

# VOICES *Together*



This document contains reference notes and essays intended to aid song leaders and other musicians in leading songs from *Voices Together*. It is intended to be used in concert with the pew and accompaniment editions of *Voices Together*.

# INTRODUCTION

Even hymnals that have long been lovingly used need to give way to new ones for new generations. But beloved hymnals, though not immortal, contain material that has served and inspired God's people for generations, even millennia. Alongside treasures from the past, the present collection includes new songs incorporating new ways of understanding God and God's people. But even as we follow the psalmist's injunction to "sing to the LORD a new song," when we offer hospitality in how we teach and lead these songs, the new can find its place alongside the old. Our care and intentionality will also enable us to evaluate what we do, so we do not become complacent and our worship stays fresh.

Increasingly available at our fingertips are songs of many genres, cultures, and time periods. More and more languages are being spoken in Mennonite Church Canada and Mennonite Church USA churches. Fusion across genres and cultures blurs the lines that would allow tidy categorization of a song's style. Amid all the diversity, music is still a vital act of worship, where all can use their voices in a corporate, vulnerable act that relies on the encouragement that hospitable and positive leadership provides. Experience shows us that taking time to learn to sing in new textual and musical languages enlivens the singing of even those songs and styles that are already familiar and well loved.

This *Accompaniment Edition* serves as a guide for musicians and music leaders. First and foremost, this edition seeks to provide material to use *Voices Together* effectively and worshipfully. It is intended to facilitate fruitful use of the pew edition by encouraging and augmenting congregational singing. For those who understand that it is incumbent on leaders and musicians to take their roles seriously, this edition also serves as a starting point for further research. It will not work to use it as a one-size-fits-all instruction manual for the congregation. Leaders must adapt these suggestions to their personal and communal context, while bringing attentiveness to how we sing.

This volume contains keyboard accompaniments for nearly every song in the pew edition that is sung in unison or otherwise requires an accompaniment. In general, accompaniments are not found in the pew edition, apart from a few smaller note-head filler notes that a keyboardist can use to supplement the given vocal texture. The keyboard accompaniments included here are often starting places or suggestions, and they range in level of difficulty. Keyboardists are encouraged to simplify, embellish, or vary the parts, according to their skill level. Discretion may also entail adaptation to match poetic intent and stylistic considerations, and to complement the playing of any additional instrumentalists. Keyboard accompaniments may be used differently, depending on whether one is teaching a song or supporting the voices: when an accompaniment includes the melody line, consider playing it as written to teach the song and then omitting the melody once the group has learned it, allowing their voices more room to breathe and fill the space.

For pianists and guitarists who prefer to lead from chord symbols, both the pew and accompaniment editions include these symbols for most songs (see *Improvisation and Chord Symbols*, 187). The chord symbols can provide a framework for improvisation by guitarists, pianists, vocalists, and other instrumentalists. The intention is not to suggest that everything with chords should be accompanied; in fact, many of these songs can be sung a cappella, or with an accompanist playing the congregational part, especially when no accompaniment is provided in this volume. Be aware of the margin notes that occasionally indicate that the chord symbols do not correspond with the harmony or keyboard accompaniment.

Many instrumental parts are either labeled for specific instruments or listed as C instrument or B $\flat$  instrument to provide many options. For example, a C instrument part could be played by any instrument that does not transpose, such as a flute, oboe, or violin. If only a

keyboard accompaniment is provided, other instrumentalists may write or improvise an additional part. Consider how the gifts of all your congregation's instrumentalists can be heard in worship.

In some instances, this volume includes verses for songs where only a refrain is present in the pew edition. Also included are some additional choral parts or descants, alternate keys and harmonizations, and percussion pattern suggestions. In addition, reference notes that discuss historical, cultural, and stylistic notes can be found at [VoicesTogetherHymnal.org](http://VoicesTogetherHymnal.org) to help as you prepare to lead and sing some of these songs.

This *Accompaniment Edition* is not comprehensive. It does not provide an accompaniment or reference note for every entry in the pew edition. Its intention is to offer resources where needed most to facilitate worship, while also presenting examples that may be used with other songs. Leaders and musicians are encouraged to seek out the countless resources that can be found online to research these songs and hear them in their context of origin. This attention and effort will pay rich dividends in ever-growing confidence as music leaders and musicians use *Voices Together* to lead their congregations in worship and song.

Leading the congregational voice is a beautiful and sacred responsibility. Congregational singing is a communal act, in which together we create something more profound than what we can offer individually. This corporate worship not only draws us closer to God but also builds a sense of community that encourages our discipleship and friendship. Together we welcome this sacred breath. As Becca J. R. Lachman's poetry asks and invites us in "Could It Be That God Is Singing" (#42),

Could it be that God is singing  
and these notes are my reply  
to the Godlight warm within me,  
joining earth and sea and sky?  
. . . If music is God breathing,  
take a holy breath and sing!

## ACKNOWLEDGMENTS

I am grateful to many people who took part in the creation of this *Accompaniment Edition*:

To Bradley Kauffman, General Editor of *Voices Together*, for his many imprints in this edition and across *Voices Together*, his dedication to music and worship, and his friendship in bringing this project to fruition.

To Cynthia Neufeld Smith, Anneli Loepp Thiessen, and Paul Dueck for their time and dedication as members of the Tune and Accompaniment Committee, and for their help in making the many thousands of decisions that have led to what is found on these pages.

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To all who contributed to the essays and reference notes in this volume and online: Benjamin Bergey, Shannon Dycus, Mike Erb, Katie Graber, Marilyn Houser Hamm, Carolyn Heggen, Sarah Kathleen Johnson, John Kampen, Bradley Kauffman, Jeremy Kempf, Cecile Khill, Doug Krehbiel, Jude Krehbiel, Anneli Loepp Thiessen, Darryl Neustaedter Barg, Kenneth Nafziger, Hilary Jerome Scarsella, and Adam M. L. Tice.

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To all the musical and textual creators and arrangers over the centuries whose artistry forms such a rich tapestry of worship.

