

SONGS FOR THE HOLY OTHER

HYMNS AFFIRMING THE
LGBTQIA2S+ COMMUNITY



THE HYMN SOCIETY

Songs for the Holy Other

In our society and in our churches, we continue to build walls marking “out” and “in”. We continue to mark boundaries of “us” and “them”, of “normal” and “other”. *Songs for the Holy Other* aims to provide congregations working to dismantle these walls with a toolbox of hymns by and for those who identify as members of the lesbian, gay, bisexual, pansexual, transgender, nonbinary, queer, questioning, intersex, asexual, aromantic, two-spirit, and other sexual/gender minority (LGBTQIA2S+) community and their allies. For many members of the LGBTQIA2S+ community, assimilation is not an option; we continue to be othered for our identities, relationship-styles, dis/abilities, race, economic status, and more. The title, *Songs for the Holy Other*, is a self-conscious claiming of otherness as holy and beloved of God. We who have been labeled as “wholly other” are claiming our holiness, and reclaiming our otherness as a prophetic witness to the church.

Hymn writer and theologian Rev. Dr. Carl P. Daw, Jr., FHS writes:

“Human otherness (of whatever kind) provides a sacramental reminder of the ultimate otherness of God, and openness to human otherness has the potential to enlarge our perception of and receptivity to divine otherness. It is also an essential element of human maturity to recognize otherness, i.e. to know where the self ends and otherness begins, whether that otherness be other people or non-human objects. From a theological perspective, “otherness” is a necessary dimension of the movement from the disappointments of self-sufficiency to the assurances of trust in God.”

The gifts God has given us are not in spite of our otherness, our queerness, our LGBTQIA2S+ identities, but rather our identities are inextricably tied up in our God-given gifts, and are, in and of themselves, a gift to the church, as we reflect the rainbow diversity of God’s creation.

This collection emerged from a desire to make queer hymns — hymns by, for, or about the LGBTQIA2S+ community — accessible to a wider range of congregations. While the idea emerged from the membership of the The Hymn Society in the United States and Canada, and the committee was made up of LGBTQIA2S+ and allied members of The Hymn Society, it would not have been possible without the support of the staff and executive committee of the The Hymn Society. We also realize that there are many more authors and composers than we could include in this collection. We celebrate the contributions of those who have paved the way for this collection, and hope to create a dynamic resource of additional resources that are available to congregations in the near future.

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**These members self-identify as members of the LGBTQIA2S+ community*

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With Open Hearts	Mary-Ellen Kish		Gwen Chapman

The authors and composers in boldface type have self-identified as a member of the LGBTQIA2S+ Community.

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A Hymn for Self-Acceptance

Wesley King

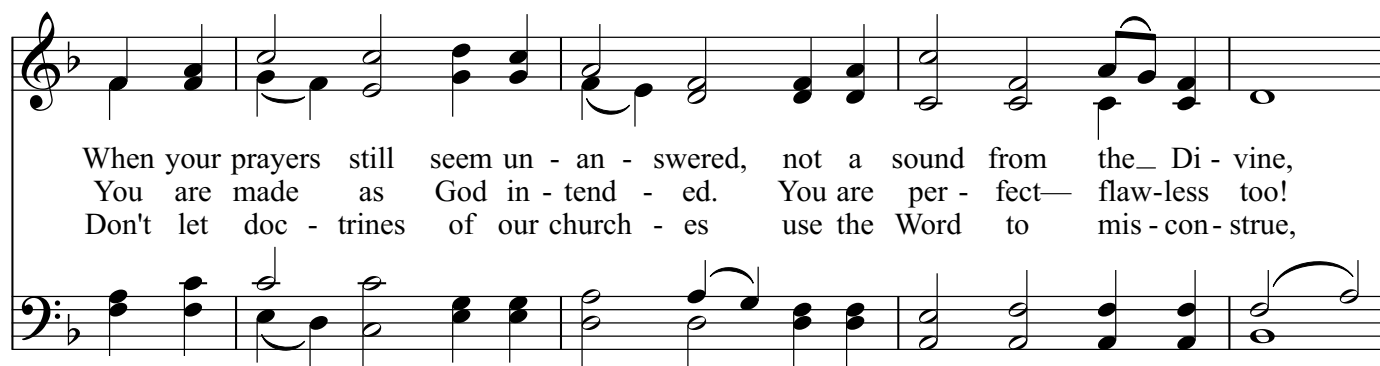
BEACH SPRING
B.F. White, harm. Ronald A. Nelson




1. When you feel change might be hope - less, when you've giv - en up on God,
2. Years and years, beg - ging for turn - ing in - to some - thing that you're not.
3. You are worth more than you real - ize. You are won - der - ful - ly made



when you feel you're not worth sav - ing, that your be - ing - ness is flawed.
The wrong prayer you have been pray - ing. You are not God's af - ter-thought.
in the im - age of our Mo - ther, Fa - ther, Pa - rent, all the same.



When your prayers still seem un - an - swered, not a sound from the Di - vine,
You are made as God in - tend - ed. You are per - fect—flaw-less too!
Don't let doc - trines of our church - es use the Word to mis - con - strue,



may - be you have been mis - ta - ken. God is send - ing you a sign.
May each one of you re - mem - ber, no - thing sev - ers God from you.
for it's writ - ten in the scrip - tures, sure - ly God de - lights in you!

Alchemy of Healing

Gilo

COLUMCILLE
Irish Melody, arr. John Bell

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are arranged in four systems, each with four lines of text corresponding to the four parts of the choir. The lyrics are as follows:

1. The cour - age we bor - row, the cour - age we bring
2. Bring grace and bring kind - ness to all that you sing,
3. The dark - ness we ban - ish, the sha - dow we blame
4. Come ga - ther your pow - er with good friends a - round.

shall bind us in strength to the heal - ing we sing.
to heal and to hon - our each fierce ten - der thing.
though hid - den, may help us to find our true name.
To - geth - er we stand in the truth of this ground.

The cour - age to face an - y wound that we fear
Each shame left un - spo - ken may yet shine a light,
So bring all your cour - age that all be made whole,
Our cour - age can make us, can heal and can mend,

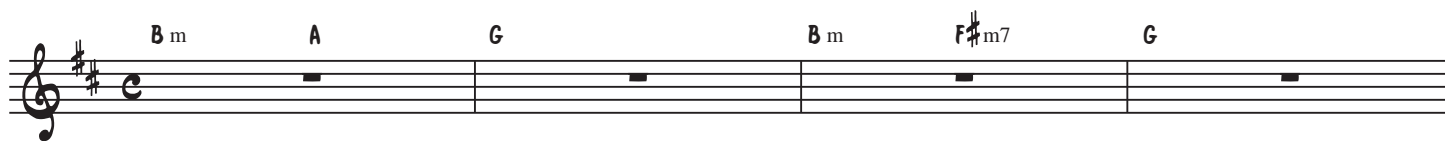
shall bind us in beau - ty and bless ev - ery tear.
a place that seemed bro - ken, that place can give life.
trans - form - ing your stor - y in bo - dy and soul.
and a wound can be sa - cred, an - y wound we tran - scend.

All Belong Here

as recorded by The Many

Lead Sheet

Lyrics by Lenora Rand
Music by Hannah Rand



Verse 1

Musical notation for Verse 1, including lyrics and chords. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "When you're not sure who you real - ly are, When all you feel is the shape of your scars, And you have more wounds than you can count, O - pen your eyes, look all a - round, You aren't a - lone, this is your home." The chords are: B m, A, G, B m, F# m7, G, G, B m, F# m7, G, G, A, B m, A/C#.

Chorus

Musical notation for the Chorus, including lyrics and chords. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "Come and re - mem - ber who you are here. Do this to — re - mem - ber who I am. Come and re - mem - ber you be - long here. All be - long here." The chords are: D, B m7, G, A, D, B m7, G. A note indicates "2nd time to Bridge last time hold on G chord".



Verse 2

Musical notation for Verse 2, including lyrics and chords. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "When you don't know how to for - give, — When locked doors seem like the". The chords are: B m, A, G, B m, F# m7.

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

Bridge

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

All the Colors of the Rainbow

Carl P. Daw

ABBOT'S LEIGH
Cyril V. Taylor

1. All the co - lours of the rain-bow live un - seen in dai - ly light,
2. All the bo - dy's parts are wan - ted, nor can one de - spise the rest:
3. Ev - ery lang - uage gains more mu - sic when the words for peace ap - pear:
4. Teach us, God, our need of oth - ers; through them help us ful - ly live.

but their splen - dours find ex - pres-sion when re - leased to hu - man sight;
head and hand must work to - get - ther, as must eye and ear and chest;
Pax, Sa - laam, Ei - ri - ni, Hei - wa, Pa - ce, San - ti, Frie den, Mir.
Wean us from our sel - fish hab - its; let us list - en, learn, for - give.

so the church re - veals most beau - ty where di - ver - si - ty is real:
so the church needs all its mem - bers for a range of min - i - stries:
Though our tongues make sounds that va - ry all be - speak a com - mon home:
May we see your longed - for im - age in each hu - man heart and face,

breadth of race and class and gen - der, room for doubt and space to heal.
var - ied gifts with one great mis - sion, "Do this for the least of these."
long - ing for the end of con - flict and a new life in God's Sha - lom.
and be - hold how those a - round us can be chan - nels of your grace.

12b As Colors in the Sky

$\text{♩} = 60$
Unison $E\flat$ $E\flat/D$ Cm $Cm/B\flat$

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

$A\flat$ $E\flat/G$ $Fm7$ $B\flat sus4$ $B\flat$

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

$E\flat$ $E\flat/D$ Cm $Cm/B\flat$

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

$A\flat$ $Gm7$ $Cm7$ Fm $B\flat7$ $E\flat$

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

Blest Be the Holy Other

Dan Windham

EVAN
William Havergal

1. Blest be the ho - ly o - ther who has loved and lost and grieved.
2. Blest be the ho - ly o - ther who's en - dured the worst of all—
3. Blest be the ho - ly o - ther when the church has done them wrong.
4. Blest be the ho - ly o - ther now whose sa - cred worth we know,

The first system of musical notation is in 3/2 time, key of B-flat major (three flats). It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff, aligned with the notes.

The strife im-posed could not un - do God's love and grace re - ceived.
the ig - no - rant and pet - ty few that would de - ny their call.
God made us all, not just the men, to love and to be - long.
who teach us where and when and how God's tell - ing us to go.

The second system of musical notation continues the melody and accompaniment from the first system. It also consists of a treble and bass staff. The lyrics are written below the treble staff, aligned with the notes. The system ends with a double bar line.

Christ Our Health

A Hymn for Those Afflicted by AIDS

Edward Moran, 1984

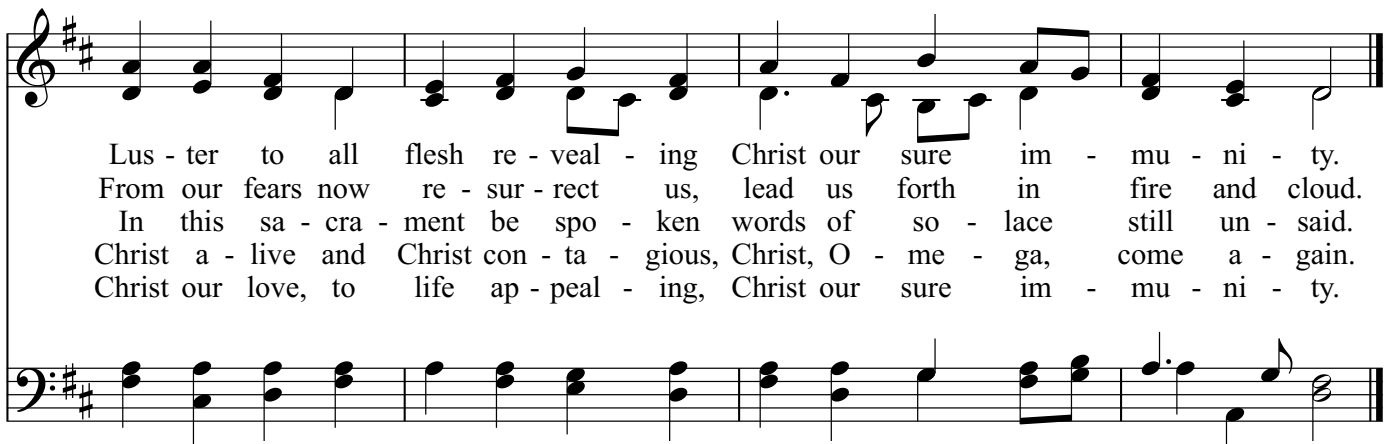
ST. THOMAS (Wade)
John Francis Wade



1. Christ our health and Christ our heal - ing, hear our bro - thers', sis - ters' plea.
2. Yea, though pain and plague af - flict us, death sur-round us like a shroud.
3. Take our bo - dies, bruised and bro - ken, break them as Thy li - ving bread.
4. Christ for now and Christ for a - ges, Christ who lives in plague and pain,
5. Christ our health and Christ our heal - ing, Christ our strug - gle yet to be.



Firm us up in faith and feel - ing, set our bo - dies, spir - its free.
Christ and Christ a - lone in - fect us, till our lives be Christ en - dowed.
Make of pas - sion - wounds a to - ken, cleansed and filled with wine in - stead.
Christ u - pon a cross, cou - ra - geous, Christ who died shal e - ver reign.
Christ our font of faith and feel - ing, Christ our fi - nal vic - to - ry.



Lus - ter to all flesh re - veal - ing Christ our sure im - mu - ni - ty.
From our fears now re - sur - rect us, lead us forth in fire and cloud.
In this sa - cra - ment be spo - ken words of so - lace still un - said.
Christ a - live and Christ con - ta - gious, Christ, O - me - ga, come a - gain.
Christ our love, to life ap - peal - ing, Christ our sure im - mu - ni - ty.

