



Then Let Us  
**SING!**

*A Focus Group Sampler*

September 11 – December 31, 2023



## ***Then Let Us Sing!***

We offer worship  
as an outpouring of gratitude and awe  
and a practice of opening ourselves:  
to God's still, small voice of comfort;  
to God's rushing whirlwind of challenge.  
Through word, music, art, and sacrament,  
in community and in solitude,  
God changes our lives, our relationships, and our world.  
We sing with trust.

Welcome!

Each week as your community of faith sings from the sampler, please keep notes. On each occasion when your worship and music leaders discuss this music, please have our evaluation at hand. We intend to make hearts sing, and we need your immediate and thorough responses to make that work.

The pieces of music in these pages are designed to make your heart sing, fill you with awe in the presence of the Holy, and make you ask questions.

Thank you for undertaking the work of the sampler. These pieces are a selection of what is coming for the centennial of The United Church of Canada's hymnal project, *Then Let Us Sing!*

To develop *Then Let Us Sing!* in the most just and faithful way possible, we have engaged in a unique partnership with Hope Publishing Company and ONE LICENSE (GIA Publications), industry leaders in the areas of Christian music publishing and worship music copyright. Our service partners' expertise will help us ensure the just administration of copyright, empowering artists and creative communities across the world while enabling access to customizable musical content for congregations. Your responses to our questionnaire will help shape this collection.

*Then Let Us Sing!* will give us fresh words for the faith we celebrate and new music to make that faith sing in our hearts.

*Then Let Us Sing!* will celebrate the image of God in all peoples and cultures and in creation.

*Then Let Us Sing!* is a passionately pastoral response to the needs of the church we love.

*Then Let Us Sing!* is a hopeful investment in the future of the church and an expression of who we are, who we want to become in relationship with each other, and who God calls us to be.

Congregations have asked for music from Black, Indigenous, People of Colour, French-speaking, genderfluid and genderqueer, LGBTQQITTPA+\* and Two Spirit voices, migrants, and people with disabilities; hymns that reflect genders, economic differences, struggles with colonialism, refugee experiences, and care for creation; and songs that reflect our values of all ages, sing-ability, contextual need, popularity, cultural significance, counter-cultural influence, variety, theology, quality, and rootedness in United Church ethos.

And we listened. We searched for music. We are still curating and collating and consulting.

Yes, *Voices United*, *Nos Voix Unies*, and *More Voices* will continue to be a part of the collection. Yes, we are digitizing all our hymnody. Yes, we are bringing *Then Let Us Sing!* in digitized and print versions.

You are part of our consultation. Thank you. Please bring curiosity, sing with heart, be thorough—and enjoy!

Grateful for God's loving action,  
we cannot keep from singing.

—from *A Song of Faith*

## Copyright Disclaimer

This sampler is made possible by the generous support of the artists whose works are featured. They have granted permission for communities to use their work during the sampler period of September 7<sup>th</sup>, 2023 through to December 31<sup>st</sup> for the purposes of worship and communal singing within communities of faith. Please recycle this sampler after December 31<sup>st</sup>.

If you do not have a ONE LICENSE, please use license P-650326 during the sampler period. If you are streaming your worship on YouTube, ensure that this copyright license number is both in the description and comment section of your video.

Despite extensive efforts to determine the copyright ownership of the selections included in this sampler, at time of release the source of some material remains unknown (and/or unconfirmed). Believing that hymn writers ultimately intend their creations to be sung in divine worship, we chose to include this material with the intent that acknowledgment will be made in future editions and appropriate royalties paid as such information becomes available.

## Questions

***We don't have ONE LICENSE. Is it still ok for us to use and reproduce the songs in this sampler?***

We give thanks to the copyright holders who have provided permission for communities of faith to reproduce their works (project, photocopy and livestream) for the purpose of communal singing during the sampler period of September 7<sup>th</sup>, 2023 – December 31<sup>st</sup>, 2023, with the following permission line:

<<insert song credit information >> Used with permission under ONE LICENSE .net <<insert your ONE LICENSE number>> or P-650326

If your community does not yet have a ONE LICENSE subscription, visit the [ONE LICENSE website](#) for more information. Although you do not need a ONE LICENSE subscription to use the sampler, communities will need a ONE LICENSE account to obtain full access to *ThenLetUsSing!*

For communities who already have a ONE LICENSE account, please report usage.

***Will text only files be made available in Then Let Us Sing!?***

Yes. *Then Let Us Sing!* will provide accessible music and text files for all songs in the collection when available. We are working to make hymns widely accessible, including text files, videos, and a selection of hymns in ASL and LSQ.

***Will the songs in the sampler appear the same in the final collection?***

Maybe not. We are still collecting information on several songs in the sampler which will impact their final presentation.

***Will there be contextual notes and performance and pronunciation guides in the final collection?***

Yes. We are looking for your feedback on the most helpful ways to enable congregational singing through how we present and share music.

***What does this sampler represent?***

Please note that the final collection will represent a broader diversity of music than what is in this sampler. It is important not to look at the contents of this sampler too literally. We know that there are gaps in the range of materials presented here (in language, styles, arrangement, and genre for instance). We, as the development committee, are doing our best to address omissions as part of the ongoing work of *Then Let Us Sing!* The sampler does however represent some of the flavour and direction of the committee's work.

***Who should fill out the evaluation form?***

Ideally the evaluation form would be a summary (or collection) of a community's collective experience of singing through the sampler. Responses on the evaluation form will be most helpful if you could comment not only on the specific items in or not in the sampler, but also on the presentation of the music and the general direction of the committee's work.

***Why are there songs from VU, NVU and MV in this sampler?***

We have made changes to songs in our current collection to reflect our Theo-Ethical statement. (Visit the [Then Let Us Sing! website](#) for our current theological statements)

### ***How should a community use the sampler?***

Our hope is that each community will sing through the entire collection over the 2-month sampler period. There are several hymns which are entirely new (in words and music), and a few that may be new to your community. These should be well rehearsed with congregations and if possible used more than once. Repetition builds confidence and enables a more adequate evaluation. Visit the [Then Let Us Sing! website](#) for teaching aids for these new songs.

### ***How is the sampler organized?***

The music is presented in alphabetical order to allow each hymn to be considered uniquely.

# A strand in the web of life let me be

(The Web of Life)

**Lively**

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each (treble and bass clef). The lyrics are: "A strand in the web of life let me be, a string on the harp that the Spirit plays, at one with the sky and earth and the sea, in the web of life let me be, let me be, in the web of life let me be." Chord symbols are placed above the treble staff of each system. The first system has chords Fm, Dbmaj7, Eb, and Ab/C. The second system has Ab, Dbmaj7, Bbm6, C, and Fm. The third system has Fm, Db, Eb, Ab, and C/G. The fourth system has C/E, Db/F, Eb, Ab, and C. The fifth system has C, Bbm7, Cm7, and Fm. The piece ends with a double bar line and repeat dots.

Fm Dbmaj7 Eb Ab/C

A strand in the web of life let me be,

Ab Dbmaj7 Bbm6 C Fm

a string on the harp that the Spir - it plays,

Fm Db Eb Ab C/G

at one with the sky and earth and the sea,

C/E Db/F Eb Ab C

in the web of life let me be, let me be,

C Bbm7 Cm7 Fm

in the web of life let me be.