—Benjamin Bergey,  
music editor, *Voices Together*

“Summoned by the God Who Made Us” is paired with the tune NETTLETON, the tune commonly associated with “Come, Thou Fount” (#563), because it is adaptable to various styles and approaches to congregational song. This versatility is borne out in the following options for accompaniment (folk instrument scoring, organ, soprano descant, brass, and timpani). In addition to what is scored, this tune is highly adaptable to contemporary worship approaches. Consider how different instrumentation and accompaniment styles allow singers to experience various affective qualities of the text.

- 1a Folk instrument scoring
- 1b Organ and soprano descant scoring
- 1c Brass and timpani scoring

(1b and 1c may be experienced separately or in combination.)

## 1a Summoned by the God Who Made Us

NETTLETON 8.7.8.7 D

One of the gifts of traditional American (USA) hymns is the way they can open up space for musical experimentation. NETTLETON is an ideal example of a tune easily adapted to a variety of folk instruments. Set in the key of D, it fits the fingers perfectly for a fiddle or mandolin. Pennywhistles, lap and hammered dulcimers, and even accordions are suited to these tunes as well.

Repeated phrases are one feature that makes many traditional songs memorable and attainable for beginners. NETTLETON has an AABA form (the first, second, and last lines are identical). Any of the A “statements” could be played by any combination of instruments. In addition, any of the suggested A sections (see below) could be repeated or exchanged for another that you prefer. An A section could likewise be used as an introduction, or as a transition between verses. Here is an example of this song arranged for violin (or fiddle), mandolin, and pennywhistle. Any melody instrument can be substituted for the pennywhistle and mandolin.

# Jesus A, Nahetotaetanome (Jesus Lord, How Joyful)

JESUS A, NAHETOTAETANOME Irregular

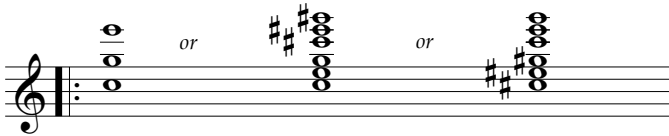
Songs from the *Tsese-Ma'heone-Nemeotôtse* (*Cheyenne Spiritual Songs*) collection are not typically accompanied by drums or melodic instruments in worship. The single verse is typically sung either two or four times (the latter in reference to the four directions), allowing the Spirit of Jesus to enter the awareness of the congregation. Singers should not switch octaves for ease of singing, as this style of music brings together in one gesture the high (a symbol for heaven or the divine) and the low (a symbol for earth or the human). Bringing God and humankind together is the point of the hymn.

This song is meant to be sung in as high a key as is comfortable for a given congregation, in unison without chordal accompaniment. An unaccented quarter-note drum and shaker accompaniment is appropriate. This song uses vocables (non-lexical syllables), a common practice among some Indigenous communities to structure a song, to frame other text, or as an expression of praise.

# Dhuh Pangeran (O Prince of Peace)

O PRINCE OF PEACE 10.10.10.10

In Java, typical instrumental accompaniment for this song would include Javanese gamelan (an ensemble of tuned gongs and xylophones) or Western instruments in a kroncong or Langgam Jawa ensemble (such as flute, violin, ukelele, guitar, cello, and string bass). The latter instruments can be used to double the melody, or to play the ostinato or simulations of gongs provided below.



with any of these rhythms



The sound of a gong can be reproduced by playing the combination of C $\flat$  and C $\sharp$  while keeping the sostenuto pedal depressed.



Another accompaniment possibility is to use this ostinato figure:

Glockenspiel or keyboard ostinato



This song requires thoughtful preparation among instrumentalists. Rehearsal is essential and is best accomplished after listening to one or more recordings. This song works particularly well with electric bass, guitar, drums, and keyboard. Suggested order is verse, refrain, verse, refrain, bridge (several times), refrain.



# In Thy Holy Place We Bow

IN THY HOLY PLACE WE BOW 7.7.7.7.8.7.8.7

This hymn was written in a style that depends heavily on dynamic contrasts for its expressive power. The composer's dynamic markings are included below. The most effective way to lead may be with the song leader's gesture, showing the congregation these dynamic changes. There are gestural ways in which dynamics can be shown: the size of the beat pattern (smaller = softer, larger = louder) or the distance of the gesture from the body (closer = softer, farther away = louder).

The melody from this traditional American (USA) carol can be accompanied by many different traditional instruments: banjo, dulcimer, fiddle, and others. The strong melodic character of Alice Parker's harmonization makes possible the option of combining any one or more of the harmonizing parts with the melody, resulting in a sound that is both satisfying and complete.

“O Gott Vater,” also known as “Das Loblied” (“Song of Praise”), is traditionally the second song in every Amish worship service (see *Hymnal: A Worship Book* #33 for a transcription of the Amish singing style). The version found in *Voices Together* uses the tune indicated in the *Ausbund*, the longest continually used hymnal in the Protestant tradition. The tune used by the Amish is derived from this chorale, elongated and embellished over centuries of unaccompanied singing.

# O Great Spirit

O GREAT SPIRIT Irregular

Doreen Clellamin, a Nuxalk elder, adapted this song from young people's singing in her community. She gave Pablo Sosa, the Argentinian composer and hymnologist, permission to transcribe and share it. The text uses devotional words as well as vocables, non-lexical syllables. It may be sung a cappella in free rhythm, or with a gentle pulse on a hand drum.

# O Holy Spirit, by Whose Breath

VENI CREATOR SPIRITUS LM

This chant should be sung freely, ideally without instruments. Create a continuous drone by having part of the congregation hum a sustained F. Antiphonal singing can be another effective way to experience chant. Consider having alternating verses or phrases sung by different groups, such as high and low voices, or one side of the congregation answered by another side. If singing chant is unfamiliar, this keyboard

# Holy Spirit, Come with Power

## (Ven Espíritu, cual viento)

BEACH SPRING 8.7.8.7 D

This pentatonic melody may be sung as a canon in two parts, where the second voice enters at the interval of one measure. This tune works well when accompanied by folk instruments.