Fearfully, Wonderfully Made

Biblical references: Psalm 139: 1, 13-15,
Matthew 3:16-17, Isaiah 43:1-2

Nathan Crabtree and Erik Whitehill

Piano

Chords: F/C, C, F^{sus}, F

The piano introduction is in 4/4 time. The right hand starts with a treble clef and a key signature of one flat (Bb). It begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The left hand starts with a bass clef and a key signature of one flat (Bb). It begins with a whole rest, followed by a quarter note G2, a quarter note A2, and then a half note Bb2. The introduction concludes with a final chord of F major in the right hand and a whole note G2 in the left hand.

3

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

The vocal melody is in 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. The melody continues with a quarter note G4, a quarter note A4, and then a half note Bb4. The melody concludes with a quarter note G4, a quarter note A4, and then a half note Bb4.

Pno.

Chords: F, C, Bb, F, F, C

The piano accompaniment is in 4/4 time. It begins with a quarter note G2, followed by a quarter note A2, and then a half note Bb2. The accompaniment continues with a quarter note G2, a quarter note A2, and then a half note Bb2. The accompaniment concludes with a quarter note G2, a quarter note A2, and then a half note Bb2.

6

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

6

Pno.

Chords: Bb, C, F, C, Bb/D, Db0

The piano accompaniment is in 4/4 time. It begins with a quarter note G2, followed by a quarter note A2, and then a half note Bb2. The accompaniment continues with a quarter note G2, a quarter note A2, and then a half note Bb2. The accompaniment concludes with a quarter note G2, a quarter note A2, and then a half note Bb2.

9

fear - ful - ly, won - der - flly made _____ Yes you are

Pno.

9 F/C C dm C B7

11

fear - ful - ly, won - der - flly made. _____

Pno.

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

For All the Children

Words and Music by
David Lohman

♩ = 102

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

G/A D G/D

The first system of the musical score is in G major (one sharp) and 3/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are arranged in four lines, each corresponding to a different vocal part. The piano accompaniment includes chord markings G/A, D, and G/D below the staff.

3
raise our song a - bove, and we dare to claim the
one day they be free; and we sing for gen - er -
short by fear and shame so a - fraid of who they
chil - dren far and wide can live their lives with

D G/D D

The second system of the musical score continues the melody and accompaniment. It includes the same vocal parts and piano accompaniment as the first system. The lyrics continue across four lines. The piano accompaniment includes chord markings D, G/D, and D below the staff.

6

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

D/F# Asus A Bm

10

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

D/A G D/F#

13

REFRAIN

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

Em7 Asus A7 D G/D D

17

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

G D/F# G D/F#

21

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

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

25

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

Bm D/A G D/F#

29

wel - come be our song.

Em Asus A7 D G/D D

For Those Who Suffered

To LGBTQ Victims of Violence

$\text{♩} = 90$

The musical score is written for a single voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 90. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line, with some lines indented to show phrasing. The piano accompaniment consists of chords and moving lines in both the right and left hands. The piece concludes with a double bar line and repeat dots.

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

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

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

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

Text and tune: Benjamin Smith
MEMORIA

God Calls You Good

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

Paul M. Vasile

Tenderly, with confidence ♩ = 56-60

Sheet music for "God Calls You Good" in G major, 3/4 time. The score includes vocal parts and piano accompaniment.

System 1:

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

Piano: B m7 C sus C B m7 Em11 Am7

with pedal

System 2:

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

Piano: B m7 A 2/C# F2

System 3:

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

Piano: Em11 B m7 C sus C B m7 A 2

System 4:

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

Piano: B m7 C sus C B m7 A 2

God Gave This World a Gift

Carmen Llanos

EDVIADO
Pedro Infante

Em B Em B Em

God gave this world a gift, the day that you were born, and
no mat-ter what you do, no mat-ter who you are, God's

5 Am B⁷ Em

though life can be hard, be - cause of who you love,
al - ways by your side. You're God's be - lov - ed child.

Am D G C Am

When you are com-ing in, when you are go-ing out, God walks a - long with

14 B⁷ Em Am D

you to jour-ney on your path. God's pres-ence is with us, our

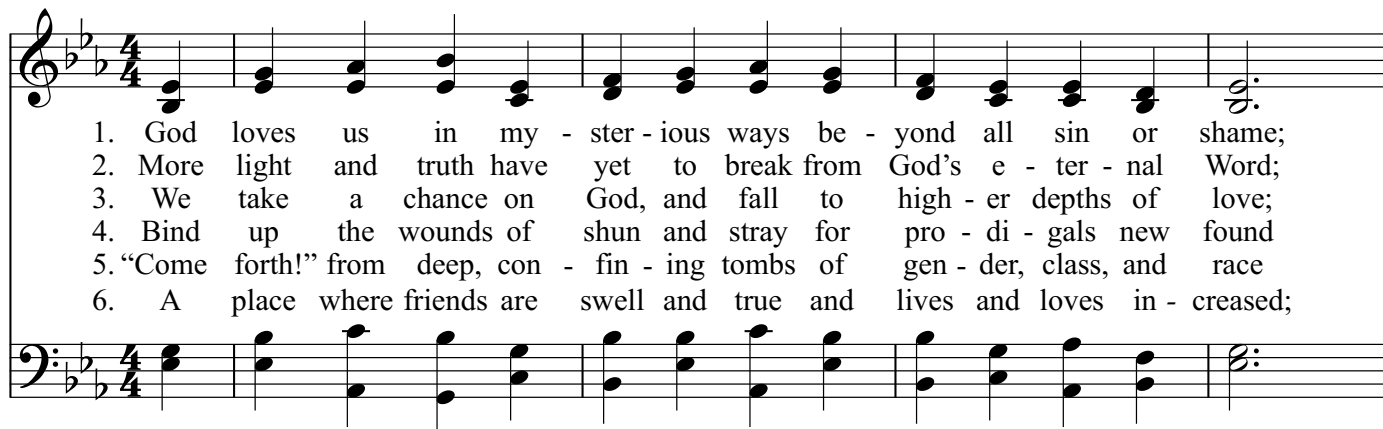
19 G C Am B⁷ Em

fam-i - ly of choice. Let's all re-joice as one u - ni-ted in our love!

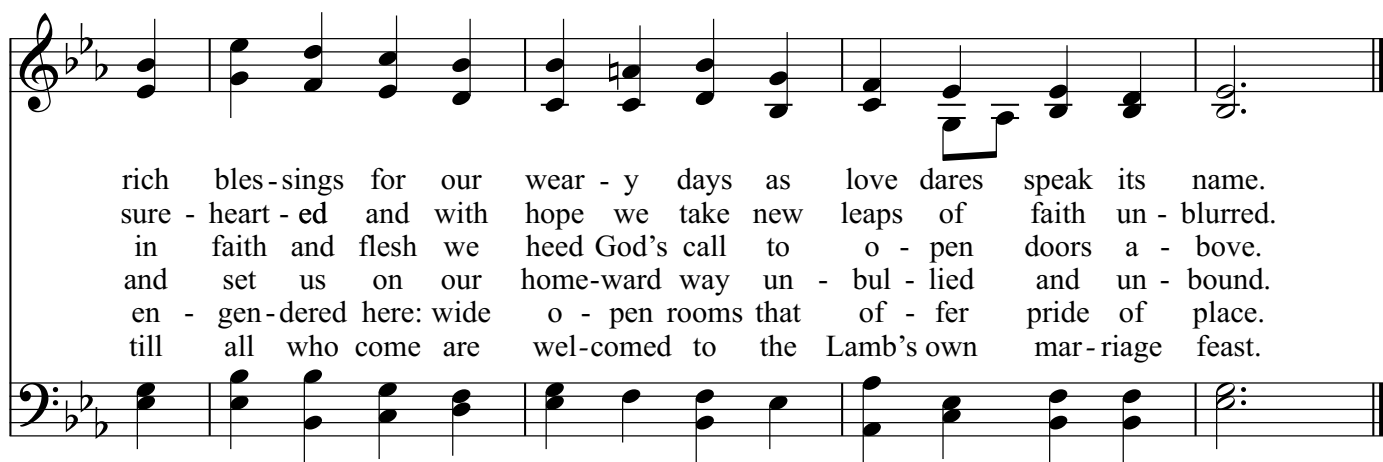
God Loves Us in Mysterious Ways

Edward Moran, 2015

DUNDEE
Scottish Psalter 1615



1. God loves us in my - ster - ious ways be - yond all sin or shame;
2. More light and truth have yet to break from God's e - ter - nal Word;
3. We take a chance on God, and fall to high - er depths of love;
4. Bind up the wounds of shun and stray for pro - di - gals new found
5. "Come forth!" from deep, con - fin - ing tombs of gen - der, class, and race
6. A place where friends are swell and true and lives and loves in - creased;



rich bles - sings for our wear - y days as love dares speak its name.
sure - heart - ed and with hope we take new leaps of faith un - blurred.
in faith and flesh we heed God's call to o - pen doors a - bove.
and set us on our home - ward way un - bul - lied and un - bound.
en - gen - dered here: wide o - pen rooms that of - fer pride of place.
till all who come are wel - comed to the Lamb's own mar - riage feast.

God of Many Faces

Amy Cerniglia

SLANE

Irish Melody, harm. Jack Schrader

God of man - y fa - ces, we of - fer our praise,
 God of man - y gen - ders, our world re - flects you,
 God of man - y names, we in - vite you to show
 God of man - y bod - ies, a - bide with - in ours,

sing - ing your glo - ry through all of our days.
 sun - rise and sun - set u - ni - ting our hues,
 us the new names that re - flect our true souls.
 shift - ing more each day through time and through scars.

Hear ev - er grow - ing voi - ces, once fra - gile, now strong,
 wo - ven in - to a ci - ty with jewels of all shades,
 Breathe with your ho - ly spir - it to give us the Word
 Come sanc - ti - fy our bod - ies, all fash - ioned by you,

car - ry - ing mel - o - dies in ex - pan - sive new songs.
 hou - ses of ru - by and walls rowed with jade.
 that will in - dwell dry bones, grant - ing new life once heard.
 ho - li - er ev - ery - day, still be - com - ing more true.

God of Queer, Transgressive Spaces

Edward Moran, 2007; alt., 2019

Harrisonburg 87.87
W. Daniel Landes, 2007

1. God of queer, trans - gres - sive spa - ces: Lav - ish
2. God's own de - vi - ance is Je - sus: Born of
3. Thanks to God for grave dis - or - der: Shroud and
4. Broth - ers, bind ye to each oth - er, Sis - ters
5. Stone walls shall not be our pri - son, Iron
6. Shed - ding clouds of flesh and gen - der, Gar - ments
7. With our un - bound God con - fess - ing: Turn all

man - ger, emp - ty tomb; wine - dark loaves and pre - cious
vir - gin, Word made flesh; dead and bur - ied, still he
sor - row fall un - done; East - er gar - ments, at His
too, and have no shame. Sing with God our Fa - ther -
bars shall not en - cage. Christ trans - fig - ured, Christ now
shin - ing like the sun. At the cross - roads of sur -
frac - ture in - to praise, ben - e - dic - tion in - to

7
gra - ces bend our bar - ren lives to bloom.
ris - es! what ab - nor - mal world - li - ness!
or - der, swad - dle Her be - lov - ed One.
Moth - er Love that dares now speak its Name.
ri - sen: Where the fren - zy, where the rage?
ren - der. Bod - ies, be - ings breathe as one.
bles - sing, fab - u - lous and full of days.

