother, kind and good. . . . .65  
 Jesus said, I am the door . . . . .88

*Know that God is good* . . . . .31  
 Kyrie eleison . . . . .13, 14, 15, 30

La paz del Señor . . . . .57  
 Lamb of God . . . . .45  
 Let there be peace on earth. . . . .151  
 Let us now depart in your peace . . . . .53  
 Let us talents and tongues employ . . . . .50  
 Listen, my friends. . . . .68  
 Longing for light . . . . .59  
 Look up! . . . . .73  
 Lord, have mercy . . . . .12  
 Lord, I pray . . . . .32  
 Lord, in your mercy . . . . .23  
 Lord, my soul is thirsting. . . . .148  
 Los magos que llegaron a Belén . . . . .71  
**Love is never ending** . . . . .98  
 Loving Creator . . . . .115  
 Loving Spirit . . . . .111

Many and great. . . . .128  
 May the God of hope . . . . .54  
 May the Lord bless us . . . . .56  
 May the Lord, mighty God . . . . .55  
 May your loving spirit . . . . .112  
 Mother hen . . . . .141  
 Mothering God . . . . .142  
 Mungu ni mwema . . . . .31  
 My heart sings out with joyful praise. . . . .60

*Niño lindo* . . . . .69  
*Nossinan in heaven* . . . . .41  
 Now it is evening . . . . .159

O bless the Lord . . . . .28  
 O give thanks to the Lord . . . . .138  
 O Lamb of God . . . . .43, 44  
*O sing unto the Lord* . . . . .134  
 Oh, come, Lord Jesus . . . . .157  
 Oh, how good is Christ the Lord. . . . .103  
*Oh, qué bueno es Jesús* . . . . .103  
 Oh, the love of my Lord. . . . .147  
 One more step along the world I go . . . . .127

**One ohana** . . . . .131  
 One, two, three, Jesus loves me. . . . .144  
 Our Father in heaven . . . . .41, 42

Pan de Vida . . . . .93  
 Peace among earth's peoples . . . . .150  
 Peace before us . . . . .152  
 Praise God for this holy ground . . . . .135  
 Praise to God . . . . .132  
**Praise to the Trinity** . . . . .116  
 Prepare the way of the Lord . . . . .61  
 Prepare ye the way . . . . .63

*Rendei graças ao Senhor*. . . . .8

'Sanna . . . . .91  
 Santo . . . . .154  
*Santo, santo, santo*. . . . .26  
*Send me, Lord* . . . . .35  
 Sent by the Lord . . . . .79  
 She sits like a bird . . . . .110  
**Sing our God together** . . . . .101  
 Sing, O people . . . . .101  
 Sleep, sleep, gently sleep . . . . .66  
 Soplo de Dios viviente . . . . .107  
 Stay awake, be ready. . . . .62

Take, O take me as I am. . . . .46  
 Taste and see . . . . .136  
 Thank you for the gift of Jesus . . . . .139  
 That boy-child of Mary. . . . .70  
 That Easter morn . . . . .99  
 The King of glory comes . . . . .90  
 The light of Christ. . . . .80  
 The Lord, the Lord, the Lord  
   is my shepherd . . . . .102  
*The magi who to Bethlehem did go* . . . . .71  
 The peace of our God . . . . .57  
**The servant song** . . . . .94  
 The tree of life. . . . .149  
 The Virgin Mary had a baby boy . . . . .67  
 Thuma mina . . . . .35  
 To the God who cannot die . . . . .106

Uyai mose . . . . .2

We are a part of all creation . . . . .	131
We are all children of the Lord . . . . .	105
We are on our way . . . . .	96
We bring our children . . . . .	121
We give thanks unto you . . . . .	98
We see the Lord . . . . .	114
We sing of the saints . . . . .	118
We thank God . . . . .	137
We will lay our burden down . . . . .	78
<b>Wen Ti</b> . . . . .	55
What does it mean to follow Jesus? . . .	89
What does the Lord require of you? . .	153
<b>When did we see you</b> . . . . .	155
When in our music God is glorified .	140
When Jesus saw the fishermen . . . . .	76
Who are these eastern strangers? . . .	72
Yo soy la luz del mundo . . . . .	75
You are my shepherd . . . . .	104
<b>You are our God</b> . . . . .	97
You have put on Christ . . . . .	122
Your kingdom come, O Lord . . . . .	27
Your word . . . . .	81