# Ehane he'ama (Father God, You Are Holy)

EHANE HE'AMA Irregular

Songs from the *Tsesé-Ma'heone-Nemeotótse* (*Cheyenne Spiritual Songs*) collection are not typically accompanied by drums or melodic instruments in worship. For this structure of three phrases, each repeated, a soloist may sing the first statement, with the congregation joining in on the second. The vocable "he-e," pronounced "hay-ay," is an expression of affirmation. Its second syllable should be partly sung, partly spoken. A line is drawn between the first two pitches of the third phrase (on the word "Jesus") to indicate a slide between the printed pitches.

# Hallelujah, Salvation, and Glory

HALLELUJAH, SALVATION, AND GLORY Irregular

Each part is sung individually first; then layer the parts beginning with part 1, followed by 2 and 3. This can be done where one section of the congregation continues to repeat its own part, or it can be sung as a canon where three different groups sing through each part successively.



# 81 All Creatures, Worship God Most High

LASST UNS ERFREUEN LM with alleluias

This hymn may be sung in canon, with the second voice beginning one measure after the first. When sung in canon, the recommended approach is unison without accompaniment. The fermata should be held for the duration of two beats.

Text: Saint Francis of Assisi (Italy), "Laudato sia Dio mio Signore," 1225; trans. William H. Draper (England), *Hymns of the Spirit*, 1926, alt.

Music: *Geistliche Kirchengesäng* (present-day Germany), 1623; adapt. and harm. Ralph Vaughan Williams (England), *The English Hymnal*, 1906, simplified

# O Praise the Gracious Power

CHRISTPRAISE RAY SM with refrain

This hymn may be sung in four parts from the pew edition, accompanied or unaccompanied, or may be sung in unison with the composer's original accompaniment. Because there are seven verses, one may wish to alternate between the unison and the four-part versions; different groups of voices could sing some of the verses.

# 102 Santo, santo, santo (Holy, Holy, Holy)

CUÉLLAR Irregular

Rhythmic character is the key to making this piece come alive with its Latin American sparkle. The style is light and rhythmic, not driving. Left-hand quarter notes are detached while still given some weight. Right-hand chords must be played lightly and as staccato as possible, unless otherwise marked. There should be no accentuation of pulse in the right hand. The pulse weight and sense of rhythmic energy come from the bass notes at all times.

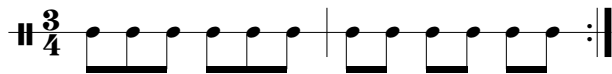
The repeats are observed this way: The eight-measure refrain is sung twice (noting the textual variation on the second pass), then the verse (the repeat leads the congregation through the full verse). Return to the refrain after the verse and repeat the full form to enjoy its vitality. End with the refrain.

Guitars may also be used to accompany this song, along with bass (playing the bottom notes of the piano accompaniment). A C instrument or another person on the keyboard up a couple of octaves can double the melody and harmony parts. In addition, the following percussion instruments and rhythms may be added:

Claves or wood blocks

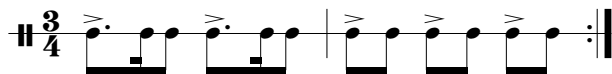


Maracas



This rhythm may be used for the refrain; in the verses, twist the cabasa to the rhythm of the melody.

Cabasa



Excerpted from Ludwig van Beethoven's Ninth Symphony, HYMN TO JOY is a frequently performed melody from Western classical repertoire. Beethoven's original rendering of the theme features a surprise strong beat that momentarily interrupts the sturdy and triumphant building of cellos and basses.

While *Voices Together* presents the rhythm in its original form, the leader can decide to include this feature or lead it in its familiar straightforward rhythm. It is a subtle difference on the page. It may be necessary to clarify with concise instructions.

When leading the "surprise" beat, encourage singers to swell into the syncopation (as is typical in performances of the Ninth Symphony). It should not be a frantic transition, but a moment for leaning in.

A short interlude (below) from Beethoven's Ninth Symphony can be added between verses 3 and 4 as a way of building energy and a growing sense of joy.

Interlude between verses 3 and 4

\*joy di-vine.

This melody may be introduced on a flute as written, and played an octave higher when accompanying the congregation. A hammered dulcimer could be used to emulate the sound of Japanese plucked string instruments. Metal or wooden wind chimes played randomly can create a texture that supports the style of this song.

Joseph Renville, who had French Canadian and Dakota parents, wrote over fifty hymns. Several, including this one, are in the collection *Dakota Odowan*, a Dakota-language songbook still in use today. Dakota minister Philip Frazier translated the text into English in the twentieth century. It was likely not sung with drums when it was first composed, but many arrangements have been published and recorded since that time. It may be sung unaccompanied or with an unaccented drumbeat.

Scholars have varying theories about how eighth-century Byzantine chant was sung. The Leader / All arrangement of this song evokes the antiphonal choirs that likely would have been used. Small groups could sing different leader lines to increase the antiphonal effect. Instrumental accompaniment may have been used as well; the excerpt below demonstrates how a lute accompaniment can be emulated on a guitar or piano. Instrumentalists can use the longer notes over the moving vocal lines, and the oscillating notes over long vocal notes at the end of phrases.

# Gott ist die Liebe (I Know God Loves Me / Mungu ni pendo)

GOTT IST DIE LIEBE 10.9 with refrain

D G D

1 Mun - gu ni pen - do, a - pen - da wa - tu; Mun - gu ni  
2 Na - li - po - te - a ka - ti - ka dham - bi, Ni - ka - wa  
3 A - ka - ja Ye - su ku - ni - kom - bo - a, Ye - ye ka -  
4 Sa - ba - bu hi - i nam - tu - mi - ki - a, Nam - si - fu

A D Refrain A

pen - do, a - ni - pen - da.  
mtum - wa wa She - ta - ni.  
ni - pa ku - wa hu - ru. Si - ki - li - ze - ni fu -  
Ye - ye si - ku zo - te.

D A D

ra - ha yan - gu, Mun - gu ni pen - do, a - ni - pen - da.