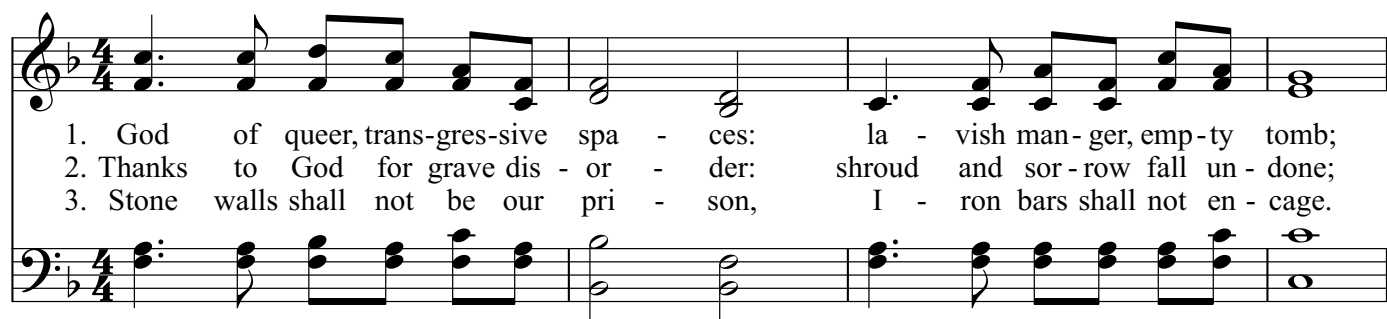
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*N.B. We have included both tunes for this collection to reflect the new tune composed for this text
and the original tune the author intended.*

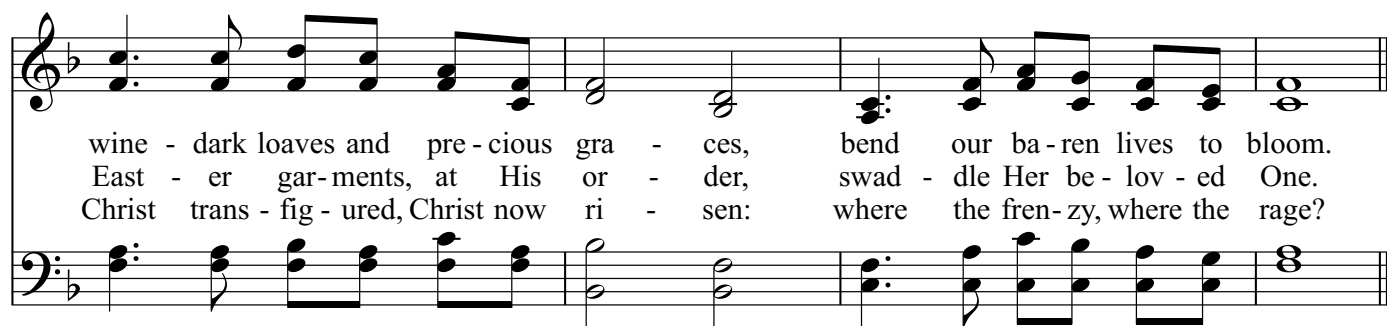
God of Queer, Transgressive Spaces

Edward Moran, 2007; alt. 2019

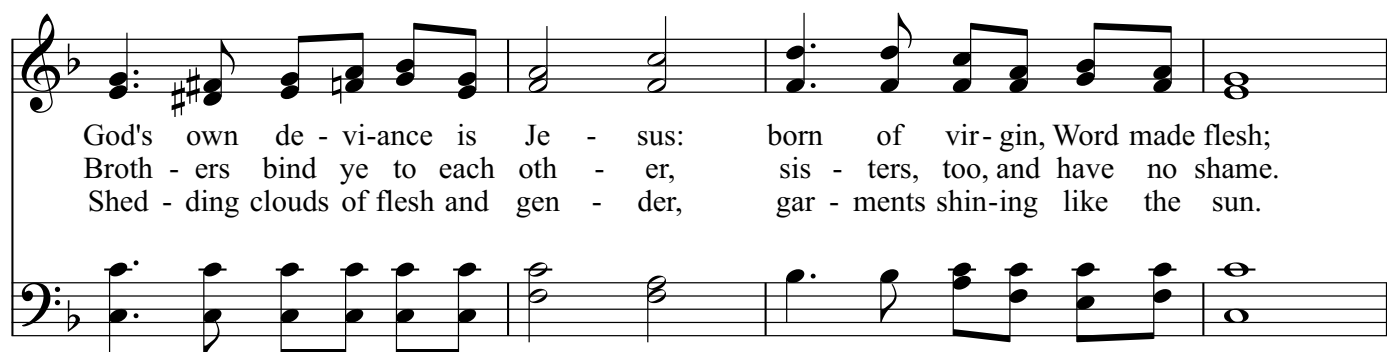
CONVERSE
Charles C. Converse 1868



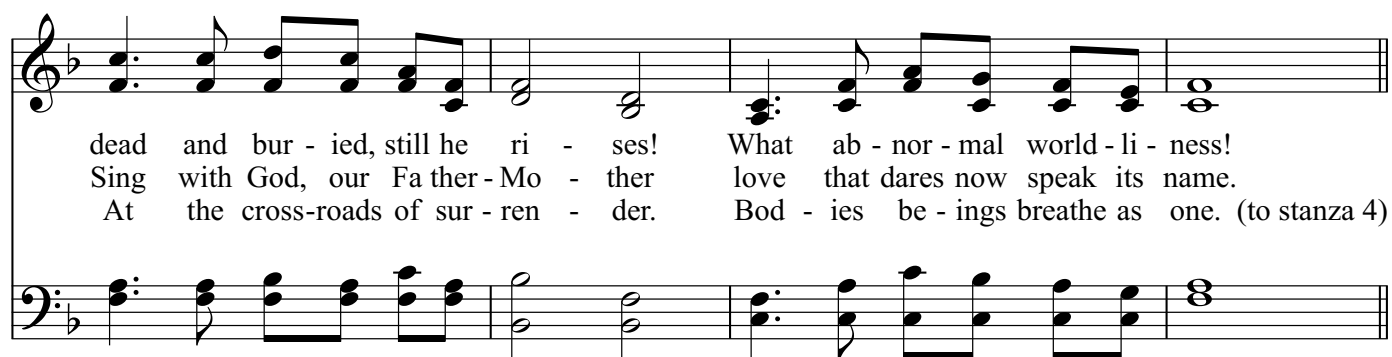
1. God of queer, trans-gres-sive spa - ces: la - vish man-ger, emp-ty tomb;
2. Thanks to God for grave dis - or - der: shroud and sor - row fall un - done;
3. Stone walls shall not be our pri - son, I - ron bars shall not en - cage.



wine - dark loaves and pre - cious gra - ces, bend our ba - ren lives to bloom.
East - er gar - ments, at His or - der, swad - dle Her be - lov - ed One.
Christ trans - fig - ured, Christ now ri - sen: where the fren - zy, where the rage?



God's own de - vi-ance is Je - sus: born of vir - gin, Word made flesh;
Broth - ers bind ye to each oth - er, sis - ters, too, and have no shame.
Shed - ding clouds of flesh and gen - der, gar - ments shin-ing like the sun.



dead and bur - ied, still he ri - ses! What ab - nor - mal world - li - ness!
Sing with God, our Fa ther - Mo - ther love that dares now speak its name.
At the cross-roads of sur - ren - der. Bod - ies be - ings breathe as one. (to stanza 4)

4. With our un-bound God con - fess - ing: turn all frac-ture in - to praise,

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign, followed by a series of chords and eighth notes. The lower staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

ben - e - dic-tion in - to bles - sing, fab - u - lous and full of days.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a key signature of one flat. The music concludes with a double bar line. The lyrics continue below the staves, maintaining the same syllable-spanning format.

God's Limitless Imagination

With Awe ♩ = 84

1. The maj - es - ty of gal - ax - ies far - flung in time and
2. The beau - ty that's im - bued in ev' - ry rain - bow - col - ored
3. The splen - dor God has penned in each and ev - 'ry form of
4. The vi - sion of our pi - o - neers who bold - ly did pro -

G/A D A/C# G/B

space! In num - bers in - con - ceiv - a - ble, a fath - om - less ar -
hue! While count - less worlds in - side of worlds lay hid - den from our
life! Our right - ful place in all we see is pleas - ing in God's
claim An end to clos - ets built of con - dem - na - tion, fear, and

A G2 D/F# Em7



ray. Yet all through - out that vast ex - panse no
 view. We stand here struck with rev - er - ence at
 sight. We rest as - sured that who we are is
 shame. While look - ing back, we gaze a - head with

A D/F# G2 D/F#

two are quite the same. The Un - i - ver - se's
 myst - ries yet un - solved, We mar - vel at the
 part of God's de - sign. Our lives, our loves, our
 flags of pride un - furled, Im - ag - in - ing the

F#7 F#7/A# Bm A G

in - fin - ite va - ri - e - ty or - dained. _____
 art - ist - ry of God who made us all. _____ God's
 bod - ies, all are blessed by the Di - vine. _____
 Reign of God through - out this trou - bled world. _____

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

lim - it - less im - ag - i - na - tion ev - er on dis - play In

G A/G D/F# G Em7 A7 D

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are 'lim - it - less im - ag - i - na - tion ev - er on dis - play In'. The chords are G, A/G, D/F#, G, Em7, A7, and D.

all cre - a - tion, big and small, di - ver - si - ty at play. We're

G A/G D/F# G Em7 A

This system contains measures 5 through 8. The lyrics are 'all cre - a - tion, big and small, di - ver - si - ty at play. We're'. The chords are G, A/G, D/F#, G, Em7, and A.

all a blessed ex - pres-sion of God's all - in - clu - sive love. Our

G2 A/G D/F# F#7 Bm Bm/A

This system contains measures 9 through 12. The lyrics are 'all a blessed ex - pres-sion of God's all - in - clu - sive love. Our'. The chords are G2, A/G, D/F#, F#7, Bm, and Bm/A.

lives are the em - bod - i - ment, the hand-i-work of God.

G A/G D/F# G Em7 Asus D

This system contains measures 13 through 16. The lyrics are 'lives are the em - bod - i - ment, the hand-i-work of God.'. The chords are G, A/G, D/F#, G, Em7, Asus, and D. The system ends with a double bar line.

God's Love Is Boundless

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

Meter: 10 10 10 10

God's love is boundless; no depth and no height
can plunge us in shadows or hide us from sight.
No present, no future, no span is too far;
God remains with us, wherever we are.

There is no border enclosing God's love;
no limit to test, no below, no above.
No center to strive for, no margin to fear;
Anywhere, everywhere, God is still here.

People make limits, and mark "out" and "in"
to name some unworthy and tainted by sin.
But when we are "out," Love provides us a place:
we have a home in God's infinite grace!

Text: Adam M. L. Tice, b.1979; © 2016, GIA Publications, Inc.

The musical score is written for a voice and piano. It consists of two systems of music. The first system has three vocal parts (1, 2, and 3) and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the vocal staves.

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

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

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

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

are.
 here.
 grace!

Last time

I Know that God Loves Me

A Gospel "6", with uneven

Sherry K

The musical score is written for piano and voice. It features a 6/8 time signature and a key signature of one flat (B-flat). The piano accompaniment is in the bass clef, and the vocal line is in the treble clef. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The first system (measures 1-4) has chords C, F, C, and G. The second system (measures 5-8) has chords C, F, C, F/G, and I. The third system (measures 9-12) has chords C, F/C, C, Gsus, G, and C. The fourth system (measures 13-16) continues the piano accompaniment. The vocal line includes the lyrics "know that God loves me. I know that".

Chords: C, F, C, G, C, F, C, F/G, I, C, F/C, C, Gsus, G, C.

Lyrics: know that God loves me. I know that

F/C

C

Gsus

G

C

14

God loves - me. - - - Proud-ly placed — on this

E Am D7/F# C/G G7

Detailed description: This block contains the musical notation for measures 14 through 17. The vocal line (treble clef) features a melody with eighth and quarter notes, including a dotted half note. The piano accompaniment (grand staff) consists of chords and moving lines in both hands. Chord symbols are placed below the piano part: F/C, C, Gsus, G, and C for measures 14-17 respectively. Measure numbers 14, 18, and 23 are indicated at the start of their respective systems.

18

earth so that oth-ers — might - see - just how much my God loves

C C C7/Bb G/A D

Detailed description: This block contains the musical notation for measures 18 through 22. The vocal line continues the melody with eighth and quarter notes. The piano accompaniment features chords and moving lines. Chord symbols are placed below the piano part: E, Am, D7/F#, C/G, and G7 for measures 18-22 respectively. Measure numbers 18, 23, and 29 are indicated at the start of their respective systems.

23

me. me. I know — that

Detailed description: This block contains the musical notation for measures 23 through 26. The vocal line includes a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment features chords and moving lines. Measure numbers 23, 29, and 35 are indicated at the start of their respective systems.

27 G/D D A D

God loves me. I know that

31 G/D D A D

God loves - me. - Proud-ly placed on this

35 F# Bm E7/G# D/A A7

earth so that oth-ers might - see - just how much my God loves

The image shows a musical score for the song "I Know". It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The first system (measures 27-30) has a vocal line starting with "God loves me. I know that" and a piano accompaniment with chords G/D, D, A, and D. The second system (measures 31-34) has a vocal line starting with "God loves - me. - Proud-ly placed on this" and a piano accompaniment with chords G/D, D, A, and D. The third system (measures 35-38) has a vocal line starting with "earth so that oth-ers might - see - just how much my God loves" and a piano accompaniment with chords F#, Bm, E7/G#, D/A, and A7. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

D

D

F#

Bm

40

me. Proud-ly placed on this earth so that oth - ers — might -

E7/G# D/A A7 D G

45

see - just how much my God loves me.

rit.

D

50

I Met a Stranger On the Road

David Bjorlin

KINGSFOLD
Ralph Vaughan Williams

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

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

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

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

I Shall Not Leave from by Your Side

Meter: LM

I shall not leave from by your side;
where you will live, I shall abide.
Where you will go, I'll walk with you.
Where you will sleep, I'll slumber, too.

Your people, I shall call my own:
flesh of my flesh, and bone of bone;
and to your God I'll sing my praise,
the One whose love shall fill our days.

And when, at last, you close your eyes,
and angels bid your soul to rise,
my heart shall fly to heaven with you,
for death cannot such love undo.

May God, who binds us heart to heart,
abide with us, and never part.
Though joy or pain may round us roll,
the love of God shall make us whole.

Text: Chris Shelton, 2018

This hymn sets the song of Ruth to Naomi in Ruth 1:16-17, one of the great love texts of Scripture. It is primarily about the love between two women – though Ruth's final words are very much a prayer, asking that God prevent even death from parting them. While we often reserve such songs for weddings – if Scripture is able to sing of human love, shouldn't we? The text was built with the rising and falling sound of the Southern Harmony tune, PROSPECT, in mind.

I shall not leave from by your side; where you will
Your peo - ple, I shall call my own: flesh of my
And when at last you close your eyes, when an - gels
May God, who binds us heart to heart, a - bid with
live, I shall a - bid. Where you will go, I'll walk with
flesh, and bone of bone; and to your God I'll sing my
bid your soul to rise, my heart shall fly to heaven with
us, and ne - ver part. Though joy or pain may round us
you. Where you will sleep, I'll slum - ber, too.
praise, the One whose love shall fill our days.
you, for death can - not such love un - do.
roll, the love of God shall make us whole.