# أبانا الذي في السماء Abana alathi

## Abana in heaven

Am Dm

Arabic: A - ba - na\_al - a - thi fi\_s - sa - ma li ya - ta -  
 Li - ya' - ti - ma la - ku - tu ka li - ta - kun

English: A - ba - na in heav - en, hal - low - ed  
 Your king - dom come, your will be done, in all the

Dm Asus4 Am E/B Am/C

qad das is - mu - ka Ka - ma - fi\_s -  
 ma shi - a - tu - ka Wa khub - za - na

be your ho - ly name. Your king - dom come,  
 earth as in heaven. And give to us,

Am/E E E7 Dm Am

sa - ma - i ka - tha - li - ka 'a - la\_al - ar - di  
 ka - fa - fa - na 'a - ti - na fi ay - a - mi - na.

your will be done, in all the earth as in heaven.  
 give us this day our dai - ly bread, O Lord, we pray.

Am Dm Dm/A Am E/B E/B

Wagh - fer la - na thu - nu - ba - na ka - ma na - nu  
 For - give our sins as we for - give those who have sinned

Words: Arabic, based on Matthew 6:9-13; Laila Constantine;  
 trans. and adapt. Anne Emile Zaki, Emily Brink and Greg Sheer

Music: Laila Constantine

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E/B E7 Am Am/C E E7 Am

li - ghay - ri na La tud - khil - na fi taj - ri - ba  
 Bal naj - ji - na min ash - shir - rer  
*a - gainst us. And save us in time of trial.  
 De - liv - er us from e - vil.*

Am E E7sus4 Am

Li - an - na la - ka mu - l - ka  
 Wal quw - wa - ta wal ma - j - da  
*Yours is the king - dom, yours the pow - er,  
 yours is the glo - ry now and ev - er.*

Am Dm Am E/B E7/B Am

Min al - a - zal i - la - a bad. A - min.  
*A - ba - na in heav - en. A - men.*

Arabic:

أبانا الذي في السما ليتقدس اسمك  
 ليأت ملكوتك لتكون مشيبتك  
 كما في السماء كذلك على الأرض  
 وخيزنا كفافنا أعطنا في أيامنا  
 واغفر لنا ذنوبنا كما نحن لغيرنا  
 لا تدخلنا في تجربة بل نجنا من الشرير  
 لأن لك الملك والقوة والمجد  
 من الأزل إلى الأبد آمين

# Abba, Sky-Father, Earth-Mother

(The Prayer of Jesus)

The musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The treble staff shows four chords: D (D4, F#4, A4), Am7 (A3, C4, E4, G4), Am7 (A3, C4, E4, G4), and D (D4, F#4, A4). The bass staff shows four chords: D (D3, F#3, A3), Am7 (A2, C3, E3, G3), Am7 (A2, C3, E3, G3), and D (D3, F#3, A3). The chords are arranged in a sequence of four measures, with the first and fourth measures being D and the second and third measures being Am7.

Abba, Sky-Father, Earth-Mo-**ther**, | hallow your **name**; ||

Bring your rule among **us**; |  
Shape the earth according to your **plan**. ||

Give us enough bread to-**day**. |  
Forgive us our debts, as we forgive those in debt to **us**. ||

Save us from the time of **trial**, | and deliver us from e-**vil**. ||

For the rule, the power, and the glory are **yours**, |  
A-**men**. ||

# Anointing, fall on me

With reverence (♩ = 92)

C F/G G/F Em7 Am7 Dm7 F/G G/F

A - noint - ing, fall on me, a -

Em7 Am7 Dm7 F/G G7 Gm7 C9

noint - ing, fall on me. Let the pow-er of the Ho - ly Ghost

Fmaj7 Bb9 Am7 D9 Fmaj7/G G7

Repeats C Last time C

fall on me. A - noint-ing, fall on me. A - me. Let the

Gm7 C9 Gm7 C9

pow-er of the Ho - ly Ghost, let the pow-er of the Ho - ly Ghost, let the

Gm7 C9 Fmaj7 Bb9 Am7 D9 Fmaj7/G G7

pow-er of the Ho - ly Ghost fall on me. A - noint-ing, fall on

Am D9 E7(#5) Am7 D9 Fmaj7/G G7 Abmaj7 Bb6 Gm7 Csus2

me, A - noint - ing, fall on me, on me.

# Creation, like a prism

♩ = 138

Voice 1  
F Fm7 Gm/F F

Voice 2

- 1 Cre-
- 2 (Each)
- ♦ 3 (How)
- 4 (Let)
- 5 (We,)

F Eb/F Gm F Ab Gm Gm7 F

a - tion, like a pri - sm, shines, its source, E -  
 age and gen - der, race and creed, each na - tion  
 ♦ can we of - fer fit - ting thanks for life re -  
 beams from glo - rious sun be joined, a sym - pho -  
 chil - dren all of A - bra - ham, are Mus - lim,

\*5 We, chil-dren all of

*\* Verse 5 is an optional verse and may be sung in canon. Singers may repeat the last two lines of the verse while turning to a neighbour to exchange a handshake of peace.*

Words: Delores Dufner, OSB, 2019  
 Music: Deborah Park and Tom Reynolds, 2021

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Fm7 Gm/F F F7 F Eb/F Gm

ter - nal Light. Each co - lour, ev - ery shimm - 'ring  
 large or small, re - veals the ra - diant Ho - ly  
 ♦ ceived, un - earned? By shin - ing forth and pass - ing  
 ny of rays. Let chil - dren born of Light u -  
 Chris - tian, Jew. Sha - lom, sa - laam, with you be

A - bra - ham, are Mus - lim, Chris - tian,

F Ab Gm Gm7 F Fm7 Gm/F F 1-4 Bb/F

ray re - flects a glo - ry bright. 2 Each  
 One, the God who made us all. 3 How  
 ♦ on the love that we have learned. 4 Let  
 nite in rain - bow - splen - did praise. \*5 We,  
 peace, and al - so, friend, with you.

Jew. Sha - lom, sa - laam, with you be peace,

Creation, like a prism, page 3

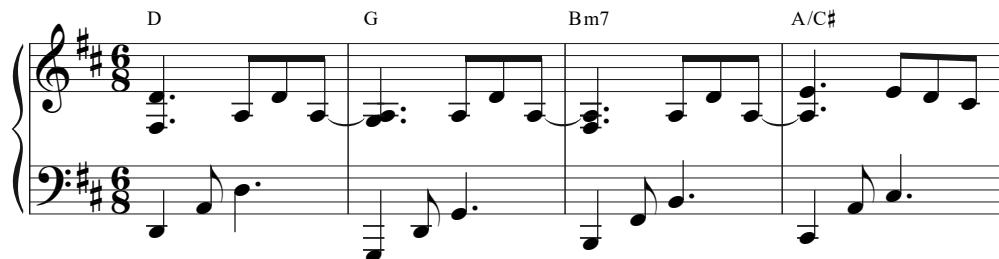
5  $A\flat$   $Gm$   $Gm7$   $F$   $Fm7$   $Gm/F$   $F$

and al - so, friend, with you.