# What a Fellowship / Leaning on the Everlasting Arms

SHOWALTER 10.9.10.9 with refrain

This accompaniment does not match the version printed in the pew edition. This version provides a style that is typical of use in Black gospel settings (in this case, using 12/8 time rather than 4/4). When introducing this version, consider playing it through once as a model.

# 165      Zisuh nih a zultu hna sinah (Peace Be with You! Jesus Told His Friends)

JEHOVAH JIREH 9.8.12.9.8.12 with refrain

This melody bears some similarity to gospel hymns, especially “I Have Found a Friend in Jesus (Lily of the Valley),” published in 1881 and included in hundreds of hymnals since—including the 1940 *Mennonite Hymnary*. That song has been translated into a variety of languages, so it is possible that Chin Christians knew it as well. However, “Zisuh nih a zultu hna sinah” is not a copy or translation; its original text focuses on the ways that God provides. This song can be accompanied in a contemporary style with drums, bass, guitar, and keyboard, or pared down with acoustic guitar or piano. It is typically sung rather quickly, reflecting a celebration of God’s abundant love and care.

This hymn may be accompanied by a low drum and shaker played on each quarter note. The traditional Cheyenne shaker was made by putting pebbles in a tin can, taping a lid on it, punching holes in either end, and running a dowel rod through it; but any large drum and shaker works if desiring accompaniment.

The lyrics for this hymn were inspired by the writings and teachings of peace chief and Mennonite pastor Lawrence Hart. Lawrence has long been a strong inspiration for Mennonite peacemakers and earthkeepers. The concept for the phrase “creation is a song that we can see” is from his interpretation of Psalm 19, which is included in his chapter “The Earth Is a Song Made Visible” in the book *Creation and the Environment*. This book was put together by the Mennonite Environmental Task Force and published in 2000. Doug Krehbiel was staff liaison to this task force when the book was published, and also took youth on a cultural exchange event to meet and learn from Lawrence at the Cheyenne Cultural Center in Clinton, Oklahoma, around this time. As founder and director of the CCC, Lawrence calls us to nurture “an intimate, spiritual, and personal relationship to the earth” and implores us to join the Native American perspective that maintains that “there is a sacredness about the earth and, when any part of . . . the earth is mistreated, all forms of life within the circle, including humankind, are mistreated.” Thus the song lyrics attempt to celebrate the sacredness of creation and urge us “join the harmony.”

To get a feel for the music they wanted to compose, the songwriters listened to recordings of original songs that were received by Maude Fighting Bear, reviewed scores from the songbook *Tsesé-Ma’heone-Nemeotótse (Cheyenne Spiritual Songs)*, and analyzed field recordings of Cheyenne drum circles. They were taught by Cheyenne mission workers how to make and play a Cheyenne shaker.

Lawrence’s sister Lenora Hart Holliman translated the refrain lyrics into Cheyenne and patiently taught Jude Krehbiel how to say the words. She also coached Jude in the Cheyenne way to sing the words. Cheyenne linguist Wayne Leman reviewed and updated the translation in 2020.

Text: English and Cheyenne; based on Psalm 19; Doug Krehbiel (USA) and Jude Krehbiel (USA); inspired by the writings of Lawrence Hart (Cheyenne, USA); Cheyenne trans. Lenora Hart Holliman (Cheyenne, USA) and Wayne Leman (USA)

Music: Doug Krehbiel and Jude Krehbiel in consultation with Lenora Hart Holliman; inspired by *Cheyenne Christian Songs* given to Maude Fighting Bear (Cheyenne) and *Tsesé-Ma’heone-Nemeotótse (Cheyenne Spiritual Songs)*

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# 191      Come, O Thou Traveler Unknown

VERNON 8.8.8.8.8.8

The text of this hymn comes from a longer narrative poem, based on Genesis 32:24–30, by Charles Wesley. As there are fourteen verses in total, leaders may want to select additional verses (all fourteen appear in *Hymnal: A Worship Book*) to be sung by a soloist. The soloist should convey the urgency of an interesting story that has just happened. The congregation may hum a harmonization while the soloist sings, taking liberties in tempo and dynamics. This tune may be sung in unison with guitar, dulcimer, or piano.

The Shema (“Hear, O Israel”) is a central element in the Jewish liturgy: “Hear, O Israel: The LORD is our God, the LORD alone.” As the first word of Deuteronomy 6:4, the title represents three biblical passages, Deuteronomy 6:4–9; 11:13–21; and Numbers 15:37–41. Twice each day, the observant Jew proclaims with this prayer the centrality of the monotheistic God. In addition to the proclamation of God’s might, this prayer also encompasses the centrality of reward and punishment, and remembers the exodus from Egypt. The Hebrew word *shema* has a broader meaning than the English term *hear*. It also has the meaning “listen to” or “obey,” suggesting the internalization of what is being heard to the point of doing it. The very first line of the first of the many volumes of the Baylonian Talmud asks the question, “From what time in the evening may the Sh’ma be recited?” This attests to the Shema being one of the earliest sections of the traditional Jewish liturgy.

The form of the Shema in *Voices Together* is that found in traditional Jewish liturgy in which the first half of Deuteronomy 6:4 is followed by a blessing based on Psalm 72:19. The rest of Deuteronomy 6:4–9 then follows the blessing. Its importance is attested in the New Testament when in Mark 12:29–30 and Matthew 22:37, Jesus cites it in answer to the question, “Teacher, which commandment in the law is the greatest?” In that response we see in the Shema a representation of the center of both the Jewish and Christian faith traditions and the ways of life they espouse.

The Hebrew *Yigdal* is a metrical version of the thirteen articles of the Hebrew creed. This tune is one of seven traditional *Yigdal* tunes. This hymn works well in four parts, with or without accompaniment. If the following accompaniment is used, voices should sing the melody in unison. Consider singing most verses in parts (doubling the pew scoring with piano or organ). Vary the texture by making the first or last verse unison with this simple, majestic accompaniment.

Keyboard, four hands, or handbell accompaniment. Either part can be used separately or both parts can be played together if the top player plays an octave higher.

A soloist, ensemble, or one part of the congregation may sing any of the stanzas, with the entire congregation singing the refrain.