## INDEX OF TUNE NAMES

A la Puerta . . . . .	53	Peace . . . . .	150
Blantyre . . . . .	70	Promise . . . . .	86
Caracas . . . . .	69	Promised One . . . . .	90
Cederholm . . . . .	139	Restoration . . . . .	95
Dunlap's Creek . . . . .	123	Roeder . . . . .	129
Eastern Strangers . . . . .	72	Sakura . . . . .	132
Enfolding . . . . .	146	Southcote . . . . .	127
Evening Hymn . . . . .	159	St. Stephen . . . . .	76
Florindez . . . . .	107	The Lord is my Shepherd . . . . .	102
From Hand to Hand . . . . .	49	Thuma Mina . . . . .	35
Halad . . . . .	115	Verbum Dei . . . . .	124
Heleluyan . . . . .	22	Wen Ti . . . . .	55
Hemonystraat . . . . .	135	Zie Ginds komt de Stoomboot . . . . .	118
Holy Manna . . . . .	52		
Jesus Calls Us . . . . .	119		
Jesus Said . . . . .	88		
Lacquiparle . . . . .	128		
Lady Chapel Singers . . . . .	142		
Linstead . . . . .	50		
Los Magos . . . . .	71		
Marias Lovsäng . . . . .	60		
Masithi . . . . .	34		
Mayflower . . . . .	140		
Merengue . . . . .	26		
Mihamek . . . . .	138		
O filii et filiae . . . . .	99		
O-so-sõ . . . . .	82		

# INDEX OF AUTHORS, TRANSLATORS, SOURCES

Aaronic Blessing, adapt . . . . .	56	Hawn, C. Michael . . . . .	4, 68, 75, 134, 138, 154
African-American spiritual . . . . .	102, 158	Heard, Joseph N. . . . .	148
Agnew, Edith . . . . .	76	Hoekema, David A. . . . .	97
American Folk Hymn . . . . .	128	Holloway, Jean . . . . .	84
Anonymous . . . . .	3	Hommerding, Alan J. . . . .	118
Ascencio, Rodolfo . . . . .	75	Hurd, Bob . . . . .	93
Avery, Richard . . . . .	109	International Consultation on English in the Liturgy . . . . .	122
Baker, June . . . . .	112	Iona Community, The . . . . .	1, 108, 146
Bell, John L. . . . .	46, 47, 74, 78, 85, 110, 125, 133, 135	Isaiah 40:3-4, 9 . . . . .	63
Bonnemere, Edward V. . . . .	58	Isaiah 6:1-3 . . . . .	114
Book of Common Prayer . . . . .	5, 6, 7, . . . 9, 12, 13, 14, 15, 17, 23, 27, 30, 36-45	Isaiah 6:3 . . . . .	26
Briehl, Susan . . . . .	157	Jabusch, Willard F. . . . .	90
Bristol, Lee Hastings . . . . .	53	Jackson, Jill . . . . .	151
Brokering, Lois . . . . .	89	Janzen, Jean Wiebe . . . . .	142
Brumm, Kathleen Hart . . . . .	137	Jennings, Carolyn . . . . .	71
Caribbean, Traditional . . . . .	18	John 13:1-15 . . . . .	93
Carter, Sydney . . . . .	127	John 13:34-35 . . . . .	92
Catena, Osvaldo . . . . .	107	John 8:1 . . . . .	75
Chinese, Anonymous . . . . .	68	John 8:12 . . . . .	120
Cole-Turner, Ronald S. . . . .	119	Joncas, Michael . . . . .	29
Colvin, Tom . . . . .	70	Juncas, Manuel Fernández . . . . .	71
Cosnett, Elizabeth . . . . .	121	Kaan, Fred . . . . .	50, 123
Cuéllar, Guillermo . . . . .	154	Keegstra-DeBoer, Jean C. . . . .	32
Dargie, David . . . . .	21	Kyamanywa, Bernard . . . . .	100
Davis, Robert . . . . .	65	Landry, Carey . . . . .	51
Daw, Carl P., Jr. . . . .	126	Lee, Geonyong . . . . .	82
Ding, Lucy . . . . .	68	Lockwood, George . . . . .	69
Duck, Ruth . . . . .	60, 155	Loh, I-to . . . . .	138
Dufner, Delores, OSB . . . . .	99	Luke 2:7 . . . . .	70
Dunstan, Sylvia G. . . . .	52, 95	Luke 3:4, 6 . . . . .	61
Eaton, Andrew . . . . .	49	Marsh, Donald . . . . .	109
Farrell, Bernadette . . . . .	48, 59	Maule, Graham . . . . .	85
Fishel, Donald . . . . .	80	Mazak, Lisa . . . . .	144
Franklin, Judith . . . . .	66	Mexican . . . . .	4
Frazier, Philip . . . . .	128	Michaels, Patrick . . . . .	139
Galatians 3:28-29 . . . . .	93	Miller, Sy . . . . .	151
Genesis 1 . . . . .	134	Mitchell, Tom . . . . .	54
Genesis 12:1-2, 15:5, 17:19, 21:1-2 . . . . .	96	Moore, James E., Jr. . . . .	136
Gillard, Richard . . . . .	94	Moriarty, Pia . . . . .	93
Glover, Rob . . . . .	116	Morris, Kenneth . . . . .	10
Gondo, Alexander . . . . .	2	Murray, Shirley Erena . . . . .	111
Green, Fred Pratt . . . . .	140, 159	Neale, John Mason . . . . .	99
Haas, David . . . . .	101, 152	<i>New Century Hymnal, The</i> . . . . .	107
Hanaoka, Nobuaki . . . . .	132	New Hampshire, Anonymous . . . . .	149
Haugen, Marty . . . . .	98, 101, 131	New Mexican Folk Song . . . . .	53
		Nicaraguan, Oral Tradition . . . . .	79