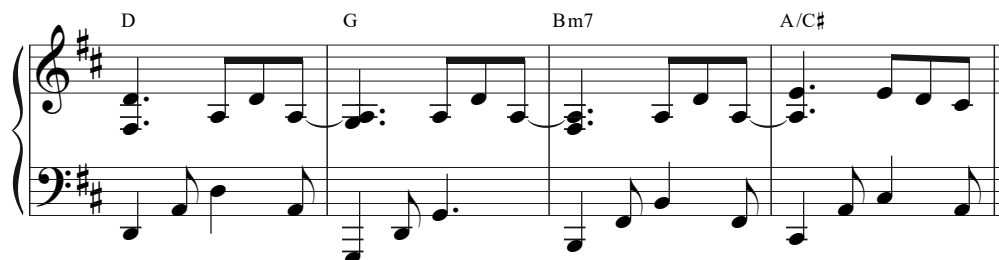
The image shows a musical score for three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into measures by vertical bar lines. Above the first measure of the vocal line, there is a bracketed chord progression: 5  $A\flat$   $Gm$   $Gm7$   $F$   $Fm7$   $Gm/F$   $F$ . The lyrics 'and al - so, friend, with you.' are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

# God lights a lamp

D G Bm7 A/C#

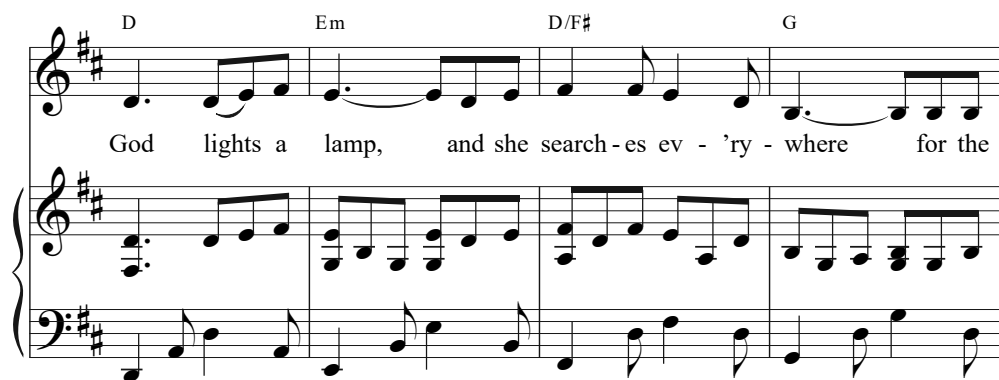


D G Bm7 A/C#



D Em D/F# G

God lights a lamp, and she search-es ev - 'ry - where for the



D/A G/B Asus4 A

hid - den, lone - ly heart.



Words: Katie Graber, based on Luke 15: 8-10

Music: Anneli Loepf Thiessen

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D Em D/F#

God lights a lamp, and she search - es ev - 'ry -

This system contains the first three measures of the piece. The vocal line starts with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords D, Em, and D/F# are indicated above the staff.

G D/A G/B

where. When she finds you, oh, she

This system contains the next three measures. The vocal line continues with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The piano accompaniment continues with the same eighth-note pattern. Chords G, D/A, and G/B are indicated above the staff.

Asus4 A G D/F#

sings: "I have found my treas - ure, my

This system contains the next four measures. The vocal line has a quarter rest in the first measure, followed by a quarter note G4, a half note A4-B4, and a quarter note G4. The piano accompaniment continues. Chords Asus4, A, G, and D/F# are indicated above the staff.

A/C# D G Bm

pre - cious sil - ver coin. I have found my

This system contains the final four measures. The vocal line has a quarter rest in the first measure, followed by a quarter note G4, a half note A4-B4, and a quarter note G4. The piano accompaniment continues. Chords A/C#, D, G, and Bm are indicated above the staff.

C A D/F# G D/F#

love!" Ev-en an - gels will

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'love!" followed by a quarter note 'Ev-en', a quarter note 'an', a quarter note 'gels', and a quarter note 'will'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

F#/A# Bm G Asus4

hear the news: what once was lost is

The second system continues the piece. The vocal line has a half note 'hear', a quarter note 'the', a quarter note 'news:', a quarter note 'what', a quarter note 'once', a quarter note 'was', a quarter note 'lost', and a quarter note 'is'. The piano accompaniment maintains the same rhythmic pattern as the first system.

D Gsus2 Bm7 A/C# D(no 3rd)

found.

The third system concludes the piece. The vocal line has a half note 'found.' followed by a whole rest. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand, ending with a double bar line.

# 혼자 소리로는 Honja sorironeun

## With my voice alone

♩ = 80

Em B

Korean: 1 혼자 소리로는 할 수 없겠네,  
2 혼자 힘으로는 할 수 없겠네,

Korean: 1 Hon - ja so - ri - ro - neun hal su eop - gen - ne,  
2 Hon - ja him - eu - ro - neun hal su eop - gen - ne,

English: 1 *With my voice a - lone, there is lit - tle I can do.*  
2 *With my strength a - lone, there is lit - tle I can do.*

French: 1 U - ne seu - le voix a peu de pou - voir en soi.  
2 U - ne seu - le force a peu de pou - voir en soi.

Em

둘 의 소 리 로 도 할 수 없 겠 네,  
둘 의 힘 으 로 도 할 수 없 겠 네,

Dur - ui so - ri - ro - do hal su eop - gen - ne,  
Dur - ui him - eu - ro - do hal su eop - gen - ne,

*Add your voice to mine— what more can two voic - es do?*  
*Add your strength to mine— what more can our for - ces do?*

Ta voix et la mienne au - ront beau-coup plus de poids.  
Ta force et la mienne au - ront beau-coup plus de poids.

Words: anonymous; English trans. Andrew Donaldson, French trans. David Fines  
Music: Moon Seong Mo

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Em G G/D D7 Em

둘 과 둘 이 모 여 강 커 단 함 성 될 때,  
 둘 과 둘 이 모 여 강 한 힘 이 성 될 때,  
 Dul - gwa du - ri mo - yeo - seo keo - dan ham-seong doel - ttae,  
 Dul - gwa du - ri mo - yeo - kang - han him - i doel - ttae,  
*If we ga - ther more and more, we be - come a might - y roar,*  
*Gath - 'ring all our strength as one, we can move a stub-born stone,*  
 Et si nous nous ras - sem - blons, nous se - rons coup de ton - nerre;  
 Et si nous nous u - nis - sons nous fe - rons trem - bler les pierres

B Em Baug Em

저 어 리 석 은 자 깨 우 칠 수 있 네.  
 저 굳 센 장 벽 은 깨 뜨 릴 수 있 네.  
 Jeo eo - ri - seo - geun ja kkae - u - chil su in - ne.  
 Jeo goot - sen jang - byeog - eun kkae - tteu - ril su in - ne.  
*our voic - es loud and strong, speak - ing out a - gainst all wrong.*  
*and with our pow'r com - bined, tear down each di - vid - ing wall.*  
 et nos voix dés - or - mais dé - non - ce - ront la mi - sère.  
 et nous dé - mo - li - rons tous les murs et les fron - tières.

Korean:

3 혼자 사랑으론 할 수 없겠네,  
 둘의 사랑으로도 할 수 없겠네,  
 둘과 둘이 모여 세상 하나 될때,  
 저 억눌린 사람 참 자유얻겠네.

Korean:

3 Hon-ja sa-rang-eu-ron hal su eop-gen-ne,  
 Dur-ui sa-rang-eu-ro-do hal su eop-gen-ne,  
 Dul-gwa du-ri mo-yeo se-sang ha-na doel-ttae,  
 Jeo uk-nul-lin sa-ram cham ja-yu eot-gen-ne.

English:

3 *With my heart a-lone, there is lit-tle I can do.*  
*Add your heart to mine—what more can our two hearts do?*  
*Join-ing all our hearts in love, we ask God for grace e-nough*  
*to o-pen pris-on doors, let-ting the op-pressed go free.*

French:

3 Un cœur, mon seul cœur a peu de pou-voir en soi.  
 Ton cœur et le mien au-ront beau-coup plus de poids.  
 A-lors si nous nous ai-mons la grâce in-fi-nie de Dieu  
 ou-vri-ra les pri-sons, les chaî-nes des mal-heu-reux.

# I was glad when they said let us go to the house (The Giver)

$\text{♩} = 48$       A      E/G#      F#m7      E      D      Dm      *One:*

I was  
glad when they said let us go to the house of the Giv -  
- er of hope",\* the Grant-er of jus - tice. The  
days are a - com - ing, ful - fill - ment of prom - is - es,  
truth, res - to - ra - tion; with an - ti - ci - pa - tion we wait,  
wait for God's mer - cy to fill this  
place. And the Giv - er, the Giv - er brings  
hope for a fu - ture and peace like a riv - er and

\*alternative words: "peace", "joy", "love".