This chant may be sung over a sustained G, and may also be sung antiphonally:

- I Creator of the stars of night, your people's everlasting light,  
II O Christ, redeemer of us all, we pray you hear us when we call.

267

## What Child Is This

GREENSLEEVES 8.7.8.7.6.8.6.7

This hymn may be sung with “Helpless and Hungry” (#268) as explained below.

This hymn may be sung with “What Child Is This” (#267, melody only) as follows:

“Helpless and Hungry,” verse 1, followed by “What Child Is This,” verse 1;  
“Helpless and Hungry,” verse 2, followed by “What Child Is This,” verse 2;  
both sung simultaneously on verse 3.

This hymn helps dramatize the parable of the prodigal son. The verses imagine the story from the son's perspective. The refrain allows the chorus of worshipers to anticipate and receive Jesus' extravagant grace. Solo and congregation are suggested by this format, but there are other imaginative ways this conversation can be clarified. The soloist should have freedom to improvise the storytelling, and it is doubly effective if the congregation is given permission to respond in kind, improvising as the drama unfolds.

# 303 O Love, How Deep, How Broad

DEO GRACIAS LM

This energetic fifteenth-century English melody can serve as an exuberant outdoor processional or fill interior spaces with boisterous instruments and voices. Handbells (or the piano as substitute) using Cs and Gs can create a spacious sonority around which to sing this melody. A single trumpet playing this melody from the back of the worship space or from a balcony can open a space of awe and mystery. Drums and tambourines are also effective, using and adapting this basic pattern:



# 304      Sign Us with Ashes, Merciful God

INDIGO LM with refrain

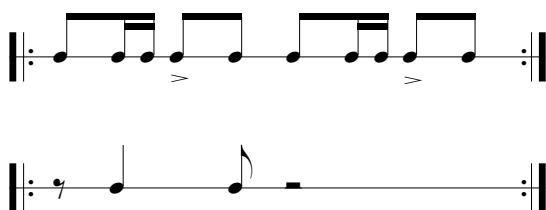
The pew edition presents the refrain in unison, without verses. The three refrain options may be sung to accompany the imposition of ashes (A), as a gathering song during Lent (B), or during a celebration of communion (C). The refrain may be repeated on its own or used in combination with the verses printed here. Consider having soloists or a choir sing the verses and add harmonies as the congregation joins in the refrain.

# 322 When I Survey the Wondrous Cross

SENZENINA LM

The tune of this setting comes from the South African freedom song “Senzenina,” which poses the question, “What have we done? Our only sin is that we’re black.” For African Christians to layer the meanings of the cross over this social injustice is a powerful statement—one that North Americans and others can join in prayerful solidarity. Whether with the words from “Senzenina” or “When I Survey the Wondrous Cross,” this song is typically sung at a moderate tempo that supports the gravity of the text.

This setting of Isaac Watts’s text may be sung unaccompanied with the three-part harmonization that appears in the pew edition. It could also be accompanied by drumming, using the following patterns or ones similar in style:



The leader introduces each phrase using the cue notes; the notes beginning each stanza are found in the last measure. Consider adding an entire stanza of “Alleluia” or “Amen” in between stanzas or as the final stanza.

# 323 When I Survey the Wondrous Cross

HAMBURG LM

Congregations may prefer this higher key when not singing in combination with #324.



The music leader can prepare by first learning to sing this hymn very comfortably. The initial pulse is the half note, at about the speed of 52 beats per minute. Learn to sing the melody strictly to a consistent pulse. As your familiarity grows, notice the way the less predictable rhythms can enhance the meaning of the text. Strings, recorders, or both can serve as suitable accompaniments to this hymn.

## PANGE LINGUA 8.7.8.7.8.7

If desired, one could add parallel organum to the final verse. The additional part would begin on A (a 4th below the melody or a 5th above). Both parts should be sung in as many octaves as possible.

6 Let our songs of strength and hon - or

Text: Venantius Fortunatus (present-day France), "*Pange lingua gloriosi praelium certaminis*," 569; trans. composite John Mason Neale (England), 1851, and Percy Dearmer (England), 1905, alt.  
Music: plainsong, Gallican rite (present-day France), ca. 6th–7th c.

This is a “shout” song, and the sound and the energy of shouting must flavor the singing of this hymn. It can be sung exactly as printed if desired, but the quality of the rhythm should have the character of a work song. A banjo or other folk instrument would provide a stylistically appropriate accompaniment. The melody may be sung as a canon in two parts, with the second part beginning one measure after the first. It may also be sung as a call-and-response piece, with a soloist singing the verses of text and the congregation offering all the “Glory, hallelujah” responses.

# 399      The Word of God Is Solid Ground

THE WORD OF GOD 8.7.8.7 D Iambic

This hymn works well either in parts or in unison accompanied by guitar. Whichever approach is used, help the congregation sing with a feeling of two beats per measure.

Text: anon., ca. 1550, *Ausbund* (present-day Germany), 1583; adapt. Harris J. Loewen (Canada), *Assembly Songs*, © 1983 Harris J. Loewen

Music: J. Harold Moyer (USA), *Assembly Songs*, © 1983 Faith & Life Press/Mennonite Publishing House

# 400 Dawk'yah towgyah thawy báht-awm (Take the Saving Word of God)

DAWK'YAH TOWGYAH Irregular

Support the congregational singing by establishing a drone on F (either sung or played by an instrument). Reestablish the drone at the beginning of each phrase.

Text: Kiowa; Pawltay (Kiowa, USA); English trans. John Thornburg (USA), English stanza © 2008 General Board of Global Ministries  
Music: Kiowa traditional; transcr. Carlton R. Young (USA), 2008

# 418 From the Parent's Heart, the Firstborn (Corde natus ex parentis)

DIVINUM MYSTERIUM Irregular

Encourage some to hum a continuous E-flat to create a resonant sonority around this melody. This chant also lends itself to antiphonal singing:

I From the Parent's heart, the firstborn when no worlds had been begun,  
II this is Alpha and Omega, source and end that join as one  
I all that is now, ever has been,  
II and in future will be done,  
I & II evermore and evermore.