I Shall Not Leave from By Your Side

Chris Shelton

PROSPECT

Southern Harmony, harm. David N. Johnson

1. I shall not leave from by your side;
2. Your peo - ple, I shall call my own:
3. And when, at last, you close your eyes,
4. May God who binds us heart to heart,

where you will live, I shall a - bide.
flesh of my flesh, and bone of bone;
and an - gels bid us, your soul to rise,
a - bide with us, and ne - ver part.

Where you will go, I'll walk with you.
and to your heart, I'll sing my praise,
my heart joy shall or God fly with you,
Though joy or pain may round us roll,

Where you will sleep, I'll slum - ber too.
the One whose love shall fill our days.
for death can - not such love un - do.
the love of God shall make us whole.

Impartial, Compassionate God of All Lives

Adrienne Stricker

ST. DENIO

1. Im - par - tial, com - pass - ion - ate God of all lives,
2. Un - ho - ly, un - just - i - fied fear we in - cite,
3. Cre - a - tor of beau - ty, we stand not in pride,
4. Our hope is your free - dom for both great and small,
5. All hon - or - we give you, O help us to see,

in Christ you have shown us your love ac - tual - ized,
when we shun our neigh - bors yet cling to our rights.
we do not as - sume you will stay on our side.
to strive for per - fec - tion and know all means all.
your chil - dren are wor - thy to claim vic - to - ry.

in - car - nate and weak in the arms of the poor,
Your chil - dren still wan - der the streets left in pain,
For yours is the sa - cred, un - tar - nished by sin,
We chal - lenge and quest - ion each law with - out grace,
And so let our ac - tions flow out of our praise,

de - stroy - ing all sys - tems that keep closed the door.
we pass laws a - gainst them to prove our dis - dain.
a re - fuge for out - casts that all may come in.
af - firm - ing the im - age of Christ on each face.
to seek trans - for - ma - tion, your Kin - dom to raise.

Jesus, You Have Truly Called Us

Unison F Dm B \flat B \flat /C

1 Je - sus, you have tru - ly called us. Still, to - day, we hear your
 2 Je - sus, save us from poor choic - es. Ha - tred, run - ning like a
 3 Je - sus, save us from our weak - ness, from de - ceit and from de -

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

voice. Lead us on - ward, lead us up - ward, till all peo - ple can re -
 thread through the fab - ric of our his - t'ry, mars our faith and leaves us
 spair. Move us on to new cre - a - tion in a world that's free and

F *Refrain* Am Am/C Dm Dm/C B \flat

joice.
 dead. Meet us in our time of tri - al, fill us with your Spir - it's
 fair.

B \flat /C C Dm Am/C B \flat F/A Gm7 B \flat /C F

power. As we stand be - fore op - pres - sion, give us cour - age for this hour.

WORDS: Daniel Charles Damon

BEACH SPRING

MUSIC: Attr. B. F. White, *The Sacred Harp*, 1844; arr. Daniel Charles Damon

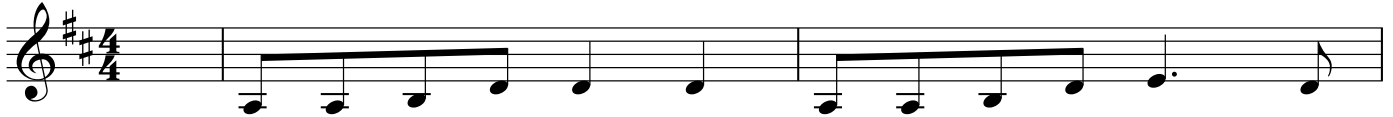
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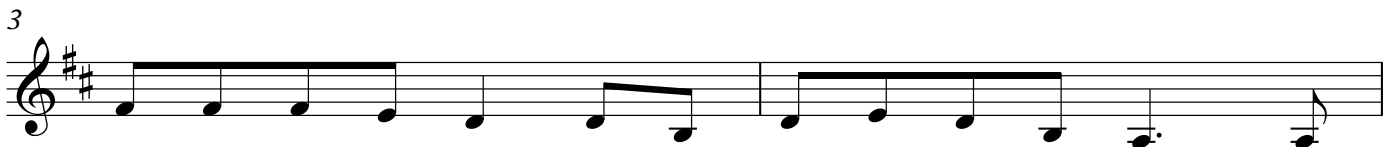
Like the Weeping Willow

Words: Amy Sens

Music: Traditional



1. Like the weep ing wil - low_ sway ing in the wind, I
2. Like the rol - ling ri - ver, run - ning to the sea, I
3. Like the ti - ny spar - row, or the gen - tle lamb, I



am part of cre - a - tion and Je - sus is my friend! Yes,
am part of cre - a - tion and God de - lights in me! Yes,
am part of cre - a - tion; God made me as I am! God



Je - sus is my friend! O Je - sus is my friend!
God de - lights in me! O God de - lights in me!
made me as I am! God made me as I am!

TUNE: ROVING GAMBLER

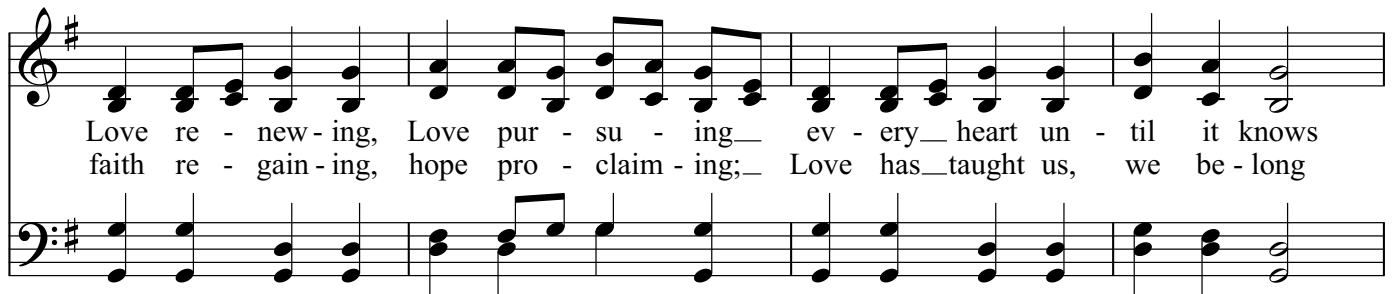
Love Astounding

Jeannette M. Lindholm

HOLY MANNA
William Moore, Columbian Harmony 1825



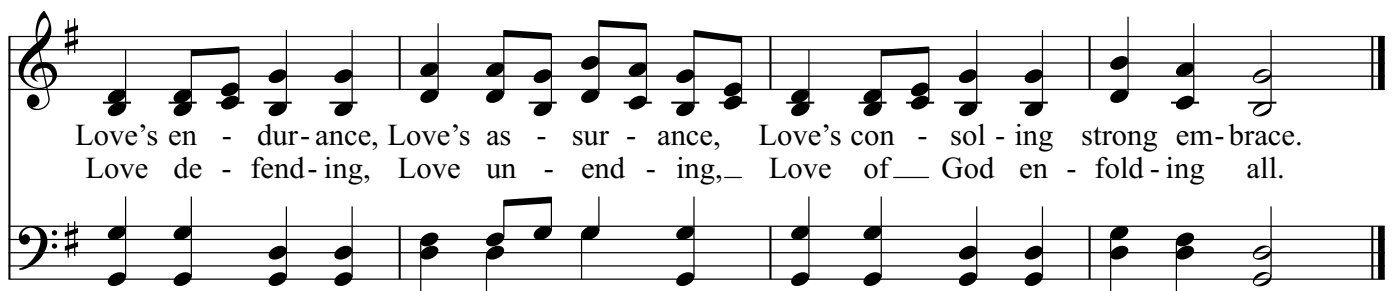
1. Love a - stound-ing, Love con - found-ing— lim - its— fear - ful minds im - pose.
2. Love re - ceiv - ing Love be - liev - ing,— we re - joice with thanks and song,



Love re - new - ing, Love pur - su - ing— ev - ery— heart un - til it knows
faith re - gain - ing, hope pro - claim - ing;— Love has— taught us, we be - long



Love's trans-form - ing, heal - ing— good-ness, Love's a - bid - ing gen - tle— grace,
safe with - in Love's ten - der— keep - ing, safe from fear's per - sis - tent— cal.




Love's en - dur-ance, Love's as - sur - ance, Love's con - sol - ing strong em-brace.
Love de - fend-ing, Love un - end - ing,— Love of— God en - fold - ing all.

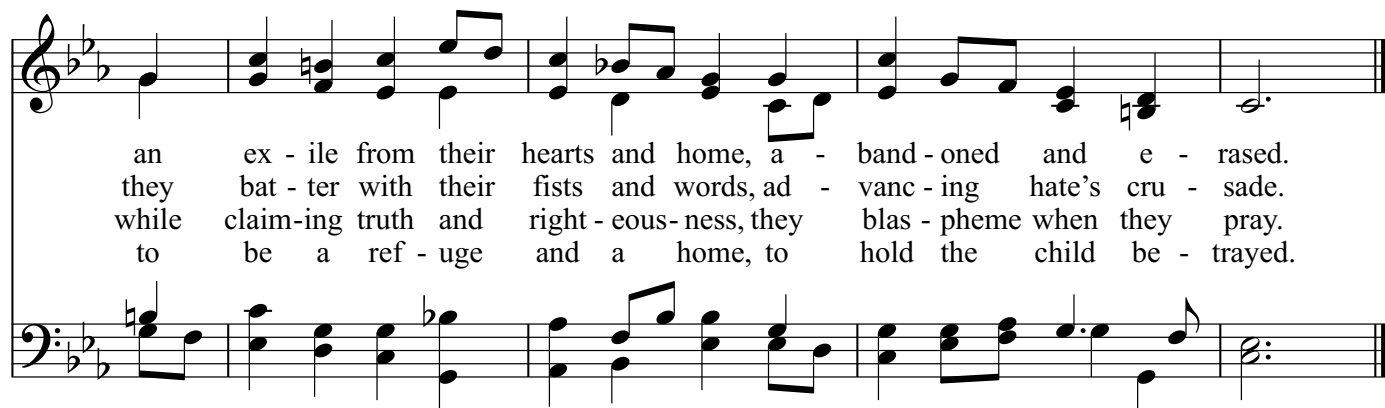
Love's Rage and Grief

Jeannette M. Lindholm

BANGOR
William Tans'ur



1. Love's rage and grief when par - ents harm and shun the child they raised,
2. Love's rage and grief when stran - gers harm and bruise the child Love made;
3. Love's rage and grief when lead - ers harm and cast Love's own a - way;
4. Love's fierce, re - lent - less work to seek the out - cast, hurt, a - fraid,



an ex - ile from their hearts and home, a - band - oned and e - rased.
they bat - ter with their fists and words, ad - vanc - ing hate's cru - sade.
while claim - ing truth and right - eous - ness, they blas - pheme when they pray.
to be a ref - uge and a home, to hold the child be - trayed.

Lovely Needy People

Music by Gary Rand
Lyrics by Lenora Rand

B \flat



Oh you pris'-ners in your cells, All you in pri - vate hells, —

E \flat



Ky-ri-e e - le - i - son. — All you hun-gry and ig-nored, Who

B \flat



thirst for some - thing more, — Ky-ri-e e - le - i - son. —

F



E \flat

11 You who feel so lost but are a - fraid of be - ing found;
11 You who've giv - en up and can't see an - y - where but down.



F



E \flat

13 You who are in chains but are a - fraid to live un - bound,
13 You who've lost all hope and think it's no - where to be found.



Gm



E \flat

15 Ky-ri-e e - le - i - son, — Ky-ri-e e - le - i - son. — For



19 $B\flat$ F

all us love-ly, need-y peo - ple Liv-ing in this world that's spin-ning
all us love-ly, bro-ken peo - ple

21 Gm $E\flat$

Round and round and round, Round and round and round. For

23 $E\flat$ $B\flat$ F

round and round and round. Lord have mer - cy, Christ have mer - cy.

26 Gm *2nd Time to Coda* $E\flat$

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son. You

29 $B\flat$

chil-dren ripped and torn, Bat-tered, bruised and worn, Ky - ri - e e - le - i - son.