*This song was commissioned by The United Church of Christ and The United Church of Canada for the Season of Advent, 2022.*

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I was glad when they said let us go to the house, page 2

joy ev - er - last - ing and love. The Giv - er of love:

come dwell with us now. All these things a - bound.

*All:*  
I was

glad when they said let us go to the house of the Giv -

- er of hope,\* the Grant - er of jus - tice. The

days are a - com - ing, ful - fill - ment of prom - is - es,

truth, res - to - ra - tion; with an - ti - ci - pa - tion we wait,

wait for God's mer - cy to fill this

I was glad when they said let us go to the house, page 3

F#m7 E/G# A A/C#

place, wait for the one who will bare God's

F#m7 E/G# A A/C#

grace, wait for the child who will lead the

D *One:* E

way. And the Giv - er, the Giv - er brings

D A/C# B7/D# E11

hope for a fu - ture and peace like a riv - er and

A E/G# F#m7 E

joy ev - er - last - ing and love. The Giv - er of love:

D E

come dwell with us now. The Giv - er brings

*All:* D A/C# B7/D# E11

hope for a fu - ture and peace like a riv - er,

D A/C# B7/D# *One:* N.C.

joy ev - er - last - ing and love. The Giv - er brings

I was glad when they said let us go to the house, page 4

*All:* D A/C# B7/D# E11

hope for a fu - ture and peace like a riv - er,

D A/C# B7/D# *One:* N.C.

joy ev - er - last - ing and love. The Giv - er brings

*All:* D A/C# B7/D# E11

hope for a fu - ture and peace like a riv - er,

*One:* A E/G# F#m7

joy ev - er - last - ing and love. The Giv - er of love,

E D

come dwell with us now. All these things a - bound.

*All:* A E/G# F#m7 E D A/C# B7/D# E11 A E/G#

Come, O come, Em - man - u - el.

F#m7 E D A/C# B7/D# E11 A E/G#

Come, O come, Em - man - u - el.

F#m7 E D A/C# B7/D# E11 F#m7 E/G# A

Come, O come, Em - man - u - el.



# In my wrestling, and in my doubts

(My Lighthouse)

♩ = 100 *Intro*  
C

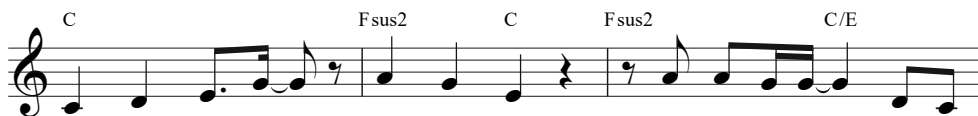


§ *Verses*  
C

1 In my wres - tling, and  
2 In the si - lence, You  
3 I won't fear what to -



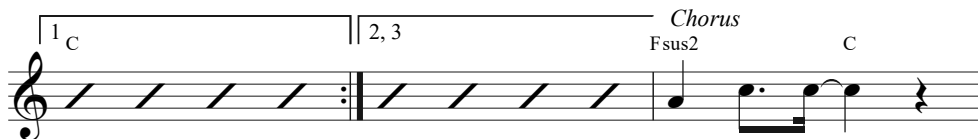
in my doubts, In my fail - ures, You won't walk out.\*  
won't let go. In the ques - tions, your truth will hold.  
mor - row brings. With each morn - ing, I'll rise and sing.



Your great love will lead me through; You are the peace in my  
Your great love will lead me through; You are the peace in my  
My God's love will lead me through; You are the peace in my



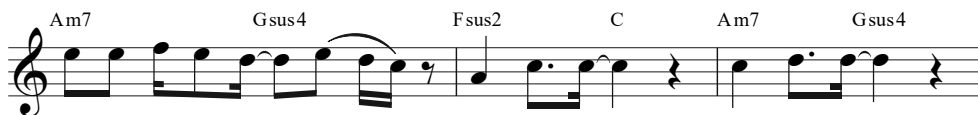
trou - bled sea, woah oh, You are the peace in my trou - bled sea.



My Light - house,



my Light - house shin - ing in the dark - ness,\*\*



I will fol - low You! Oh, my Light - house, my Light - house,

\* **alternative:** "you won't give up"

\*\* **alternative:** "dark sky"

Words and music: Gareth Gilkeson and Chris Llewellyn

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In my wrestling, and in my doubts, page 2

Musical staff with chords Fsus2, C, Am7, Gsus4. The melody consists of eighth and quarter notes.

I will trust the prom - ise: You will car - ry me safe to

Musical staff with chords Fsus2, C, G, Fsus2, C. The melody continues with eighth and quarter notes.

shore, safe to shore,

Musical staff with chords G, Fsus2, C, G, C. The melody continues with eighth and quarter notes.

safe to shore, safe to shore.

Musical staff with chords C, D.S., Bridge, Fsus2, C. The staff includes a double bar line with first and second endings, and a bridge section.

Fire be - fore us,

Musical staff with chords Am7, G, Fsus2, C. The melody continues with eighth and quarter notes.

you're the bright - est. You will lead us

Musical staff with chords Am7, G, Am7, G, Am7, G. The staff includes first, second, and third endings.

through the storms. through the storms. Hey! through the storms.

Musical staff with chords Fsus2, C, Am7, G. The melody continues with eighth and quarter notes.

Fire be - fore us, you're the bright - est.

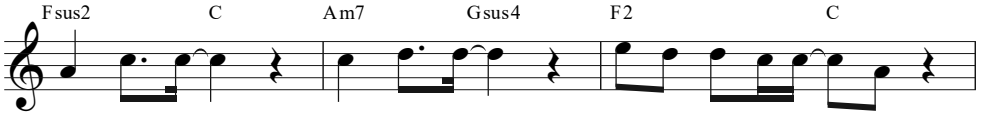
Musical staff with chords Fsus2, C, Am7, G. The melody continues with eighth and quarter notes.

You will lead us through the storms.

In my wrestling, and in my doubts, page 3

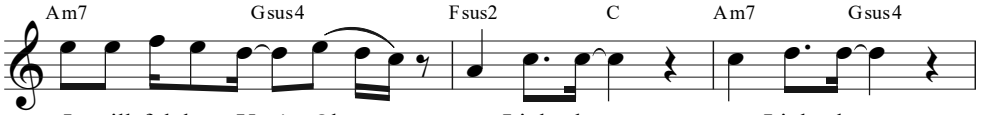
*Chorus*

Fsus2 C Am7 Gsus4 F2 C



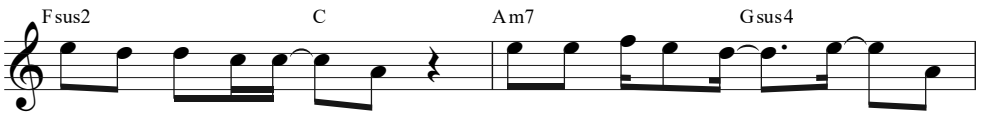
My Light - house, my Light - house shin - ing in the dark - ness,\*\*

Am7 Gsus4 Fsus2 C Am7 Gsus4



I will fol - low You! Oh, my Light - house, my Light - house,

Fsus2 C Am7 Gsus4



I will trust the prom - ise: You will car - ry me safe to

Fsus2 C G Fsus2 C



shore, safe to shore,

G Fsus2 C G C



safe to shore, safe to shore.