Or:

I From the Parent's heart, the firstborn  
II when no worlds had been begun,  
I this is Alpha and Omega,  
II source and end that join as one  
I all that is now, ever has been,  
II and in future will be done,  
I & II evermore and evermore.

In addition to the antiphonal singing described above, each group could be asked to sustain the last pitch of its phrase while the other group continues with the next phrase, resulting in a sound that never stops.

If handbells are available, a simple accompaniment could be made, using mostly E-flats, some B-flats, and occasional A-flats, all sounded simultaneously.

The fermata in the last line may be regarded as a brief pause on the first two verses and held longer on the final verse.

# Margam, Satyam, Jivam nive (Living, Moving, End and Beginning)

MARGAM, SATYAM, JIVAM NIVE Irregular

Vocal music in India often includes ornamentations (*gamaks* or *gamakas*) that are difficult to depict with Western musical notation. Indian classical singers learn these techniques aurally; instructional videos and other recordings of Carnatic or Hindustani music could provide an introduction to the sounds. Although “Margam, Satyam, Jivam, nive” is not from the classical tradition, some of the ornamentations would be similar. The slurs in the score suggest a fluid glide to the note.



# 453 As I Went Down to the River to Pray

AS I WENT DOWN TO THE RIVER Irregular

This song is presented in unison to allow for versatility of use and freedom from the page. It can be sung successfully without music while walking to an outdoor baptism or processing forward in a sanctuary. Encourage the congregation to find harmonies and other alterations not found on the page. Other verses may be added or improvised as desired.

This communion chant may be sung antiphonally, where each line is sung by a different group or alternates between two groups. Another approach is to assign some singers or instruments drone pitches of D and A for one or more verses. Alternatively, consider bringing attention to the flow of conversation in the text by having one singer or a group sing verses 1–3 and the congregation or a second group respond with verses 4–5.

Text: stanzas 1–3 Delores Dufner, OSB (USA), © 1985 Sisters of St. Benedict; stanzas 4–5 “Adoro te devote,” attr. Thomas Aquinas (present-day Italy), 13th c.; trans. Omer Westendorf (USA), © World Library Publications  
Music: plainsong, 13th c., *Processionale* (present-day France), 1697

## From North and South, from East and West

THREE IN ONE CMD

This is a musical version of the Great Thanksgiving or eucharistic prayer—a prayer that Christians over the centuries have prayed when gathering at Christ’s table. The communion worship resource inspired by early Christian practice (#944) is another example of this type of prayer.

The hymn may be sung as part of praying before the bread and cup are shared. The first half of each verse may be sung by the person leading communion, with the congregation responding by singing the second half. When singing the hymn as the communion prayer, consider reading 1 Corinthians 11:23–26 (#469) between the second and third verses. Other ways to enjoy the hymn may include singing before communion or while the bread and cup are being received.

# Morning Has Broken

BUNESSAN 5.5.5.4 D

Although this hymn uses traditional Gaelic melody and a text written in England in 1931, many may have first become familiar with this song as recorded by Cat Stevens in 1971. Stevens uses an introduction, interludes, and coda with broken chords (see progression below), where each chord is given the duration of one dotted quarter note. Stevens's version begins in the key of C for verses 1 and 2, modulates to D for verse 3, and returns to C for a repeat of verse 1. Printed sheet music for this arrangement can be found in a publication by Hal Leonard. The following chord progression in C major can be used as an introduction and interlude between verses:

C F/C | G E/G# | Am G | C G7

# Dooládó' Shi Diyinda (What a Wonderful Savior)

DOOLÁDÓ' SHI DIYINDA Irregular

This song was first translated into English by the author for publication in *Voices Together*. It is well known in Navajo Christian communities, and can be accompanied by accordion, guitar, or other instruments.

Text: Navajo; Daniel Smiley (Navajo, USA)

Music: Daniel Smiley

© 1997 Daniel Smiley

Folk hymns can offer fertile ground for encouraging congregational improvisation. "What Wondrous Love Is This" is particularly well suited to trying a creative approach to singing. One model for doing this is outlined below. These instructions are more complicated in writing than they would be if they were given while singing. The music leader must be prepared to confidently indicate transitions by planning exactly what instructions will be given, using the fewest words possible. It is intimidating to embark on such a venture with a congregation, but it can be a very rewarding experience. The following is one model for leading the congregation in an improvisatory approach.

#### Verse 1:

Ask the congregation to begin singing the melody very softly, as if to oneself. At the end of the verse, all should sustain the E, the final pitch of the melody.

#### Verse 2:

The low voices (bass clef) continue humming the E as the high voices (treble clef) sing the melody in unison, a bit louder than in verse 1. At the end of the verse, the high voices may sustain the E, the final pitch.

#### Verse 3:

As the high voices sustain the E, the low voices begin an ostinato. Bases should begin, then tenors join in:



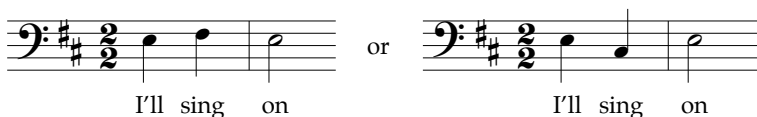
Once the ostinato is secure, the high voices sing the melody as a canon in two parts, the second part beginning one measure after the first part. The singing can be louder and somewhat more rhythmic.

#### Verse 4:

The ostinato can shift to the following pattern:



or basses can sing:

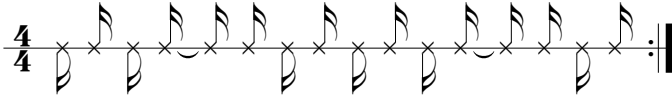


This verse should maintain the incremental growth in volume and become still more rhythmically energized. To finish the piece, the low voices should gradually sing more softly, until only a sustained E remains. Over that E, invite the high voices to repeat the very last phrase, very slowly: "And through eternity, I'll sing on." The sound should simply be allowed to move back into the silence from which the hymn began.