32 $E\flat$

All who look hate in the face, Locked in hate's em-brace,

35 *B \flat* *D.S. al Coda* *Coda* *E \flat*

Ky-ri-e e - le - i - son,____ Ky-ri-e e - le - i - son.____ There is

35

39 *B \flat* *Gm*

mer - cy e - nough; there is grace e-nough. There is

39

41 *E \flat* *F* *Fine*

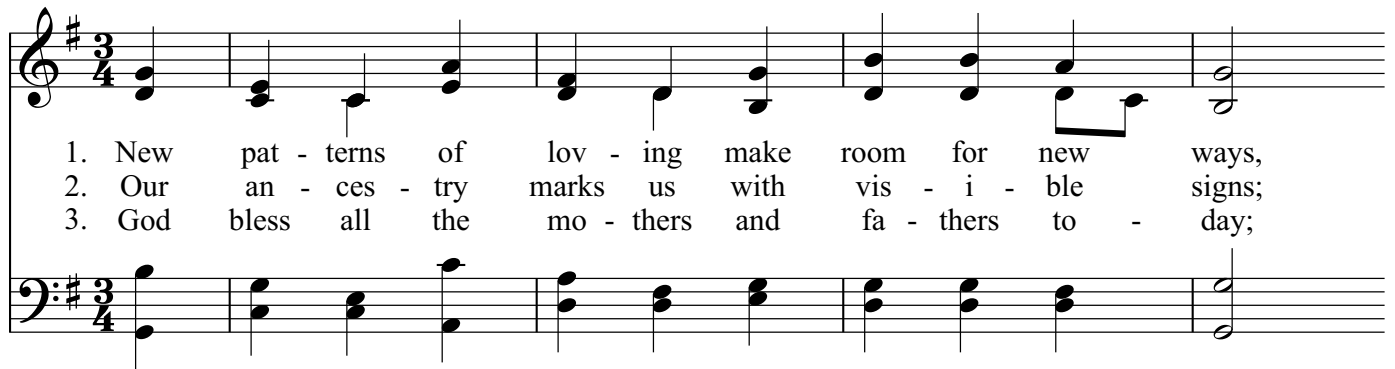
love e - nough for all of us.____ There is

41

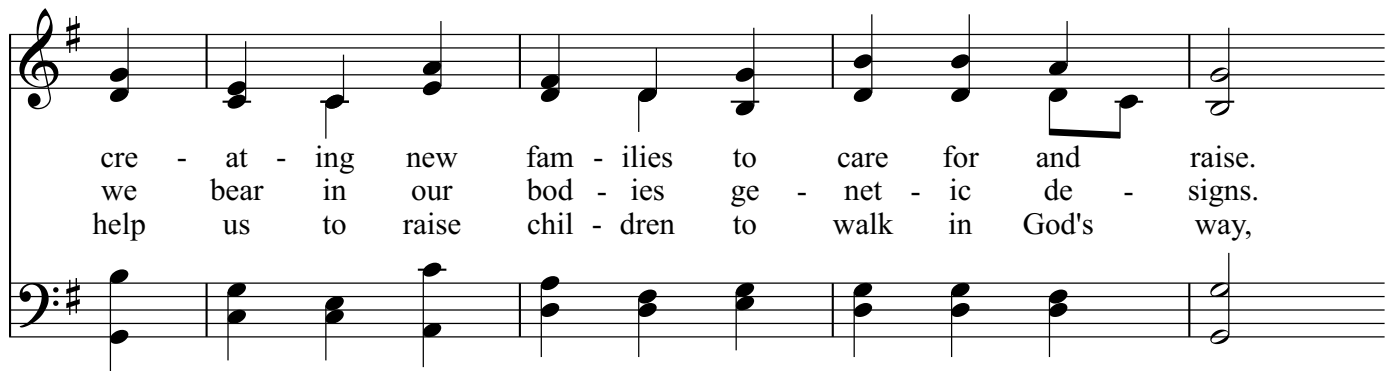
New Patterns of Loving

Barbara Hamm

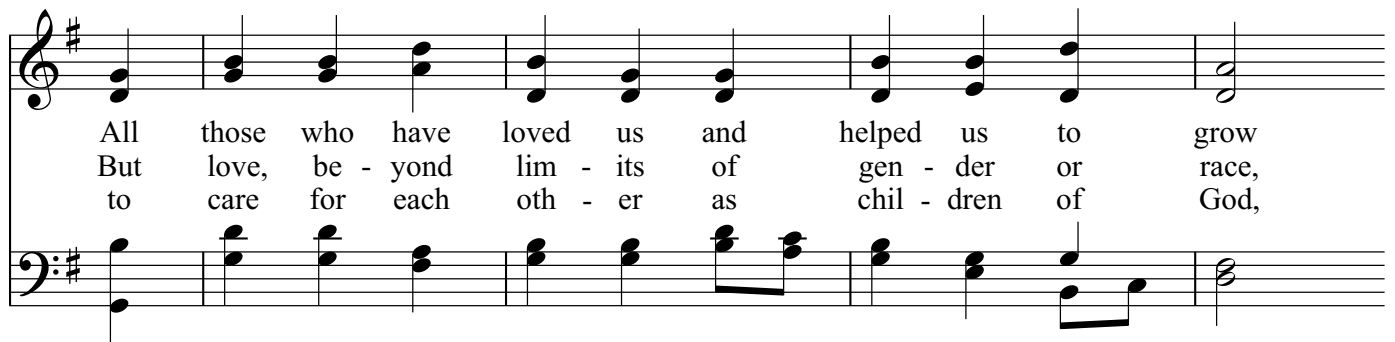
ST. DENIO



1. New pat - terns of lov - ing make room for new ways,
2. Our an - ces - try marks us with vis - i - ble signs;
3. God bless all the mo - thers and fa - thers to - day;



cre - at - ing new fam - ilies to care for and raise.
we bear in our bod - ies to ge - net - ic de - signs.
help us to raise chil - dren to walk in God's way,



All those who have loved us and helped us to grow
But love, be - yond lim - its of gen - der or race,
to care for each oth - er as chil - dren of God,



are fam - ilies of choice by the car - ing they show.
can fash - ion new fam - ilies and new ways em - brace.
whose love is in - clu - sive, far - reach - ing, and broad.

O God, Bestow Your Love and Care

Unison
♩=74

E♭ B♭7sus4 E♭ B♭7sus4

1. O God, be - stow your love and care
 2. U - nite this lov - ing cou - ple here,
 3. Re - move the stum - bling blocks they face
 4. U - ni - ted now in heart and mind,

E♭ B♭7sus4 Fm7 B♭7 E♭ A♭

up - on this new - ly mar - ried pair, who here their faith and
 who choose each oth - er with - out fear, in front of all who
 from those who would de - ny your grace up - on their un - ion
 may they re - mem - ber to be kind, who on love's feast have

E♭/G Cm7 Fm7 B♭7sus4 E♭

trust de - clare. Be with them, God, we pray.
 hold them dear. Be with them, God, we pray.
 in this place. Be with them, God, we pray.
 dai - ly dined. Be with them, God, we pray.

8

WORDS and MUSIC: Barbara Hamm © 2015

MARRIAGE HYMN
8.8.8.6.

Pour Your Freedom Over Me

Cheryl Bragg

♩ = 100

C Am

Pour your free-dom o-ver me____
 Pour your jus-tice o-ver me____
 Come let's stand in un-i-ty____
 Let us walk in li-ber-ty____

Pour your free-dom o-ver me____
 Pour your jus-tice o-ver me____
 Come let's stand in un-i-ty____
 Let us walk in lib-er-ty____

5 Dm C#° Dm E7 Am A7 Dm

— Hand in hand let's make a chain,____ And to - geth - er____ pro - claim,
 — Hand in hand let's make a chain,____ And to - geth - er____ pro - claim,
 — Hand in hand let's make a chain,____ And to - geth - er____ pro - claim,
 — Hand in hand let's make a chain,____ And to - geth - er____ pro - claim,

9 C G7(sus4) Am

— Land of the brave,____ home of the free,____ Pour your free-dom o-ver me____
 — Land of the brave,____ home of the free,____ Pour your jus-tice o-ver me____
 — Land of the brave,____ home of the free,____ Come let's stand in un-i-ty,____
 — Land of the brave,____ home of the free,____ Let us walk in li-ber-ty,____

13 Dm C G7(sus4) 1.2.3.4. C

— Land of the brave,____ home of the free,____ Pour your free-dom o-ver me.____
 — Land of the brave,____ home of the free,____ Pour your free-dom o-ver me.____
 — Land of the brave,____ home of the free,____ Come let's stand in un-i-ty.____
 — Land of the brave,____ home of the free,____ Let us walk in li-ber-ty.____

17 5. C A \flat 7(sus4) D \flat

Let us walk in li-ber-ty. Now let's sing in har-mo-ny,____
 Pour your free-dom o-ver me,____

21 B \flat m E \flat m D $^{\circ}$ E \flat m F 7 B \flat m

Now let's sing in har mo-ny Hand in hand Let's make a chain,____ And to
 Pour your free-dom o-ver me,____ Hand in hand let's make a chain,____ And to

26 B \flat 7 E \flat m D \flat A \flat 7(sus4)

geth-er____ pro-claim____ Land of the brave,____ home of the free,____ Now let's sing in har-mo-ny,
 geth-er____ pro claim,____ Land of the brave,____ home of the free,____ Pour your free dom o-ver me,

30 B \flat m E \flat m D \flat A \flat 7(sus4)

Land of the brave,____ home of the free,____
 Land of the brave,____ home of the free,____

33 1. D \flat 2. D \flat A \flat 7(sus4) D \flat

____ Now let's sing in har-mo-ny.____
 ____ Pour your free-dom o-ver me.____

Queerly Beloved

Amanda Udis-Kessler

♩ = 174

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as 174 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line includes lyrics and is accompanied by a piano accompaniment. The lyrics are: "Queer-ly be - lov - ed, we have as - sem - bled, join - ing in won - der, sing - ing in
Queer-ly be - lov - ed, we have been hat - ed, treat - ed as out - casts, rag - ged and
Queer-ly be - lov - ed, we have dis - cov - ered love that is per - fect, end - ing our
praise. rough. Lift - ing our eyes, rais - ing our voi - ces, trust - ing in hope, in
fear. There is a truth wait - ing to claim us. There is that a grace call is so

The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are: D, A/D, G/D, A/D, D, A/D, G/D, A/D, D, A/D, G/D, A/D, G maj7, D/F#, Em7 D/F# G, A, A/G, D/F#, F#m, G, Em7, F#m7.

Querly Beloved

23 G A D D/F# G Bm Em7

love, and in faith, Al - le - lu - ia, al - le - lu - ia, al - le -
 ev - er e - nough. Al - le - lu - ia, al - le - lu - ia, al - le -
 strong and so clear. Al - le - lu - ia, al - le - lu - ia, al - le -

30 D/F# A sus A D D A/D G/D A/D D 1, 2.

lu - ia, God is great! lu - ia, God is love! lu - ia, God is here! 1, 2.

A/D

39 G/D A/D 3. A/D G/D A/D D

rit.

Quirky, Queer and Wonderful

♩ = 140

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

F C/F Bb/F F Bb C

4 Last time to CODA Φ

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

4 Dm C/E F C/F Bb/F F Bb C

8

To Stanza 3

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

8 F Bb Asus A7 Dm Bb Asus A7 Dm

Text: Adam M. L. Tice, 2015. © 2016 GIA Publications, Inc.

Music: THE Q TUNE: Sally Ann Morris, 2018. © GIA Publications, Inc.

12

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

B \flat A sus A7 Dm C/E F G7

16

Stanza 3

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

C sus C F Dm Gm C A

20

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

Dm Gm/B \flat A sus A Dm Gm C F

24 D.C. al Coda \oplus

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

24 Gm7 E7 Asus Dm C F B \flat C

28

28

n.b. This text is also available from the publisher set to ROYAL OAK

Rest in Power

Bilingual Spanish/English

by Elaine Romanelli (SESAC)

a Pulse Nightclub Commemoration

*Commissioned by Intersection: Faith, Latinx, LGBTQ+;
Faith, Family, Equality: The Latinx Roundtable;
and the Church of St. Matthew & St. Timothy*

Rest in Power

Lyrics inspired by poetry from
'Intersection' sessions 7/17-4/18

A Pulse Nightclub Commemoration

Elaine Romanelli (SESAC)

VERSE 1

Reggaeton ♩ = 84

Melody
Harmony

mp

Hearts beat-ing hard with free - dom; then hearts beat-ing hard with

Piano

mp

6

— fear — hearts beat-ing now with an - guish as we re - mem - ber here. Rest in

mf

Dm⁶ *Am* *Dm⁶* *Em*

CHORUS

11

pow - er Paz a ti — Lux ae - ter - na Shine that we — find some com - fort, — find re - help us

find our cour-age, — help us

mf

C *F* *C* *F* *Am*

16

2nd verse only

1. to Verse 2 m. 21 2. to Bridge m. 29 Opt. solo

lease, — hear their voic-es now —

speak, — we're their voic-es

now — que -

G *Am*

1. to Verse 2 m. 21 2. to Bridge m. 29.

*tap piano like a cajon

21 **VERSE 2**

S
A

Dis - per - sa - dos en la no - che u - na fa - mi - lia e - le - gi - da

25

ALL

hoy en es - pe - ran - nza, es u - na fa - mi - lia u - ni - da. Rest in

to Chorus m. 11

29 **BRIDGE**

Opt. solo *Opt. solo* *Tutti* *Opt. solo*

re - mos re - cu - per - rar, que - re - mos_ com - pren - der, que - re - mos_ ca - mi - nar jun - tos_ y jun - tas_ que -

33

Opt. solo *Opt. solo* *Tutti*

re - mos_ a - pren - der, que - re - mos_ en - se - ñar, que - re - mos_ ca - mi - nar en el_ a - mor de Dios

VERSE 3

39

ALL

p

We will grieve for - ev - er this and eve - ry -

8va

p

44

ALL

mf

— loss per - o en pen - sar, y re - spi - rar, va - mos tras la paz. Rest in

3

Pno.

mf

49

Mel. Harm.

pow - er, Paz a ti Lux ae - ter - na, Shine that

C F C

Pno.

52

Mel. Harm.

we find our mis - sion help us sing spread our voic - es

F Am G

Pno.

55

Melody Harmony

Counter-Melody

now

to the beat of the mu - sic we are free, to the

Piano

C F Am G

58

unison 1st x

harmony 2nd x only

Rest in pow - er Paz a ti Lux ae -

beat of the mu-sic we are free, to the beat of the mu-sic we are free, to the beat of the mu-sic we are free, to the
all that we do be done in love, let all that we do be done in love, let all that we do be done in love, let

Am G C F

61

ter na Shine that we find com - pas - sion help us
we live in free - dom help us

beat of the mu-sic we are free, to the beat of the mu-sic we are free, to the beat of the mu-sic we are free, to the
all that we do be done in love, let all that we do be done in love, let all that we do be done in love, let

C F Am

64

heal love one an - oth - er now now Let

beat of the mu - sic we are free, to the beat of the mu - sic we are free. Let
all that we do be done in love, let all that we do be done in love. Let

G C

66

S
A

T
B

Pno.

all that we do be done in love, let all that we do be done in love, let all that we do be done in love, let
all that we do be done in love, let all that we do be done in love, let all that we do be done in love, let

Am G Am G C F

69

all that we do be done in love, let all that we do be done in love, let all we do be done in love.
all that we do be done in love, let all that we do be done in love, let all we do be done in love.