# 주께서 왕위에 Jukkeseo wangwiye

## The God of glory/Le Dieu de gloire

F Gm

Korean: 주 - 께 - 서 왕 - 위 - 에 오 - 르 - 신 - 다. 무 - 서 - 워  
 Korean: Ju - kke - seo wang - wi - ye o - reu - shin - da. Mu - seo - wo  
 English: *The God of glo - ry goes up to the throne. Why do you*  
 French: Le Dieu de gloire est as - sis sur son trône; pour - quoi trem -

Gm Dm F

숨 - 는 - 자 그 - 누 - 구 - 냐? 우 - 리 의 마 - 음 - 은  
 sum - neun ja Keu - nu - gu - nya? U - ri ui ma - um - eun  
 trem - ble and why do you fear? Our hearts and spir - its are  
 bler de peur, pour - quoi trem - bler? De joie nos cœurs se met -

Dm Gm C7 F

춤 을 춘 다 주 - 께 - 서 왕 - 이 - 사 - 라.  
 chu mul chun da ju - kke - seo wang - i - shi - ra.  
 danc - ing for joy: God is our sov - ereign on high.  
 tront à dan - ser: Dieu est le Dieu Sou - ve - rain.

F Dm

할 - 렐 - 루 - 야, 할 - 렐 - 루 - 야,  
 Hal - le - lu - jah, hal - le - lu - jah,  
 Hal - le - lu - jah, hal - le - lu - jah,  
 Al - lé - lu - ia, al - lé - lu - ia,

Bb Am Dm

얼 - 씨 - 구 - 나 좋 - 다 지 - 화 - 자 좋 - 네  
 Eol - ssi - gu - na jo - ta ji - hwa - ja jo - nne  
 Ho - ly God of glo - ry, won - der - ful and might - y,  
 Dieu de gloi - re, Dieu saint, mer - veil - leux, puis - sant,

Gm C7 F

주 - 께 - 서 왕 - 이 - 시 - 라.  
 ju - kke - seo wang - i - shi - ra.  
 God is our sov - ereign on high.  
 Dieu est le Dieu Sou - ve - rain.

Words and music: Ryu Hyung Sun; English trans. Andrew Donaldson; French trans. David Fines;  
 German trans. Eugen Eckert; Spanish trans. Gerardo Oberman

Words and music copyright © 2013 WCC-COE, P.O. Box 2100, CH-1211 Geneva 2, Switzerland.  
 Spanish trans. copyright © Gerardo Oberman.

Korean:

- 2 정의의 오른팔 쳐드신다  
두려워 떠는 자 그 누구냐.  
산천아 초목아 노래하라:  
주께서 왕이시라.

Korean:

- 2 Jeong-eui-eui o-run-pal  
cheo-deu-shin-da.  
Do-ryo-wo tto nun-cha  
ku-nu-gu-nya?  
Sa-ncheo-na, cho-mo-ka,  
no-rae-ha-ra:  
ju-kke-seo wang-i-shi-ra.

Spanish:

- 1 El Dios de glo-ria en su tro-no\_es-tá,  
es-tán tem-blando y tie-nen te-more?  
Dan-za fe-liz hoy nues-tro co-ra-zón,  
el Dios del cie-lo\_es Se-ñor.  
  
A-le-lu-ya, a-le-lu-ya,  
San'to Dios de glo-ria,  
fuer-te\_y con po-der,  
el Dios del cie-lo\_es Se-ñor.  
  
2 Su bra-zo\_es fuer-te\_en  
jus-ti-cia\_y\_en paz,  
es-tan tem-blan-do y  
tie-nen te-mor?  
A-plau-dan mon-tes,  
dance la cre-a-ción,  
el Dios del cielo\_es Se-ñor.

English:

- 2 *God's arm is might-y in jus-tice and peace.  
Why do you tem-ble, and why do you fear?  
Hills, clap your hands; let val-leys re-joice:  
God is our sov-ereign on high.*

French:

- 2 Son bras puis-sant est un  
bras de jus-tice;  
pour-quoi être ef-fra-yés,  
pour-quoi trem-bler?  
Monts et val-lées, chan-tez,  
frap-pez des mains!  
Dieu est le Dieu Sou-ve-rain.

German:

- 1 Auf die-se Er-de kam Je-sus, zu uns!  
Wer wird sich fürch-ten,  
wer hat da noch Angst?  
Spürt doch, wie un-ser  
Herz vor Freu-de tanzt:  
Je-sus ist un-ser Freund.  
  
Hal-le-lu-ja, Hal-le-lu-ja.  
Stimmt ein und lobt Gott,  
denn das ist groß und herr-lich:  
Je-sus ist un-ser Freund.  
  
2 Auf die-se Er-de kam  
Je-sus, zu uns!  
Wer wird noch zit-tern,  
wer lebt noch in Furcht?  
Hört doch, wie al-les,  
was lebt das Lob singt:  
Je-sus ist un-ser Freund.

# Let me not be put to shame

(For I Take Refuge in You)

Lament ♩ = 66

Em Em/D

Let me not be put to shame, for I take re-fuge in you,

Jing

Detailed description: This system contains the first part of the musical score. It features three staves: a vocal line in G major (one sharp) and 4/4 time, a piano accompaniment in the same key and time, and a jing line. The vocal line begins with a melodic phrase that repeats. The piano accompaniment consists of chords and arpeggiated patterns. The jing line is a single-line rhythmic pattern. Chord symbols 'Em' and 'Em/D' are placed above the vocal staff.

Cmaj7

Repeats B

Last time Em

let me not be put to shame, for I trust in you.

Detailed description: This system contains the second part of the musical score. It features three staves: a vocal line, a piano accompaniment, and a jing line. The vocal line continues the melody from the first system and ends with a final chord. The piano accompaniment and jing line also conclude. Chord symbols 'Cmaj7', 'B', and 'Em' are placed above the vocal staff. A box labeled 'Repeats B' covers the middle section of the vocal line, and a box labeled 'Last time Em' covers the final measure.

*The jing is a large gong used in traditional Korean music.*

Words and music: Deborah Park, 2020, after Psalm 25:2

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# Notre Père, Notre Mère

♩ = 80 C

No - tre Père, No - tre Mère, Cré - a - teur de l'U - ni - vers,

Am Fm/Ab C/G Am D9 D Dm/G G7

Toi que tes en - fants ap - pellent Dieu, l'É - ter - nel.

C G/C F/C C E7/B

Dieu d'es - poir et de lu - mière, pain de vie et sour - ce claire;

Am Fm/Ab C/G Am Dm G

que ton nom soit sanc - ti - fié, chan - té par - tout et glo - ri - fié.

Am Em/G F#m7(b5) B7 Em

Et sur la ter - re comme au ciel, Ô Dieu de grâce et de bon - té,

Em7(b5) A Dm Dm/G G7

ai - de nous à res - ter fi - dèles à ta vo - lon - té.

C G/C F/C C E7/B

Don - ne nous cha - que jour nour - ri - ture et a - mour.

Notre Père, Notre Mère, page 2

Am Fm/A $\flat$  C/G Am Dm G

Ap - prends - nous à par - don - ner com - me tu sais nous par - don - ner.

Am Em/G F $\sharp$ m7( $\flat$ 5) B7

Pro - tè - ge nous des fleurs du mal, des nuits d'o - rage et de la

Em Em7( $\flat$ 5) A Dm Dm7/G G7

peur, et gui - de - nous vers les é - toiles, au cœur de ton cœur.

C G/C F/C

No - tre Père, No - tre Mère, que nos vies soient

C E7/B Am Em/G F $\sharp$ m7( $\flat$ 5)

des pri - ères qui nous é - lè - vent jus - qu'à Toi.

C/G E/G $\sharp$  Gm6/A A D9 Dm/G G C Fm/C C

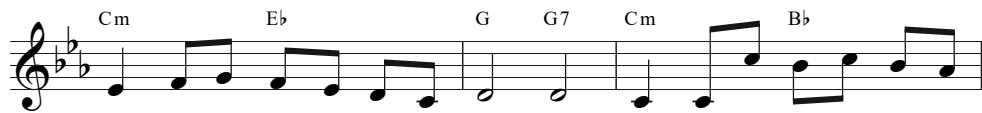
A - men! A - men!