567 Prabhoo Lay lay (Savior Jesus, Enfold Me)

PRABHOO LAY LAY Irregular

This song can be sung unaccompanied or with a drum using the rhythm below (slightly swung). The keyboard accompaniment may also be used to support the vocal line. The refrain is sung at the beginning, after each verse, and to end the song.



This early American folk hymn melody works well as a canon. It should be sung firmly (in the same spirit as the sturdy text) and may be sung in anywhere from two to eight parts. Voices should enter at one-measure intervals.

Instrumental ostinatos, such as those shown below, can be layered in as an introduction or to accompany this hymn.

Soprano glockenspiel or soprano xylophone



Alto glockenspiel or soprano xylophone



Flute or recorder or soprano glockenspiel



Bass xylophone or handbells





# 595 When the Storms of Life Are Raging

STAND BY ME 8.3.8.3.7.7.8.3

This Black gospel song should be sung at a very slow tempo, giving adequate time for expressive improvisations.

Solo and instrumental parts can be sung or played at any time, as long as the eight-measure phrases (marked by double bar lines) occur simultaneously. The refrain should be sung continuously. Verses and instrumental parts continue after the page turn.

Notes to the accompanist:

A gospel accompanist or a jazz musician would do many remarkable and wonderful things with this music that many others would not hear when looking at the page. There are, however, some basic ideas that are not complicated and can be very rewarding.

First, tempo is critical. The Black gospel style places weight on each word, sometimes even each syllable, elongating and embellishing as the singers or players feel necessary. Thus the tempo is slow, steady, and firm. In the case of this song, the energy moves, pressing weight on the downbeat of every measure. It is the primary responsibility of the bass line, played low and full, to keep the tempo. Play the bass line one octave lower than written throughout. The right hand also becomes an accompanying line, never playing the melodic line simultaneously with the singers.

Use of the pedal is also important—sustained on beats 1 and 2, and no pedal on beat 3.

This accompaniment is specifically designed to increase in intensity. The register of the right hand is low in the introduction; the chords are simple and basic. As the verse progresses, the chords become fuller and move into the higher ranges of the keyboard. You can choose, explore, or maintain basic levels outlined in the score and achieve a satisfying experience.

The singing of this hymn will vary from time to time and from place to place. This variety should be a source of delight, as each new re-creation of this hymn will depend on the interplay of accompanist and singers.

The tempo for this Black anthem should be slow and stately. In practice, the third verse often begins at a slower tempo than the other two, and somewhat softer. From the unison passage at the middle of the verse ("Lest our feet stray . . .") to the end, there should be one enormous crescendo.

It is common practice to elongate the phrase at the midpoint of the tune. Join this practice by doubling the length of the note on "sea" ("sighed" and "pray" in subsequent verses).

# 640 My Shepherd Will Supply My Need

RESIGNATION CMD

This pastoral melody may be sung as a canon in anywhere from two to eight parts, with each entrance one measure apart. It may be sung over a softly sustained D pedal tone or over a drone using pitches D and A.

The pew edition presents the melody only as a way of inviting improvisation. The leader may encourage the congregation to improvise harmonies and melodic embellishments. Individuals need not move together with precision, but may freely find their own way. The following four-part setting is just a starting place; it can be used to suggest sung harmonies, or it can be played by an accompanist. Another way to add variety is to have the congregation sing an “oo” or hum harmonies while a soloist or small group sings the verses.

This hymn and accompaniment work together in unison or four parts. For an accompaniment for the tune FINLANDIA, see "Be Still, My Soul" (#664).

# Lord, Have Mercy

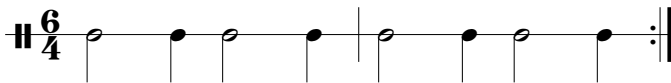
THE MOOSONEE SERVICE Irregular

This kyrie is a part of a larger mass composed for the consecration of Anglican bishop Tom Corston (Chapleau Cree, Ontario) as bishop of the Diocese of Moosonee. This diocese, which includes people of British Canadian, French Canadian, and Indigenous cultures, continues to use these musical settings. The composer suggests that the petitions (Lord, have mercy and Christ, have mercy) be sung a total of seven times as an acknowledgment of seven teachings of humility, love, bravery, truth, respect, honesty, and wisdom.

Once familiar, encourage singers to improvise tone clusters and dissonances on the third melodic statement, embodying a cry of lament.

Suggested percussion pattern

Drum



Text: from Greek liturgy Κύριε, ἐλέησον (Kyrie eleison) (Eastern Mediterranean), 4th c.; English trans. traditional; vocable stanza traditional (Cree, Ontario)

Music: David Buley (Canada), composed for the consecration of Bishop Tom Corston (Chapleau Cree, Ontario) as bishop of the Anglican Diocese of Moosonee, © 2010 RUBLEMUSIC



This tune is adapted from one of Hildegard of Bingen's chants, "Spiritus sanctus vivificans," a psalm antiphon for the Holy Spirit. When teaching this to a congregation, consider modeling it with a solo voice. As this is a Renaissance-style adaptation, a simple hand drum or tambourine (or both) could be used, playing on beats one and three.

## SHUKURU YESU Irregular

Suggested percussion pattern

[illegible]

Drum

# 731      Open My Heart / Abre mi corazón

OPEN MY HEART Irregular

This meditation can be sung a cappella or with simple guitar accompaniment. Start by lining out the parts for the congregation (singing the parts for the congregation and having them sing it back). Video demonstrations led by the composer are readily available online.

The parts can be divided in a number of ways, including by very general voice groupings—highest voices on the top line, middle voices on the second line, and lowest voices on the third line; or by specific designations: sopranos on the top line, altos and tenors on the second line, basses on the bottom line. Another good option is to distribute parts by seating, having different sections sing a specific line. When lining out the parts, consider starting with the third line, then add the second line (while the third line continues to repeat), and finally the first. Once these parts have been learned, the composer encourages further exploration of new harmonies. Repetition is a central feature of this prayer, allowing it to flow like a mantra.