C Dm7 C Dm7

p *a cappella*
reh only

Rise Up

Words and Music by
Kim Williams

♩.=92

Em Em/D Cmaj7 B Em Bm/D

1. Rise up to - day and
(2. Reach) out to all hu -
(3. For) some the day has
(4. Re -) ceive God's love that

6 Em/C B Am9 B Em Bm/D

stand as one in love and u - ni - ty. Let's rec - og - nize each
man - i - ty for we de - fine the church. May we look in - ward
now ar - rived, the truth no long - er hides. The chains of hope - less -
nev - er fails, no rid - i - cule or blame. A love that will not

10 Em/C B Am B Em Am

child of God cre - at - ed beau - ti - f'ly. En - graved up - on God's
at the heart to see each per - son's worth. Our lov - ing - kind - ness
ness and fear, re - placed by joy and pride. May we rise up, to -
let us go, an ev - er - last - ing flame. Re - gard - less of i -

14 Em/G Am/F# B C

lov - ing hands, each one of us by name. Com - plete - ly known and
brings great hope to those in deep de - spair. We're called to be the
geth - er strong, em - brac - ing hu - man hearts. Pro - claim - ing God's great
den - ti - ty or sex - u - al - i - ty, Christ died for all and

Rise Up

18 D2 Am9 B aug 1, 2, 3.
Em

loved by God, each beat - ing heart the same. **Optional vocal interlude*
light of Christ, a bea - con ev - 'ry - where. (Rise up! _____ Rise
wel - comes all with in - to e - ter - ni - part.

22 Em/D Cmaj7 B 4.
Em

up! _____ In love and u - ni - ty!) _____ Reach
For Re- ty.

Rise Up

Words and Music By
Kim Williams

♩.=92

Em Em/D Cmaj7 B Em Bm/D

1. Rise up to - day and
(2. Reach) out to all hu -
(3. For) some the day has
(4. Re -) ceive God's love that

6 Em/C B Am9 B Em Bm/D

stand as one in love and u - ni - ty. Let's rec - og - nize each
man - i - ty for we de - fine the church. May we look in - ward
now ar - rived, the truth no long - er hides. The chains of hope - less -
nev - er fails, no rid - i - cule or blame. A love that will not

10 Em/C B Am B Em Am

child of God cre - at - ed beau - ti - f'ly. En - graved up - on God's
at the heart to see each per - son's worth. Our lov - ing - kind - ness
ness and fear, re - placed by joy and pride. May we rise up, to -
let us go, an ev - er - last - ing flame. Re - gard - less of i -

14 Em/G Am/F# B C

lov - ing hands, each one of us by name. Com - plete - ly known and
brings great hope to those in deep de - spair. We're called to be the
geth - er strong, em - brac - ing hu - man hearts. Pro - claim - ing God's great
den - ti - ty or sex - u - al - i - ty, Christ died for all and

18 D2 Am9 B aug 1, 2, 3.
Em

loved by God, each beat - ing heart the same.
light of Christ, a bea - con ev - 'ry where.
love for all, with free - dom to im - part.
wel - comes all in - to e - ter - ni -

*Optioal
vocal interlude
(Rise

21 Em Em/D Cmaj7 B 4.
Em

up! Rise up! In love and u - ni - ty!) Reach
For
Re - ty.

Rise Up

Words and Music by Kim Williams

Tempo: J.=92 - Key: Em - Time: 6/8

Intro

Em / | Em/D / | C maj7 / | B /

Verse 1

Em Bm/D Em/C B
Rise up to - day and stand as one

Am9 B
In love and uni - ty

Em Bm/D Em/C B
Let's recog - nize each child of God

Am B Em
Cre - ated beauti - f'ly

Am Em/G
En - graved upon God's loving hands

Am/F# B
Each one of us by name

C D2
Com - pletely known and loved by God

Am9 Baug Em
Each beating heart the same

Interlude

Em Em/D Cmaj7 B
Rise up! Rise up! In love and uni - ty

Verse 2

Em Bm/D Em/C B
Reach out to all hu - mani - ty

Am9 B
For we define the church

Em Bm/D Em/C B
May we look inward at the heart

Am B Em
To see each person's worth

Am Em/G
Our lovingkindness brings great hope

Am/F# B
To those in deep de - spair

C D2
We're called to be the light of Christ

Am9 Baug Em
A beacon every - where

Interlude

Verse 3

Em Bm/D Em/C B
For some the day has now ar - rived

Am9 B
The truth no longer hides

Em Bm/D Em/C B
The chains of hopeless - ness and fear

Am B Em
Re - placed by joy and pride

Am Em/G
May we rise up, to - gether strong

Am/F# B
Em - bracing human hearts

C D2
Pro - claiming God's great love for all

Am9 Baug Em
With freedom to im - part

Interlude

Rise Up

Words and Music by Kim Williams

Tempo: J. =92 - Key: Em - Time: 6/8 - Page 2

Verse 4

Em Bm/D Em/C B
Re - ceive God's love that nev - er fails

Am9 B
No ridicule or blame

Em Bm/D Em/C B
A love that will not let us go

Am B Em
An ever - lasting flame

Am Em/G Am/F# B
Re - gardless of i - dentity or sexuali - ty

C D2
Christ died for all and welcomes all

Am9 Baug Em
In - to e - terni - ty

Sing a New World into Being

Mary Louise Bringle

NETTLETON

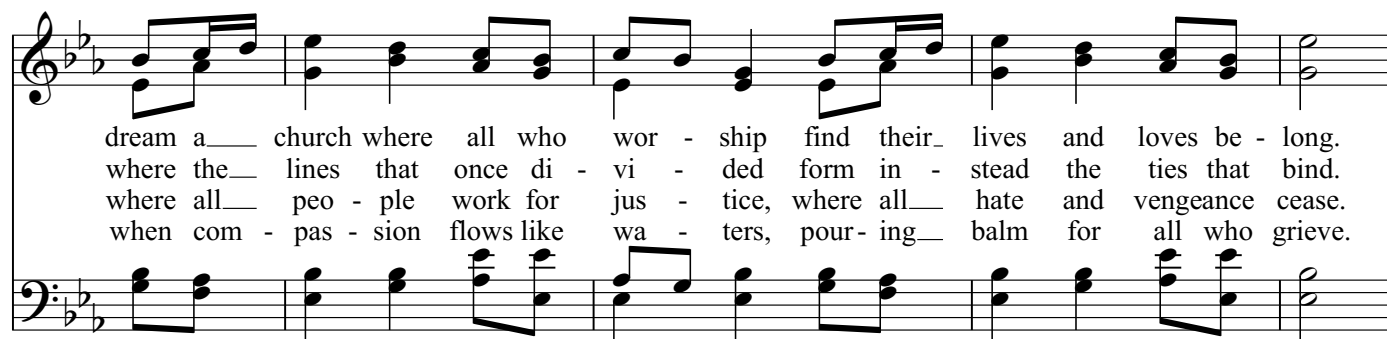
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1. Sing a new world in - to be - ing. Sound a bold and hope - ful theme.
 2. Sing a new world in - to be - ing where each gen - der class and race
 3. Sing a new world in - to be - ing where the home - less find a home.
 4. Sing a new world in - to be - ing. Join the an - cient proph - ets' cry



Find a tune for si - lent yearn - ings. Lend your voice and dare to dream:
 brings its rain - bow gifts and col - ors to God's lim - it - less em - brace;
 where no chil - dren ev - er hun - ger but are filled with God's sha - lom;
 for a time of health and plen - ty when all tears have been wiped dry;



dream a church where all who wor - ship find their lives and loves be - long.
 where the lines that once di - vi - ded form in - stead the ties that bind.
 where all peo - ple work for jus - tice, where all hate and vengeance cease.
 when com - pas - sion flows like wa - ters, pour - ing balm for all who grieve.



Sing a new world in - to be - ing. Sing as Christ in - spires your song!
 Sing a new world in - to be - ing: risk trans - form - ing heart and mind!
 Sing a new world in - to be - ing: raise the har - mo - nies of peace.
 Sing a new world in - to be - ing: live the prom - ise you be - lieve!

Sing A New World into Being

Mary Louise Bringle, 2005

Brian Hehn, 2020

$\text{♩} = 58$

F F/B \flat F F/B \flat F² F/B \flat

Sing a new world in - to be-ing. Sound a
 Sing a new world in - to be-ing. where each
 Sing a new world in - to be-ing. where the
 Sing a new world in - to be-ing. Join the

bold and hope - ful theme. Find a tune for si - lent yearn-ings. Lend your
 gen - der, class, and race brings its rain - bow gifts and co - lours to God's
 home - less find a home, where no chil - dren e - ver hun - ger but are
 an - cient pro - phets' cry for a time of health and plen - ty when all

11 Gm11 2 Csus Gm11 2 Bb

voice and dare to dream: dream a church where all who wor-ship find their
li - mi - less em - brace; where the lines that once di - vi - ded form in -
filled with God's sha - lom; where all peo - ple work for ju - stice, where all
tears have been wiped dry; when com - pas - sion flows like wa - ters, pour - ing

15 Gm11 2 Csus F 2 F/Bb

lives and loves be - long. Sing a new world in - to be-ing. Sing as
stead the ties that bind. Sing a new world in - to be-ing: risk trans-
hate and ven - geance cease. Sing a new world in - to be-ing: raise the
balm for all who grieve. Sing a new world in - to be-ing: live the

19 Gm11 2 C11 2 F F/Bb

Christ in - spires your song!
form - ing heart and mind!
har - mo - nies of peace.
pro - mise you be - lieve!

Melody Only

Sing A New World into Being

Mary Louise Bringle, 2005

Brian Hehn, 2020

$\text{♩} = 58$

F F/B \flat F F/B \flat F² F/B \flat F²

(8) Sing a new world in - to be-ing. Sound a bold and hope - ful
Sing a new world in - to be-ing. where each gen - der, class, and
Sing a new world in - to be-ing. where the home - less find a
Sing a new world in - to be-ing. Join the an - cient pro - phets'

8 F/B \flat F² F/B \flat Gm11²

(8) theme. Find a tune for si - lent yearn-ings. Lend your voice and dare to
race brings its rain - bow gifts and co - lours to God's li - mi - less em -
home, where no chil - dren e - ver hun - ger but are filled with God's sha -
cry for a time of health and plen - ty when all tears have been wiped

12 Csus Gm11² B \flat Gm11² Csus

(8) dream: dream a church where all who wor-ship find their lives and loves be - long. Sing a
brace; where the lines that once di - vi - ded form in - stead the ties that bind. Sing a
lom; where all peo - ple work for ju - stice, where all hate and ven - geance cease. Sing a
dry; when com - pas - sion flows like wa - ters, pour - ing balm for all who grieve. Sing a

17 F² F/B \flat Gm11² C11² F F/B \flat

(8) new world in - to be-ing. Sing as Christ in - spires your song!
new world in - to be-ing: risk trans - form - ing heart and mind!
new world in - to be-ing: raise the har - mo - nies of peace.
new world in - to be-ing: live the pro - mise you be - lieve!

The Dove Will Fly on Mended Wing

Tim Reaburn

O WALY WALY
Traditional English, harm. CJ Redden-Liotta

1., 5. Re - lig - ion, cul - ture, creed and race each hu - man spir - it and each face
2. And take a - way a new found song, a new found voice to act on wrongs.
3. A peo - ple stand, a peo - ple call: come ga - ther here and wel - come all.
4. And chains will fall, the shack - les break, the earth will rise, and pow - ers quake,

we cel - e - brate, we dance and sing the tal - ents here each one might bring.
To trust, to heal, to help us cope, to stand as one, re - new - ing hope.
Di - ver - si - fy and cel - e - brate that hope - less - ness is not our fate.
just - ice will roll, and free - dom sing, the dove will fly on men - ded wing.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 3/4 time, with a key signature of one sharp (F#). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are arranged in four lines, corresponding to the four parts of the setting. The first line of lyrics is for the Soprano part, the second for the Alto, the third for the Tenor, and the fourth for the Bass. The score includes a repeat sign at the end of the first system and a final double bar line at the end of the second system.

♩=74

The Heart Will Choose the One It Loves

Unison



1. The heart will choose the one it loves with-out re-gard to hu-man laws which
2. Such love, once found, can-not be forced in-to a false or for-eyn mold, re-
3. Praise God when walls are bro-ken down that would con-fine love's power of choice, as
4. Loud cries for jus-tice call for change in laws and cus-toms far and wide un-



would de-ny the heart its choice, held hos-tage by some les-ser cause. God
sist-ing all that would op-press love's strong de-sire "to have and hold." Love's
peo-ple strug-gle to dis-cern a-mong con-flict-ing views, God's voice. Give
til God's chil-dren ev-ery-where no long-er need to run or hide. God,



hon-ors faith-ful love de-clared be-yond the bounds of gen-dered roles, which
pur-pose is to find its own, its part-ner with a hu-man face; love
thanks that laws are be-ing changed as peo-ple see with wi-der view the
help us now to gain the right of ev-ery-one up-on the earth to



serve to lim-it and con-strain how love may seek and find its goals.
seeks to serve and builds a bridge that spans di-vi-sions by God's grace.
ways that love can be ex-pressed and claim its just and right-ful due.
choose in mat-ters of the heart, not bound by gen-der or by birth.