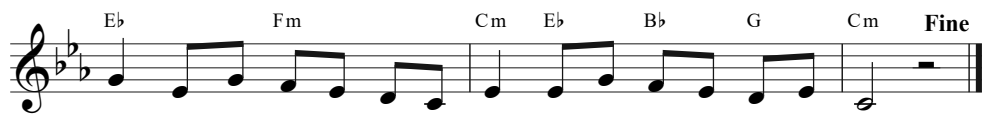
# Nous voulons marcher dans tes voies



Nous vou-lons mar-cher dans tes voies. Sui-vons un che-min de



foi, par-ta-geons ce jour de fê-te. Tu nous par-les de vé-ri-



té, d'a-mour, de fra-ter-ni-té, d'une é-glise ré-con-ci-liée.



1 Face aux tour-ments de no-tre ter-re,  
 2 Face aux tour-ments des sœurs et frè-res,  
 3 Face aux dé-fis de ton É-gli-se,  
 4 A-vec les té-moins de l'His-toi-re,



à Dieu j'a-dresse cet-te pri-è-re.  
 à Christ j'a-dresse cet-te pri-è-re.  
 dans ce vieux monde à la dé-ri-ve.  
 a-vec ces té-moins à Ta gloi-re.



Lui qui cré-a tout l'u-ni-vers, la terre, les o-cé-ans, les  
 Lui qui a mar-ché sur la terre, a pri-é, gué-ri et souf-  
 Je prie l'Es-prit, Souf-fle de vie, Souf-fle d'a-mour qui nous u-  
 À Jé-ru-sa-lem, New-del-hi, Wit-tem-berg ou Mont-go-me-



mers, pois-sons, ois-seaux et mam-mi-fères.  
 fert, par sa pa-ro-le, il li-bère.  
 nit, en la même foi, même u-to-pie.  
 ry, té-moins d'hi-er et d'au-jour-d'hui;



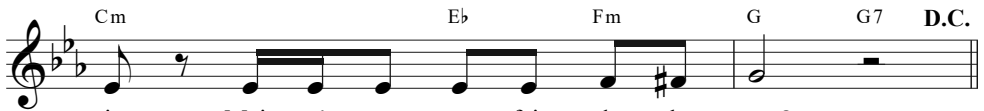
Dieu nous con - fia sa cré - a - tion.  
Quand j'en - tends les bruits de la guer - re,  
So - yons tous le sel de la ter - re,  
a - vec la fou - le des pro - phè - tes,



“Pre - nez en soin et soy - ez bons.”  
le si - lence de toutes ces mi - sè - res,  
et les té - moins de Ta lu - mi - ère.  
ja - mais in - justes, ni mal - hon - nê - tes,



Mais je ne vois plus qu'un dé - sert, u - ne me - na - ce nu - clé -  
et tous ces ê - tres sans re - père, aux mille re - regards cré - pus - cu -  
Que la Pa - role se fas - se chair, dans le quo - ti - dien des mi -  
nous vou-lons être des sen - ti - nelles, vi - vre de l'a - mour fra - ter -



aire. Mais, qu'a - vons nous fait de la terre?  
laires. Mais, qu'a - vons nous fait de nos frères?  
sères. Nous som - mes un peu - ple de frères.  
nel, rê - vant d'une É - gli - se plus belle.

# O God, you planted a garden

Dans ton jardin, ô Seigneur

Unison D#dim7/E Esus4 Em Am7 B7

English: O God, you plant-ed a gar - den, a gar - den east-ward in  
French: *Dans ton jar - din, ô Sei-gneur; plan - té pour no - tre bon-*  
Spanish: *Oh Dios, plan - tas-te un jar - dín, al es - te del E -*  
German: *Du Gott, du pflanz-test den Gar - ten, den Gar - ten weit hin - ter*

D#dim7 Em Am7 D7 Gmaj7 C

E - den. You formed us there, you named us there;  
*heur; tu nous cré - as, tu nous ai - mas;*  
den, nos di - ste el vi - vir, y un nom - bre tam - bién,  
*E - den. Du form-test uns dort, du riefst uns beim Na - men.*

F#m7(b5) B7 E E/G# Am G/B C

there we went our own way. Ea - ger to taste of  
*mais nous n'é - cou-tions pas. Nous vou-lions é - tre*  
mas qui - si - mos par - tir pa - ra pro - bar el  
*Doch da gin - gen wir weg, um zu pro-biern, was*

Words: Andrew Donaldson, 2012; French trans. Christian Gardon; Spanish trans. Gerardo Oberman;  
German trans. Fritz Baltruweit

Music: Andrew Donaldson, 2012

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O God, you planted a garden, page 2

F#m7(b5) B Em7 A7 D7 Gmaj9

e - vil and good, we plucked, we ate, we hid, we blamed; but  
*com - me des dieux, nous voi - ci nus et mal - heu - reux. Mais*  
 bien y el mal, to - mar, co - mer, men - tir cul - par, y  
*schlecht ist und gut. Und wir ver - strick - ten uns in Schuld. Doch*

C Am7 F#7sus4/C# F#7(#9) B7

now, con - fess - ing, seek your face.  
*main - te - nant nous te cher - chons:*  
 lue - go, si, bus - car tu faz.  
*jetzt su - chen wir neu dein Ge - sicht.*

*Refrain*  
 E A E/G# E

Lead us in your way of jus - tice, O God.  
*Par - le, Sei - gneur, mon - tre - nous tes che - mins*  
 Guí - a - nos en tu jus - ti - cia, oh, Dios,  
*Zeig uns den Weg der Ge - rech - tig - keit, Gott.*

A/C# A B7sus4 B7 E Am/E E

Lead us in your way of peace.  
*vers la jus - tice et la paix!*  
 en tu sen - de - ro de paz.  
*Zeig uns den Weg dei - nes Frie - dens.*

English:

2 O God, you plant-ed a gar-den,  
a gar-den east-ward in E-den.  
You taught us there, you walked  
with us there;  
there we went our own way.  
Ea-ger to learn the ways of wealth,  
we mined, we drilled, we squan-dered,  
spilled;  
now o-ceans drown in our ex-cess.  
*Refrain*

3 O God, you plant-ed a gar-den,  
a gar-den east-ward in E-den.  
You blessed us there, a-mazed us there;  
there we went our own way.  
Ea-ger to grasp the ways of power,  
we built, we paved, we fenced, en-slaved;  
now all earth cries out for re-lease.  
*Refrain*

Spanish:

2 Oh Dios, plan-ta-ste\_un jar-dín,  
al es-te del E-den;  
en-se-ñán-do-nos, pa-cie-nte,\_a tus pies,  
mas qui-si-mos par-tir  
pa-ra a-pren-der co-mo en-ri-que-cer,  
mi-nar, rom-per, gas-tar, ver-ter,  
y a-ho-ra\_el mar su muer-te ya ve.  
*Estribillo*

3 Oh Dios, plan-tas-te\_un jar-dín,  
al es-te del E-den;  
tu ma-no de\_a-mor nos ben-di-jo\_al-lí,  
mas qui-si-mos par-tir  
con an-sie-dad, bus-can-do po-der  
con-struir, cer-car y\_es-cla-vi-zar,  
y libre\_el mun-do ya quiere ser.  
*Estribillo*

French:

2 *Dans ton jar-din de dé-li-ces,  
E-den de paix, de jus-ti-ce –  
choi-sis par toi, cho-yés par toi,  
mais nous n'è-cou-tions pas.  
En vrais ty-rans et non plus gé-rants,  
nous ex-ploi-tons ta cré-a-tion,  
qui crie : OÙ sont les fils de Dieu ?*  
*Refrain*