Niles, D. T. . . . .	115	Tisserand, Jean . . . . .	99
O'Carroll, Fintan . . . . .	20	Traditional . . . . .	16, 19, 22, 31, 57, 64, 87, 91, 117
Olson, Howard S. . . . .	100	Traditional Liturgical Text . . . . .	55
Owens, Jimmy . . . . .	113	Traditional Table Prayer . . . . .	157
Peña, Donna . . . . .	106	Vajda, Jaroslav J. . . . .	129
Peruvian. . . . .	11	Venezuelan . . . . .	8, 16
2 Peter 1:19 . . . . .	73	Viggiani, Daniel. . . . .	57, 156
Phillips, Marlene . . . . .	88	Walker, Christopher . . . . .	20, 62, 104
Polman, Bert . . . . .	26, 113	Walter, Helen . . . . .	96
Pope, Marion . . . . .	82	West Indian Carol . . . . .	67
Psalms 103:2 . . . . .	28	White, E. . . . .	147
Psalms 106:1,48 . . . . .	8	Willand, Lois C. . . . .	141
Psalms 119:105 . . . . .	81		
Psalms 136 . . . . .	98		
Psalms 136:1-9, 21-26; . . . . .	138		
Psalms 19:1 . . . . .	134		
Psalms 34 . . . . .	136		
Psalms 47:1 . . . . .	113		
Psalms 62 . . . . .	145		
Puerto Rican folk hymn . . . . .	103		
Richard of Chichester. . . . .	33		
Roberts, Leon C. . . . .	24, 25		
Roman, Frank W. . . . .	54		
Rosas, Carlos . . . . .	134		
Schutmaat, Alvin . . . . .	54		
Schutte, Daniel L. . . . .	77		
Selden, Margery Stomne. . . . .	150		
Sleeth, Natalie. . . . .	83, 86, 105, 143		
South African . . . . .	34, 35		
Spanish, Anonymous. . . . .	156		
Spanish, Traditional . . . . .	54		
Strathdee, Jim . . . . .	153		
Taize Community, The . . . . .	61		
Taylor, Cecily . . . . .	72		
Thornburg, John . . . . .	130		