The Kingdom of God is the Queerest of Nations

Amanda Udis-Kessler

♩ = 142

F F/A B \flat C7 F^{sus} F

7 C/B \flat F/A C/G F B \flat /D

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

13 F/C Gm/B \flat G7/B C C/B \flat F/A Gm B \flat

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

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

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

Rit. Last Time

25 F

The Love that Goes Unspoken

Mary Louise Bringle

LLANGLOFFAN

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

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

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

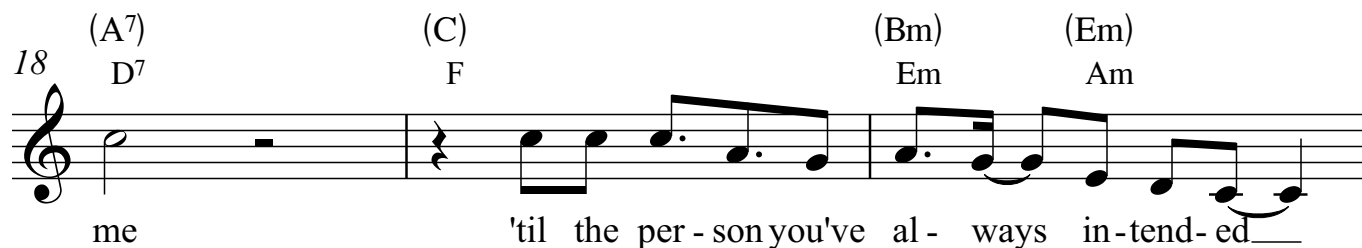
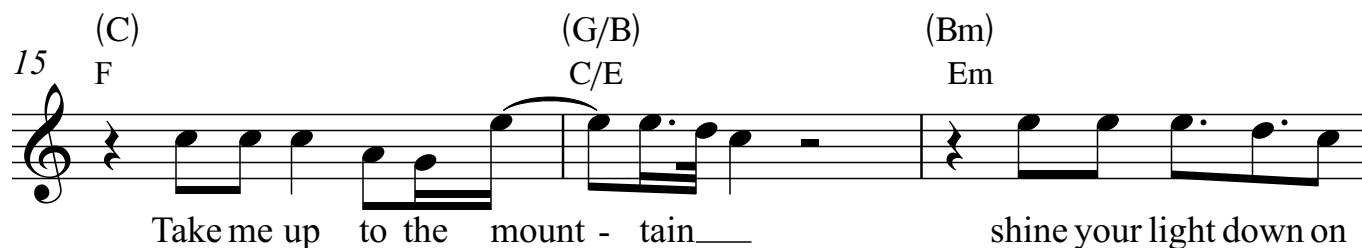
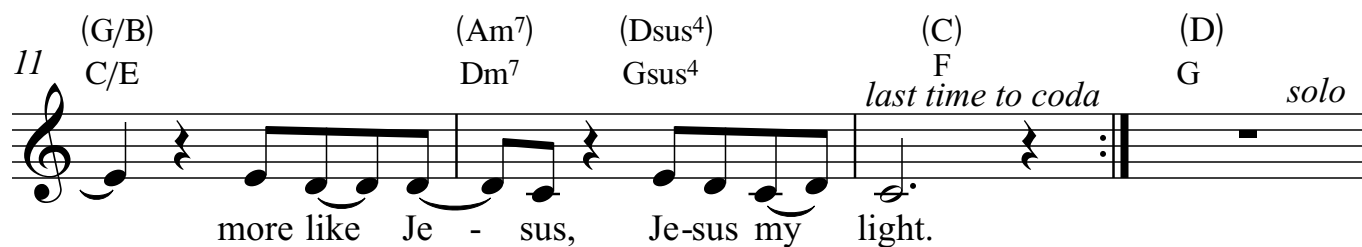
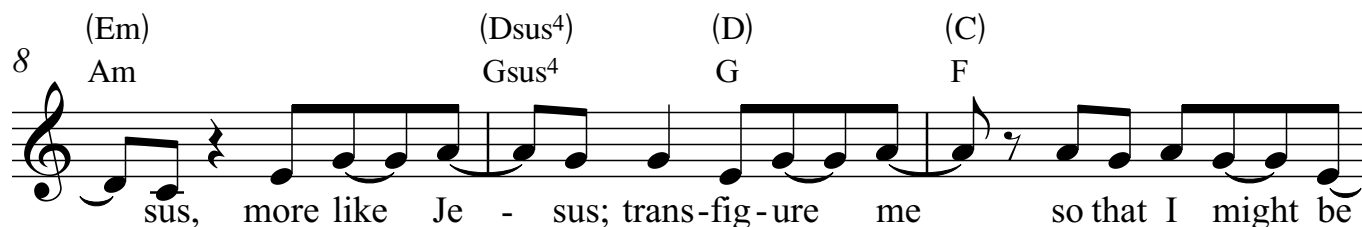
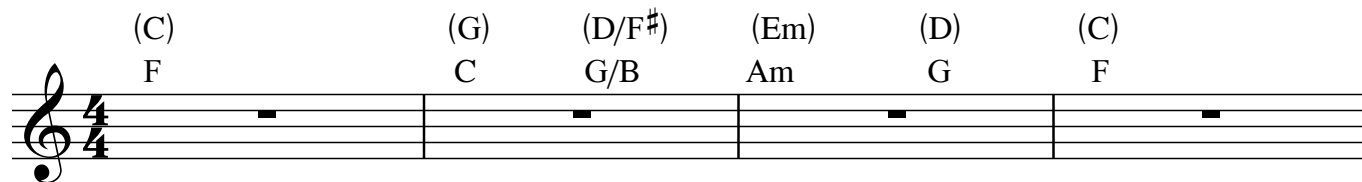
and beck - on in - to day - light a love that hate de - plores.
and cel - e - brate God's grand - eur in rare and dap - pled things.
to chide the so - called "bar - ren" whose chil - dren are the world's.
In Christ, the love un - spo - ken now dares to speak its name.

Transfigure Me

(Mark 9:2-9)

Christopher Grundy

Capo fret 5



21

(Am) Dm (C) F (D) G

is the per - son ev - ery - bod - y can see

(G/B) C/E (Am⁷) Dm⁷ (G/B) C/E

Je - sus my_ light... Je - sus my_

(C) F (G/B) C/E (Am⁷) Dm⁷ (G) C

light... Je - sus my_ light...

We Are a Rainbow

an Affirming hymn

mm=80

G C/G D/G G

1. We're the light of all the world,
coat of ma - ny co -
hope to still be - lieve
face the storms of life,

D/F# C/E

we are a cit - y on a hill, We're a can - dle on a stand
lors, sewn from to - ma - ny dif - frent threads, co - v'ring all in warmth, in wel -
in in to - mor - row's bet - ter day, We are are peace - in in a world
we will ne - ver be a - lone, For our God will be with

C D7sus4 D7 G

pro - claim - ing in light, We will not hide our lamp
come and in a - grace, God said "Let there be light",
that's torn on the part, way, We said are in joy hand, there that side will last
us on the way, Hand in hand, side by side,

D/F# Am7

be - neath a bush - el an - y more, We will shine a ray of hope
cre - a - ted e - v'ry va - ried shade, In the rain - bow each of us
in all the strug - gles that we face We are love that blooms and grows
we won't be fright - ened* that a - ny more, As the mourn - ing night of tears

*alt: clobbered

that's burn - ing bright.
can find a place.
in e - v'ry heart.
breaks in - to day.

Chorus: We are a rain—bow,

sign of co - ve - nant and peace For the flood of tears will

fin - 'lly cease to be, Come shine your rain—bow,

splash your hues a - cross the sky, Paint the world in co - lours

D7sus4 Gsus4 G

D/F# D B/D# Em

Em/D C D7sus4 D7 Gsus4 G

D/F# D7 Am7

D7sus4 G C/G
 proud and bold and free.

1, 2, 3. D/G G slower Am7 D7sus4
 2. We're a Paint the world in co-lors proud and bold and
 3. We are
 4. When we slower

G
 free.

SATB anthem version available from David Kai: davidwkai@gmail.com
www.sites.google.com/site/davidwkaismusic

Re. Tune name "Slocan": it is my custom to name my hymn tunes after camps and ghost towns where Canadians of Japanese descent were interned during the Second World War. In this way I hope to ensure that these places will not be forgotten.

We Are a Rainbow

an Affirming hymn

mm=80



1. We're the light of all the world,
coat of ma - ny co -
hope to still be - lieve
face the storms of life,

we are a cit - y on a hill,
lars, sewn from ma - ny dif - frent threads,
in to mor - row's bet - ter day, We're a can - dle on a stand
we will ne - ver be a - lone, For our God will be with
co - v'ring all in warmth, in wel -

pro - claim - ing in light, We will not hide our lamp,
come and in a - part, way, We said 'Let there be light',
that's torn on the way, Hand in hand, that side will last,
us on the way, Hand in hand, by side,

be - neath a bush - el an - y more, We will shine a ray of hope
cre - a - ted e - v'ry va - ried shade, In the rain - bow each of us
in all the strug - gles that we face love that blooms and grows
we won't be fright - ened* a - ny more, As the mourn - ing night of tears

that's burn - ing bright. Chorus: We are a rain - - - bow,
can find a place. heart. day.
breaks in - to day.

sign of co - ve - nant and peace For the flood of tears will

fin - 'lly cease to be, Come shine your rain - - - bow,

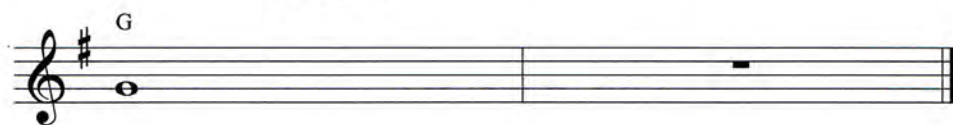
splash your hues a - cross the sky, Paint the world in co - lars

*alt: clobbered



slower

2. We're a
3. We are
4. When we



free.

We Are a Rainbow an affirming hymn

Words and music by David Kai ©2017 Tune: Slocan

And God said, “Let there be light”; and there was light.

Genesis 1: 3 (RSV)

Then God said to Noah and to his sons with him, ...” I establish my covenant with you, that never again shall all flesh be cut off by the waters of a flood, and never again shall there be a flood to destroy the earth.” God said, “This is the sign of the covenant that I make between me and you and every living creature that is with you, for all future generations: I have set my bow in the clouds, and it shall be a sign of the covenant between me and the earth.”

Genesis 9: 8, 11-13 (NRSV)

Now Israel loved Joseph more than all his children, because he was the son of his old age: and he made him a coat of many colors.

Genesis 37: 3 (KJV)

Weeping may linger for the night, but joy comes with the morning.

Psalms 30: 5b (NRSV)

“You are the light of the world. A city built on a hill cannot be hid. No one after lighting a lamp puts it under the bushel basket, but on the lampstand, and it gives light to all in the house.”

Matthew 5: 14, 15 (NRSV)

These scriptures are the inspiration behind this hymn written particularly for affirming ministries. The hymn draws on rainbow and rainbow-coloured imagery in the Bible, and the imagery of light which is composed of rainbow colors. The hymn suggests that affirming ministries have a badly needed light which they can proudly share with the world.

We Are a Rainbow

Words and music by David Kai ©2017 Tune: Slocan (see below)

We're the light of all the world, we are a city on a hill,
We're a candle on a stand proclaiming light,
We will not hide our lamp beneath a bushel any more,
We will shine a ray of hope that's burning bright.

Chorus: We are a rainbow, sign of covenant and peace,
For the flood of tears will finally cease to be,
Come shine your rainbow, splash your hues across the sky,
Paint the world in colors proud and bold and free.

We're a coat of many colors, sewn from many different threads,
Covering all in warmth, in welcome and in grace,
God said "Let there be light", created every varied shade,
In the rainbow each of us can find a place. Chorus:

We are hope to still believe in tomorrow's better day,
We are peace in a world that's torn apart,
We are joy that will last in all the struggles that we face,
We are love that blooms and grows in every heart. Chorus:

When we face the storms of life, we will never be alone,
For our God will be with us on the way,
Hand in hand, side by side, we won't be frightened* any more,
As the mourning night of tears breaks into day. Chorus:

*alt: clobbered

It is my custom to name my hymn tunes after camps and ghost towns where Canadians of Japanese descent were interned during the Second World War. In this way I hope to ensure that these places will not be forgotten.

SATB anthem version available from David Kai: davidwkai@gmail.com
www.sites.google.com/site/davidwkaismusic

We Are the Hidden

S
A

1. We are the hid - den; we are un - known. We knocked on your
 2. We are the si - lenced; we are dis - missed. You strike us from
 3. We are in - va - lid; we don't e - xist. Ex - clu - ded, cast
 4. We are the fu - ture; we are the now. The stones that sing

T
B

8

door 'till our knuck - les shed blood. We are un - no -
 scrip - ture, ig - nore us in song. We are for - got -
 out from the fam - ily of God. We are re - jec -
 out when the peo - ple are mute. We have been bro -

15

ticed; we are un - seen. We're too in - con - ve - nient to
 ten; we are e - rased. For threa - tening your com - fort by
 ted; we are des - pised. But we are still long - ing to
 ken, yet we still live And work for the Kin - dom where

musical score for voice and piano, measures 22-25. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: e - ver let in. clai - ming our voice. be one in Christ. all will be loved.

Measure 22: Treble clef, F#4 (quarter), F#4 (quarter), F#4 (quarter). Bass clef, F#3 (quarter), F#3 (quarter), F#3 (quarter).
Measure 23: Treble clef, F#4 (quarter), F#4 (quarter), F#4 (quarter). Bass clef, F#3 (quarter), F#3 (quarter), F#3 (quarter).
Measure 24: Treble clef, F#4 (quarter), F#4 (quarter), F#4 (quarter). Bass clef, F#3 (quarter), F#3 (quarter), F#3 (quarter).
Measure 25: Treble clef, F#4 (half), F#4 (half). Bass clef, F#3 (half), F#3 (half).