This song was a lullaby among Ojibwe people; ethnomusicologist Frances Densmore transcribed it in her study *Chippewa Music* in 1913 (the tune with the text spelled “we we we” can be found on page 241 in her study). In more recent years, Mark MacDonald, Archbishop of the National Indigenous Anglican Church of Canada, has led the song in Ojibwe Anglican communities in Minnesota. He paired the tender feeling of the melody with additional liturgical phrases as indicated here.

In the singing school tradition, hymns were most often written in three parts, with the tenors assigned the melody, the basses to a bass line, and the sopranos and altos to a higher countermelody called a descant. One can use this texture in some of the hymns of that tradition, which includes ITALIAN HYMN, for variation on some verses: the tenors sing the melody, the basses the bass line, and the sopranos and altos all sing the tenor line an octave higher.

This call-and-response song can be sung with or without instruments. If sung a cappella, some may hum the note D as a drone. If using instruments, a violin or flute could double the voice parts, and a plucked guitar could accompany with the given chords.

# 770      God Is Working This Purpose Out

PURPOSE Irregular

This sturdy English hymn may be sung in a two-part canon. The second voice begins one measure after the first; the imitating voice follows the left hand of the accompaniment. The canon changes from being staggered by a full to a half measure in measure 9. (The canonic imitation is modeled consistently in the left hand of the accompaniment.)

The composer encourages singing this slowly with added harmonies, improvised or modeled by a leader. This short song is easily learned without looking at written music, with the leader lining out the melody and optional harmonies. It is intended to be repeated many times.

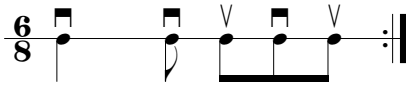


This song works well with a soloist or groupings of the congregation singing different verses. For example, a soloist may sing verses 1 and 4, and low (bass) voices may sing verse 2, and high (treble) voices verse 3. All can join in singing verse 5.

“Sword into a Plowshare” was inspired when a camp coworker woke from a dream in which he had been brandishing a rusty sword. The song was written during the 1990s when a wave of traditional Celtic music was sweeping Canada. It was the music of both celebration and lament. This song should be sung quickly, celebrating Jesus’ gift of peace.

A simple Celtic dance can be done during the “dai, dai, dai” sections. “Dai” is simply “da” with a Celtic twist. Accompaniment would traditionally be guitars, melody instruments like flutes and whistles, and a Celtic drum, the bodhrán. The tempo should be as fast as the singers can manage.

Suggested strum pattern



# 801 I'm Gonna Eat at the Welcome Table

WELCOME TABLE Irregular

Songs, like verses from Scripture, emerge from specific times and places, and also speak beyond their immediate contexts. Many melodies hold deep yearnings for justice and holy entry into divine unity. Intercultural competence invites us to listen for context, acknowledge social location and power, and humbly engage others toward understanding.

The first known record of this African American spiritual, commonly known as “Welcome Table,” is a 1922 recording by the Florida Normal and Industrial Quartette:

I'm gonna eat at the welcome table (Hallelujah) . . . some of these days.  
I'm gonna shake glad hands with Jesus (Hallelujah) . . . some of these days.  
God's gonna set this world on fire (Hallelujah) . . . some of these days.  
I'm gonna walk and talk with Jesus (Hallelujah) . . . some of these days.  
I'm gonna drink at the crystal fountain (Hallelujah) . . . some of these days.  
I'm gonna eat at the welcome table (Hallelujah) . . . some of these days.

As with many songs from African American traditions, these verses proclaim the power and truth of God's justice.

“Welcome Table” has been sung, recorded, and published in various forms for over a century. The 1930 publication *The Negro Sings a New Heaven* includes a verse “I'm gonna tell God how you treat me.” During the American (USA) civil rights movement the song took on contemporary potency, confronting white supremacy. One of the more famous adaptations of the song during this period was the verse “I'm gonna sit at the Woolworth counter.” This proclamation confronted the individual and systemic discrimination that were prolonging racial segregation of public spaces and denying access to services and human dignity.

Composer Alice Parker included this tune in her 1976 folk opera *The Family Reunion*, in which she adapted the language to “you've got a place.” In early editions of *Sing the Journey*, the song (#4) is presented in Parker's (unattributed) adaptation, and while the text may seem to make an inclusive statement, it actually establishes one person or group as having power over others. Singing welcome is important, but misrepresenting this song does not reach this goal. It both undermines the call for justice and erases the vision and voices of those proclaiming God's welcome.

The alteration of the words in *Sing the Journey* has harmed some African American communities. We lament this, and in response, offer this historical version that is used in African American congregations. By returning to a version sung in African American communities, all can join in singing directly to God, claiming God's welcome, and demanding justice for God's people. In this text the singer proclaims, in the first person, their own birthright to sit at God's abundant table of welcome.

For songs that emerge from enslavement and sustained disenfranchisement, a version chosen for worship should amplify historical sources and current use in African American congregations. Here are practical suggestions for songs from African American traditions:

- honor African American history regardless of whether it is the central theme of the worship context
- include songs from African American traditions as a regular part of worship, and not as an occasional “novelty”
- intersperse songs with stories of civil rights work or other historical context
- learn from conversations with communities of origin
- listen to historical and contemporary African American recordings of this song

Text: African American spiritual (USA); stanzas 1–3 as recorded by the Florida Normal and Industrial Quartette (USA), 1922; stanza 4 transcr. Mary Allen Grissom (USA), *The Negro Sings a New Heaven*, 1930

Music: African American spiritual

In some South African settings, this hymn is used as both a prayer and as a sending hymn. The congregation continues to hum this song while the minister or another person leads in spoken prayer. The humming is repeated as often as needed.

“Thuma mina” should be sung quietly, unaccompanied, and not fast.

This song calls for a slow tempo, embodying a reverence for creation. The syllables in the refrain are vocables, non-lexical syllables meant as vehicles for praise. Try this song unaccompanied or with a hand drum accenting the beginning of each measure.

# La paz de la tierra (The Peace of the Earth Be with You)

LA PAZ DE LA TIERRA 8.7.9.7.6

The unison section of this blessing may be sung by a soloist, a small group, or the entire congregation. For the harmony section, encourage the singers to fill out the chords beyond what is on the page. An example of the expanded harmony is shown below.