# INDEX OF COMPOSERS, ARRANGERS, SOURCES

African-American Spiritual (see also Negro Spiritual) . . . . .	102, 158
<i>Airs sur les hymnes sacrez, odes et noëls</i> . . . . .	99
Amis Tribe, Taiwan, Song of . . . . .	138
Anonymous . . . . .	3, 92, 114
Argentine . . . . .	54, 57
Armstrong, June Fischer . . . . .	73, 120
Ascencio, Rodolfo . . . . .	75
Avery, Richard . . . . .	109
Baker, June . . . . .	66, 112
Batastini, Robert J. . . . .	67
Bell, John L. . . . .	2, 14, 23, 28, 38, 46, 47, 74, 78, 85, 110, 117, 119, 125, 133, 135, 156,
Berthier, Jacques . . . . .	9, 30, 61, 145
Bonnemere, Edward V. . . . .	58
Brazilian . . . . .	8
Brink, Emily R. . . . .	69, 96, 155
Brokering, Lois . . . . .	89
Brumm, Kathleen Hart . . . . .	137
Bumba, Edo . . . . .	31
Busarow, Donald . . . . .	157
Bush, AnnaMae Meyer . . . . .	26
Capers, James . . . . .	5
Caribbean, Traditional . . . . .	18
Carter, Sydney . . . . .	127
Chinese Origin . . . . .	55, 68
Colvin, Tom . . . . .	70
Congo, Democratic Republic of the . . . . .	31
Crisafulli, Peter . . . . .	17, 45
Cuéllar, Guillermo . . . . .	154
Dakota Indian . . . . .	128
Dargie, David . . . . .	21, 34
Daymond, Mike . . . . .	72
de Corbiel, Pierre . . . . .	65
Dimmock, Jonathan . . . . .	7, 12, 36, 43
Dutch . . . . .	32, 118
Eaton, Andrew . . . . .	49, 59
Farrell, Bernadette . . . . .	48, 49
Ferguson, John . . . . .	90
Fishel, Donald . . . . .	80
Floríndez, Lorraine . . . . .	107
Franklin, Judith . . . . .	66
Gaelic Melody, Traditional . . . . .	119
Gillard, Richard . . . . .	94
Glover, Rob . . . . .	40, 116
Gondo, Alexander . . . . .	2
González, Arturo . . . . .	4, 134
Grotenhuis, Dale . . . . .	103
Haas, David . . . . .	101, 152, 159
Haskel, Marilyn L. . . . .	121
Hassell, Michael . . . . .	5, 75
Haugen, Marty . . . . .	98, 101, 106, 131, 140
Hawn, C. Michael . . . . .	4
Haywood, Carl . . . . .	87, 99
Heard, Joseph N. . . . .	148
Hering, Carl Gottlieb . . . . .	107
Hernandez, Frank . . . . .	81
Hershey, Sharon Marion . . . . .	142
Hoekema, David A. . . . .	97
Hooker, John L. . . . .	60, 84, 111, 130
Hughes, S.M., Howard . . . . .	122
Hurd, Bob . . . . .	93
Indian, Dakota . . . . .	128
Indian, Muscogee (Creek) . . . . .	22
Iona Community, The . . . . .	1, 16, 27, 37, 108, 146
Jackson, Jill . . . . .	151
Jamaican Melody, Traditional . . . . .	50
Japanese, Traditional . . . . .	132
Joncas, Michael . . . . .	29
Landry, Carey . . . . .	51
Larsen, Charlotte . . . . .	113, 143
Lee, Geonyong . . . . .	82
Lewis, Freeman . . . . .	123
Loh, I-to . . . . .	55, 138
Lovelace, Austin Cole . . . . .	102
Malawi Melody, Traditional . . . . .	70
Maquiso, Elena G. . . . .	115
Maraire, A. . . . .	19
Marsh, Donald . . . . .	109
Martinez, Raquel Mora . . . . .	154
Mason, Monte . . . . .	41
Maule, Graham . . . . .	85
MaultsBy, Carl . . . . .	39, 42
Mazak, Lisa . . . . .	144
McNair, Jonathan . . . . .	132
Mealy, Margaret W. . . . .	65, 123
Mexican . . . . .	4
Michaels, Patrick . . . . .	139
Miller, Sy . . . . .	151
Moore, James E., Jr. . . . .	63, 136
Moriarty, Pia . . . . .	93

Morris, Kenneth	10	Tallis, Thomas	157
Muscogee (Creek) Indian	22	Tanzanian, Traditional	100
Negro Spiritual		Van Oss, Richard L.	76
(see also African-American Spiritual)	87	Venezuelan	69
		Vidal-White, Fiona	
New Mexican Folk Song	53	6, 33, 56, 57, 84, 111, 121, 130, 149	
Nicaraguan, Traditional	79	Walker, Christopher	20, 62, 104
O'Carroll, Fintan	20	Warren, N.	92
Owens, Jimmy	113	Webb, Charles H.	22
Pagura, Federico	156	West Indian Carol	67
Paraguayan	13	White, David Ashley	126
Peña, Donna	106	White, E.	147
Peruvian	11	Willand, Lois C.	141
Phillips, Marlene	88	Williams, Nicholas	49
Pölm-Faudré, Karl A.	118		
Potter, Doreen	50		
Puerto Rican	71, 103		
Pulkingham, Betty Carr	3, 91, 94, 114,		
Roberts, Leon C.	24, 25		
Rosas, Carlos	134		
Rowan, William P.	124		
Russian Orthodox	15		
Schalk, Carl F.	129		
Schutte, Daniel L.	77		
Schwanda, Grace	32		
Scots Gaelic, Traditional	85		
Sedio, Mark	18		
Selden, Margery Stomne	150		
Sleeth, Natalie	83, 86, 105, 143		
Sosa, Pablo	64		
South African	34, 35		
<i>Southern Harmony, The</i>	52, 95		
Spanish	26		
Stewart, Ralph R.	44		
Strathdee, Jim	153		
Swedish Folk Melody	60		

















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