3 *Dans ton jar-din, ô Sei-gneur,  
plan-té pour no-tre bon-heur,  
tu nous par-lais, tu nous gui-dais ;  
mais nous n'è-cou-tions pas.  
Ac-cu-mu-lant tou-jours plus d'a-voirs  
et de sa-voirs et de pou-voirs...  
Mais main-te-nant nous te cher-chons :*  
*Refrain*

German:

2 *Du Gott, du pflanz-test den Gar-ten,  
den Gar-ten weit hin-ter E-den.  
Du lehrtest uns dort und zeigtest,  
wie's geht.  
Doch da gin-gen wir weg,  
um zu pro-biern, was Wohl-stand ist.  
Und wir ver-strick-ten uns in Schuld.  
Doch jetzt flu-ten den Ü-ber-fluss  
Meere.*  
*Refrain*

3 *Du Gott, du pflanz-test den Gar-ten,  
den Gar-ten weit hin-ter E-den.  
Du seg-ne-test uns, lehr-test uns  
das Staunen.  
Doch da gin-gen wir weg,  
We-ge der Macht, sie lock-ten uns.  
Und wir ver-strick-ten uns in Schuld.  
Doch jetzt, jetzt schreit die gar-ze  
Welt auf.*  
*Refrain*

# One God, many names!

Unison  
♩ = 126

One God, man - y names!

One God, man - y peo - ples! One God of

sky and sea and earth has called us here!

Last time

Words and music: William S. Kervin  
Arrangement: Tom Reynolds

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Arrangement copyright © Tom Reynolds. All rights reserved.

# Queerly beloved

♩ = 174

D A/D G/D A/D D A/D G/D A/D

D A/D G/D A/D Gmaj7 D/F#

1 Queer-ly be - lov - ed, we have as - sem - bled, join - ing in won - der,  
 2 Queer-ly be - lov - ed, we have been hat - ed, treat - ed as out - casts,  
 3 Queer-ly be - lov - ed, we have dis - cov - ered love that is per - fect,

Em7 D/F# G A A/G D/F# F#m G

sing - ing in praise. Lift - ing our eyes,\* rais - ing our voic - es,  
 rag - ged and rough. Still we per - sist, joy - ous and grate - ful,  
 end - ing our fear. There is a truth wait - ing to claim us.

\*alternative: "Lifting our hearts"

Words and music: Amanda Udis-Kessler, 2019, after 1 John 4:18

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Querly beloved, page 2

Em7 F#m7 G A D D/F# G

trust-ing in hope, in love, and in faith. Al - le - lu - ia, al - le -  
trust-ing that grace is ev - er e - nough. Al - le - lu - ia, al - le -  
There is a call so strong and so clear. Al - le - lu - ia, al - le -

Detailed description: This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first line of music corresponds to the lyrics 'trust-ing in hope, in love, and in faith. Al - le - lu - ia, al - le -'. The second line corresponds to 'trust-ing that grace is ev - er e - nough. Al - le - lu - ia, al - le -'. The third line corresponds to 'There is a call so strong and so clear. Al - le - lu - ia, al - le -'. The piano accompaniment consists of chords and moving bass lines.

Bm Em7 D/F# Asus4 A D A/D G/D

lu - ia, al - le - lu - ia, God is great!  
lu - ia, al - le - lu - ia, God is love!  
lu - ia, al - le - lu - ia, God is here!

Detailed description: This system contains the third line of the musical score. The vocal line continues with 'lu - ia, al - le - lu - ia, God is great!', 'lu - ia, al - le - lu - ia, God is love!', and 'lu - ia, al - le - lu - ia, God is here!'. The piano accompaniment continues with chords and moving bass lines.

A/D D 1, 2 G/D A/D 3 A/D G/D A/D D

Detailed description: This system contains the final line of the musical score, which is purely instrumental piano accompaniment. It features a series of chords in the right hand and a moving bass line in the left hand. The system is divided into two measures by a double bar line. The first measure contains two phrases, each marked with '1, 2'. The second measure contains a phrase marked with '3'. The chords are A/D, D, G/D, A/D, A/D, G/D, A/D, and D.



# Salamat sa Iyo

## I thank you, O my God (Ang Tanging Alay Ko)

♩ = 76

D Em7 A D

Tagalog: Sa - la - mat sa I - yo A - king Pan - gi - no'on (He - sus)  
 English: I thank you, O my God, I thank you, O my God,

Bm7 Em7 A D

A - ko'y i - ni - big Mo At in - ang - king lu - bos  
 I love you ev - ery day, I claim you ev - ery way.

D7 G A7

Ang tan - ging a - lay ko sa I - yo a - king A - ma Ang buong bu - hay  
 I give my life to you, O great, ho - ly God, I give to you my

F#m7 Bm7 Em7

ko pu - so't ka - lu - lu - wa Hin - di ma - ka - ya - nang ma - i - pag - ka - lo -  
 all; my heart and my soul. It is not hard to do, to give you ev - ery -

A7 D

ob Ma - ma - ha - ling hi - yas Ni gin - tong ni - lu -  
thing, All pre - cious stones or gold; to you my heart will

D7 G

kob Ang tan - ging da - lan - gin sa - na ay tang - ga -  
sing. The on - ly prayer I know that you, God, will ac -

A7 F#m7

pin Ang tan - ging a - lay ko na - wa ay ga - mi -  
claim: from deep with - in my heart I sing praise to your

Bm7 Em7 A D

tin I - to la-mang A-ma wa - la nang i - ba pa A-kong hi - ni - hi - ling  
name! For you are all I need, and this my on - ly task, Yes, this is all I ask.

# ¡Santo eres tú, Dios!

## Refrain

Cm Bb Eb Cm Bb G

¡San - to, san - to, san - to! ¡San - to e - res tú, Dios!

Ab Bb Eb Cm G Cm **Fine**

¡San - to, san - to, san - to! ¡San - to e - res tú, Dios!

## Couplet 1

Ab Eb Cm G Cm Cm/D

Le ciel et la ter - re sont re - plis de ta gloi -

Eb Ab Bb Eb Cm Ab Fm G **D.C.**

re! Ho - san - na d'â - ge en â - ge!

## Couplet 2

Ab Bb Eb Cm Gsus G

Bé - ni soit ce - lui, bé - ni soit celle qui vient ap - port -

Cm Cm/D Eb Ab Bb Eb Cm Ab Fm G **D.C.**

ter ta jus - ti - ce! Ho - san - na d'âge en â - ge!

# Since we are surrounded

Canon at one bar

♩ = 120

1 C 2 C F/C Gm7

Since we are sur - round - ed by a great cloud of wit - ness - es,

Gm Bbmaj7 Gm/Bb Dm Repeats C Last time Csus4 C


we will not lose heart! heart!

# Way way way



Way way way way way. Way way way way

The first line of music is written on a single treble clef staff in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, and a half note D5. This is followed by another quarter rest, then a quarter note G4, quarter note A4, quarter note B4, and a quarter note C5.



way. Way way way way way.

The second line of music is written on a single treble clef staff in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a half note D5, followed by a quarter rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, and a half note D5. The piece concludes with a double bar line and repeat dots.

# We are circling



Refrain: We are cir - cl - ing, cir - cl - ing to - geth - er,  
1 We are spi - ral - ing, spi - ral - ing to - geth - er,  
2 We are spin - ning (ahh) spin - ning all to - geth - er,



we are sing - ing, sing - ing a heart song.  
on - ward, in - ward, crea - ture to cre - a - tion.  
we are sing - ing ov - er the rain - bow.