We'll Build a World

Words and Music by
David Lohman

1

1. We are diff' - rent, you and I, yet to -
 2. As we la - bor — toward that day, don't let
 3. In this var - ied — u - ni - verse all ex -

E♭ B♭ E♭ B♭ E♭

4

geth - er, — fates en - twine. Now we gath - er — in this
 diff' - rence fall a - way. Your u - nique - ness I will
 ist - ence so di - verse. Filled with won - der, — life so

Gm7 Cm7 Fsus F B♭ E♭

7

space, joined in spir - it, — filled with grace; bring your
 see, and the same thing, see in me. Thus we're
 queer, steeped in mys - t'ry, — oft un - clear. Yet to -

Gm Gm/F E♭ Cm7 Fsus F

10

full - ness, I'll bring mine, and to - geth - er we will
val - ued, known and named, hon - ored, cher - ished, loved and
geth - er, — hand in hand, we'll cre - ate that Prom - ised

Chords: Eb, Bb/D, Cm7, Eb

13

REFRAIN

shine. _____
claimed. _____
Land. _____

To - geth - er, we'll build a world where there's

Chords: Fsus, F, Eb

16

room for all to be; a world where we'll live our lives — lib - er -

Chords: Bb, Bb/D, F, Eb

19

at - ed, strong, and free! This glo - ri - ous fu - ture

$B\flat/D$ $B\flat/F$ F_{sus} $B\flat/F$ $B\flat/D$ $E\flat$

22

— build it now with me.

F_{sus} F $B\flat$ $E\flat/B\flat$ $B\flat$

Seekers

1. Wea - ry seek - ers — wan 'dring seek - ers, in God's pre - sence
 2. Doubt - ing seek ers - burned out seek - ers all are wel - come
 3. Seek - ers hurt by — church pro - nounce - ments, in - judg - ing cer - tain
 4. We are seek - ers — drawn to - geth - er, flawed yet touched by
 5. Seek - ers hear God's in - vi - ta - tion, for this pur - pose

4
 loved and known. Lone - ly seek - ers — mis - fit seek - ers
 in love this place. Wound - ed and re — jec - ted seek - ers,
 Spi - rit as wrong. In the face of harsh de - nounce - ments,
 we are called. We'll seek God in — one an - oth - er
 Act with just - ice and com - pass - ion,

7 1, 2, 3, & 4 5
 all come be - long; we Christ's are heal God's own.
 we seek and find Love is our ling grace.
 we re - sist; Love seek God's de - sire.
 we to love, God's love for all!
 we pro - claim God's love for all!

When Comes the Time

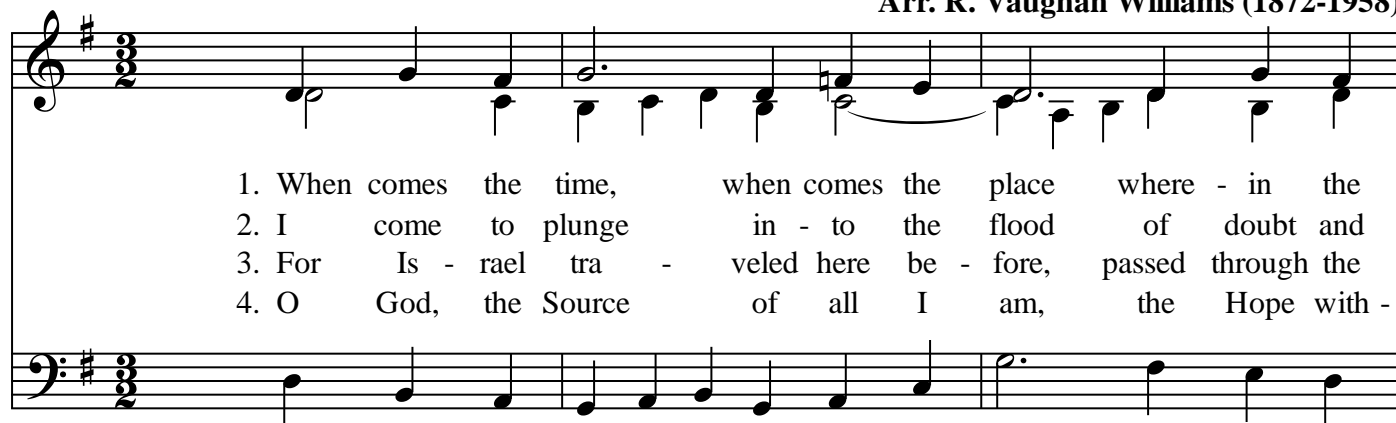
Hymn for Baptism

John Schimminger (b. 1950)

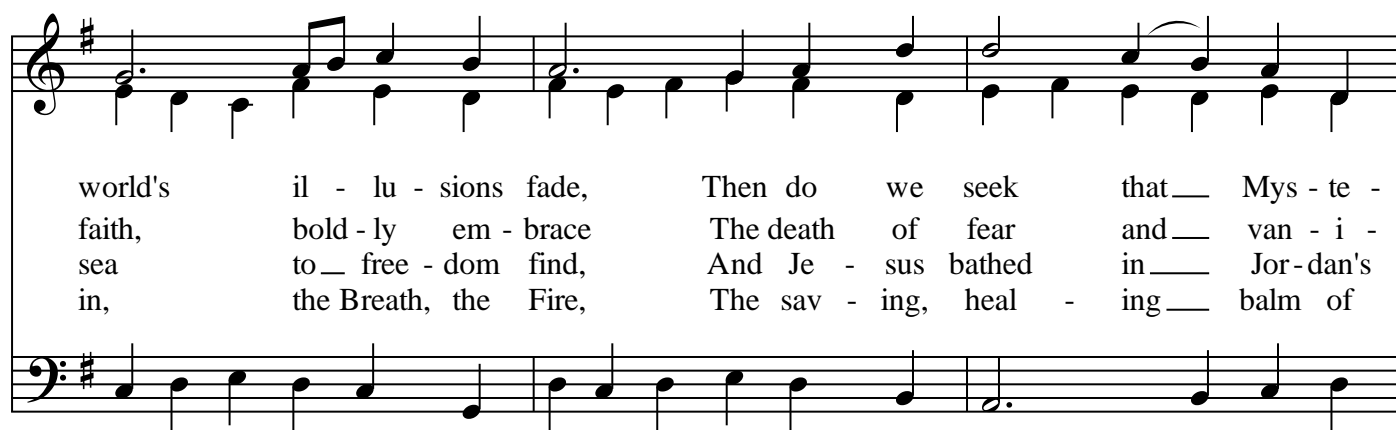
Danby LM

Traditional English Melody

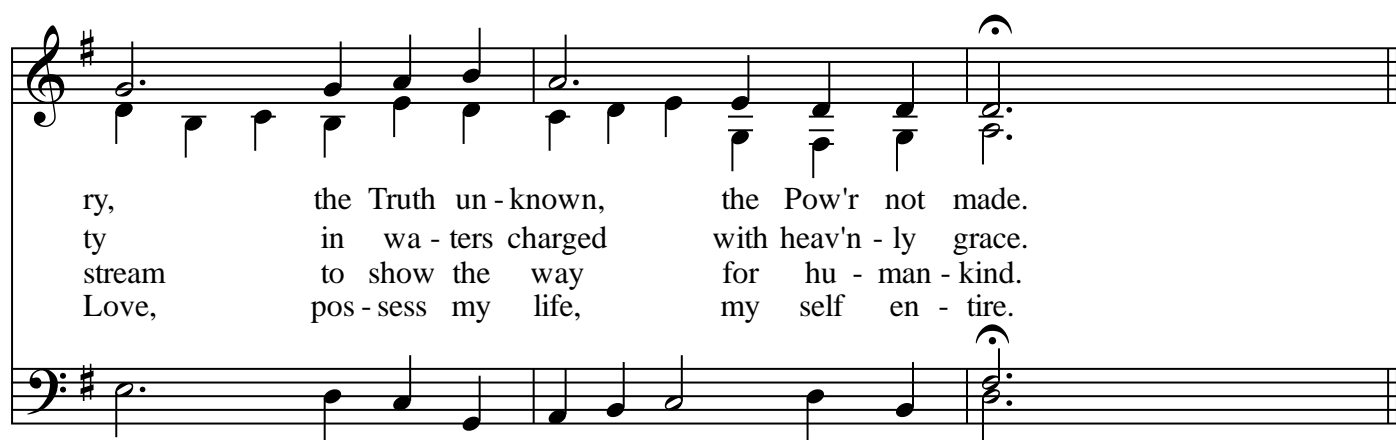
Arr. R. Vaughan Williams (1872-1958)



1. When comes the time, when comes the place where - in the
2. I come to plunge in - to the flood of doubt and
3. For Is - rael tra - veled here be - fore, passed through the
4. O God, the Source of all I am, the Hope with -



world's il - lu - sions fade, Then do we seek that__ Mys - te -
faith, bold - ly em - brace The death of fear and__ van - i -
sea to__ free - dom find, And Je - sus bathed in__ Jor - dan's
in, the Breath, the Fire, The sav - ing, heal - ing__ balm of



ry, the Truth un - known, the Pow'r not made.
ty in wa - ters charged with heav'n - ly grace.
stream to show the way for hu - man - kind.
Love, pos - sess my life, my self en - tire.

Alternate Tunes: Bourbon

Tender Thought

Who Is the Alien?

Mary Louise Bringle

STAR IN THE EAST
Southern Harmony harm. Marty Haugen

1. We were the al - i - en, we were the out - cast.
2. Dif - ferent in prac - tice and pat - terns of lov - ing;
3. Wo - men, and o - thers our la - bels be - lit - tle;
4. Christ is the out - cast who calls to the ta - ble,

Cap - tive in E - gypt, our pa - rents were slaves.
part - nered in ways that seem strange to our own:
peo - ple whose bod - ies bear lim - its of skill:
stretch - ing his arms from the cross to en - fold

We knew the an - guish, and then the de - liv - er - ance,
these are the out - cast we bar from the ta - ble,
these are the out - cast whose gifts we dis - cour - age,
all of God's chil - dren, a - like in God's im - age,

freed by our Ma - ker, whose migh - ty hand saves.
fail - ing to wit - ness the grace we were shown.
clo - sing our hearts to God's o - pen - armed will.
break - ing his bo - dy to make us all whole.

Refrain:

Who is the al - i - en? Who is the out - cast?

The first line of the refrain is written on a grand staff (treble and bass clefs) in B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Who is the al - i - en? Who is the out - cast?". The melody features a half note for "Who", a quarter note for "is", a half note for "al", a quarter note for "i", a half note for "en?", a quarter note for "Who", a half note for "is", a quarter note for "the", a half note for "out", and a quarter note for "cast?". There is a fermata over the "Who" in the second phrase.

Who is the hun - gry one barred from the feast?

The second line of the refrain continues the melody. The lyrics are: "Who is the hun - gry one barred from the feast?". The melody features a half note for "Who", a quarter note for "is", a half note for "hun", a quarter note for "gry", a half note for "one", a quarter note for "barred", a half note for "from", and a quarter note for "feast?". There is a fermata over the "Who" in the second phrase.

Who is the wi - dow, the slave, and the or - phan?

The third line of the refrain continues the melody. The lyrics are: "Who is the wi - dow, the slave, and the or - phan?". The melody features a half note for "Who", a quarter note for "is", a half note for "wi", a quarter note for "dow", a half note for "the", a quarter note for "slave", a half note for "and", a quarter note for "the", a half note for "or", and a quarter note for "phan?". There is a fermata over the "Who" in the second phrase.

These are our neigh - bors, the last and the least.

The fourth line of the refrain concludes the melody. The lyrics are: "These are our neigh - bors, the last and the least.". The melody features a half note for "These", a quarter note for "are", a half note for "our", a quarter note for "neigh", a half note for "bors", a quarter note for "the", a half note for "last", a quarter note for "and", a half note for "the", and a quarter note for "least.". There is a fermata over the "Who" in the second phrase.

With Open Hearts

Words and Music by Mary-Ellen Kish
Arranged by Gwen Chapman

♩ = 168

F C F

With o - pen hearts, o - pen arms, o - pen minds there is

B \flat F

6 wel - come in this place, there is wel - come in this space, there is

C F F

10 wel - come with em - brace, with o - pen hearts. hearts.

To verses *Last time* *Fine*

Detailed description: This is a musical score for the song 'With Open Hearts'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as 168 beats per minute. The score is arranged for voice and piano. The piano accompaniment consists of chords in the left hand and single notes or dyads in the right hand. The lyrics are: 'With o - pen hearts, o - pen arms, o - pen minds there is wel - come in this place, there is wel - come in this space, there is wel - come with em - brace, with o - pen hearts. hearts.' The score includes a repeat sign for the last two measures, labeled 'To verses' and 'Last time', and ends with a 'Fine' marking. Chord symbols F, C, Bb, and C are placed above the staff lines.

15 F Dm C

A place of car - ing and ac - cept - ance,
 A place for risk - ing and af - firm - ing,
 A place for heal - ing and re - leas - ing
 A place to ques - tion and to won - der,

19 Bb C Dm Bb

o - pen-ness and trust ac - tions that are just.
 rad - i - cal and bold no one fits a mold.
 bro - ken-ness and pain hurt that's been sus - tained.
 lib - er - at - ing views rel - e - vant and new.

24 C F D.C. al Fine

All are wel-come here, a place of be - long - ing.
 All are wel-come here, a place of in - clu - sion.
 All are wel-come here, a place for re - ceiv - ing.
 All are wel-come here, a place for en - gag - ing.