This is fam - i - ly, this is u - ni - ty,  
Ho - ly mys - ter - y, Moth - er Earth, Child Birth,  
This is har - mo - ny, this is com - mu - ni - ty,



this is cel - e - bra - tion, this is sa - cred.  
this is Moth - er Na - ture, this is sa - cred.  
this is cel - e - bra - tion, this is sa - cred.

*This traditional campfire song was adapted and recorded by Buffy Sainte-Marie for her Polaris Music Prize-winning album, Power in the Blood (2015).*

Words and music: Buffy Sainte-Marie, after a traditional campfire song.

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# We wait for God

♩ = 68    Dm            Am7            Dm            Am7            Dm            Am7

1 We wait for God, cre -  
 2 (We) watch for God, the  
 3 (We) work for God, the  
 4 (We) wor - ship God, the

Dm            Am7            B♭            F            G

a - tion longs to see a new day dawn.            And  
 earth cries out, "Will vio - lence ev - er cease?"            The  
 na - tions need each one to do their part.            The  
 peo - ple pray that love will cast out fear.            We

Dm            Am7            Dm7            Am7            B♭            C

though the night is dark and deep, we dare to sing our  
 one who saw the signs is seen in ways that make for  
 Spir - it works through ev - ery - one, each hand and head and  
 wait and watch to work and see the Day of God draw

Words: William S. Kervin, 2023  
 Music: Deborah Park and Tom Reynolds, 2023

OUR HOPE  
 8 6 8 6 8 6

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*Refrain*

F                      B $\flat$                       C                      Dm                      C/E                      F

song.                      We wait for God; cre -  
 peace.                      We watch for God; the  
 heart.                      We work for God; the  
 near.                      We wor - ship God; the

B $\flat$                       C                      F                      Em6                      Dm                      C/E                      Am

a - tion                      longs,                      we dare to sing our  
 earth - cries                      out                      for ways that make for  
 na - tions                      need                      each hand and head and  
 peo - ple                      pray,                      the Day of God draws

1-3	4
Gm7    Am7    Dm    Am7    Dm    Am7	Gm7    Am7    D/F#

song.                      2 We  
 peace.                      3 We  
 heart.                      4 We

near.



VU 651 Guide me, O thou Great and Holy  
 NVU 65 Guide-moi, Berger fidèle

G C G/B G G/B G/D D G C/E C Am7

English: 1 Guide me, O thou Great and Ho - ly, pil - grim through this  
 2 O - pen now the crys - tal foun - tain, whence the heal - ing

French: 1 *Gui - de - moi, Ber - ger fi - dè - le, en ce mon - de*  
 2 *Christ, tu es la sour - ce vi - ve des biens les plus*

G/D D7 G C G/B G G/B G/D D

bar - ren land. I am weak, but thou art might - y,  
 stream doth flow; let the fire and cloud - y pil - lar

*pè - le - rin, prends à toi mon cœur re - bel - le,*  
*pré - ci - eux fais que pour toi seul je vi - ve,*

G C/E G/B C G/D D G D7 G/D D7 D/F#

hold me with thy power - ful hand. Bread of heav - en,  
 lead me all my jour - ney through. Strong de - liv - erer,

*gui - de - moi, sois mon sou - tien, pain de vi - e,*  
*gui - de - moi du haut des cieux; viens, pro - tè - ge,*

G D7 G G/B D7/A G D/F# Em7 D D/C

bread of heav - en, feed me till I want no more,  
 strong de - liv - erer, be thou still my strength and shield,  
 pain de vi - e, de ta grâ - ce nour - ris - moi,  
 viens pro - tè - ge, sois mon roc, mon bou - cli - er,

G/B D7/A G C G/D D7 G

feed me till I want no more.  
 be thou still my strength and shield.  
 de ta grâ - ce nour - ris - moi.  
 sois mon roc, mon bou - cli - er.

English:

3 When I tread the verge of Jor-dan,  
 bid my anx-i-ous fears sub-side;  
 death of death, and hell's de-struc-tion,  
 land me safe on Ca-naan's side:  
 songs of prais-es, songs of prais-es  
 I will ev-er give to thee,  
 I will ev-er give to thee.

French:

3 *Du Jour-dain je suis les ri-ves;*  
*quand j'ai peur, ras-su-re-moi.*  
*À Si-on, qu'en-fin j'ar-ri-ve,*  
*af-fer-mis ma fai-ble foi;*  
*tes lou-an-ges, tes lou-an-ges,*  
*à ja-mais je chan-te-rai,*  
*à ja-mais je chan-te-rai.*

VU 951  
NVU 104

# Santo, santo, santo (Argentina)

Holy, holy, holy/Chante, chante, chante

C G C F C

Spanish: ¡San - to, san - to, san - to. Mi co - ra - zón te a - do - ra!  
English: Ho - ly, ho - ly, ho - ly, my heart, my heart a - dores you!  
French: Chan - te, chan - te, chan - te. Mon cœur chan - te tes lou - anges!

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: C, G, C, F, C.

C F C Am F G7 C

Mi co - ra - zón te sa - be de - cir: San - to e - res Dios!  
My heart is glad to say the words: You are ho - ly, God!  
Ma vie, ma vie te bé - ni - ra; Saint, très Saint est Dieu.

Musical notation for the second system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: C, F, C, Am, F, G7, C.

Words: traditional song, Argentina; French trans. Pierre Goldberger  
Music: traditional song, Argentina

French translation copyright © 2007 Pierre Goldberger.

# Si el Espíritu de Dios

## Quand l'Esprit de Dieu/When the Spirit of God

Unison

Spanish: Si el Es - pí - ri - tu de Dios se mue - ve en mí, yo can - to co - mo Da -  
 French: Quand l'Es - prit de Dieu ha - bite en moi je chan - te com - me Da -  
 English: When the Spir - it of God moves in my soul, I'll sing as Da - vid

vid. Si el Es - pí - ri - tu de Dios se mue - ve en mí, yo can - to co - mo Da -  
 vid. Quand l'Es - prit de Dieu ha - bite en moi je chan - te com - me Da -  
 sang. When the Spir - it of God moves in my soul, I'll sing as Da - vid

vid. Yo can - to, yo can - to, yo can - to co - mo Da -  
 vid. je chan - te, je chan - te, je chan - te com - me Da -  
 sang. I'll sing, I'll sing, I'll sing as Da - vid

vid. Yo can - to, yo can - to, yo can - to co - mo Da - vid.  
 vid. je chan - te, je chan - te, je chan - te com - me Da - vid.  
 sang. I'll sing, I'll sing, I'll sing as Da - vid sang.

**Versos adicionales:** yo o-ro, yo a-la-bo, yo dan-zo

**Versets supplémentaires :** je pri-e, je lou-e, je dan-se

**Additional verses:** praise/praised, pray/prayed, dance/danced

MV 66  
NVU 204

# Senzeni na?

$\text{♩} = 60$  *One:*

Zulu: Sen-ze-ni na? Sen-ze-ni na?

*All:*

Zulu: Sen-ze-ni na? Sen-ze-ni na? Sen-ze-ni

Chords: Eb, Fm, Gm, Fm

Zulu: Sen-ze-ni na?

na? Sen-ze-ni na? Sen-ze-ni na? Sen-ze-ni

Chords: Fm, Eb, Bb, Eb, Bb7

Zulu: Sen-ze-ni na? Sen-ze-ni na?

na? Sen-ze-ni na? Sen-ze-ni na?

Chords: Cm, Ab6, Eb/Bb, Bb7, Eb

### Singing translations:

English: "What have we done?"

French: "Qu'a-vons-nous fait?"

Spanish: "¿Que'he-mos he-cho?"

*A song used during the Anti-Apartheid movement in South Africa that addresses the struggle for freedom – sing it in solidarity with all who face injustice and racism. Zulu pronunciation: Sehn-zeh-nee nah.*

Words and music: traditional song, South Africa; arr. More Voices, 2007

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