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# God Is Here Today

### Dios está aquí

Raul Galeano trans. Ronald F. Krisman DIOS ESTÁ AQUÍ Raul Galeano arr. Mark Loria

**Concept:** God is with us today, and always. **Scripture Reference:** Matt. 28:16-20

#### **Suggestions for Use:**

- As an introit by two-part choir; or as an opening hymn/anthem.
- The congregation might join the choir on the last time through. (Note that Part II in Spanish only begins in canon, then harmonizes in m. 74-80.)
- Incorporate a few simple gestures using American Sign Language or original gestures.

**Hymn Background:** Though it is popular throughout Latin America, the conditions of this song's creation have remained obscure. It was once thought to have originated in a Mexican jail but is now known to have been written by an Argentinian who has also lived in the United States and Colombia.







Anna Barlett Warner, 1824–1915 and David Rutherford McGuire

JESUS LOVES ME William B. Bradbury, 1816–1868 arr. Mark Loria

Concept: There is perhaps no greater message: Jesus loves each one of us!

#### **Suggestions for Use:**

- Identify two alternating groups. These may be any configuration that works for your ensemble, but preferably child/children in one group alternating with adult solo or adult choir.
- Invite the congregation to join on the reprise of verse one.
- It is nearly impossible not to move in some way. Encourage singing, clapping, swaying, and/or use sign language to share this well-known and cherished melody.
- If bass or percussion are available, add!

**Hymn Background:** Few songs of faith have supported people from cradle to grave like this one. The great theologian Karl Barth said that its opening two lines were a summary of all that he had learned. The composer formed the refrain from those lines when creating this universally-used hymn.



## Listen to the Word That God Has Spoken

Anon. Canadian (alt)

#### with YISRAEL V'ORAITA

LISTEN

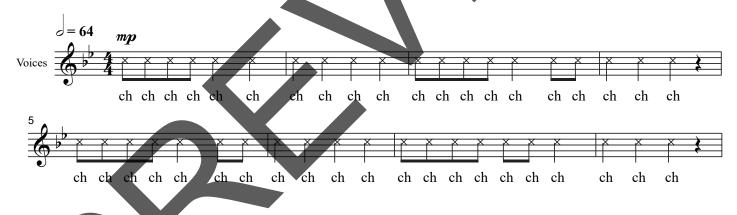
anonymous Canadian incorporating YISRAEL V'ORAITA Israeli folk song arr. Sue Ellen Page

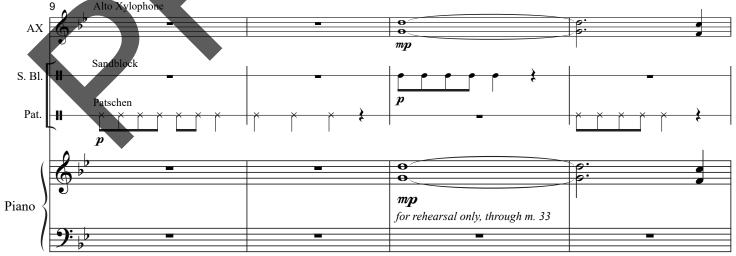
**Concept:** God calls us to calm our minds and listen with our whole body, including our hearts. **Scripture References:** Deuteronomy 5:1, 6:4-9; Jeremiah 2:4

#### **Suggestions for Use:**

- As an anthem placed at the Prayer for Illumination.
- Utilize the worship space creatively, perhaps incorporating the traditional Israeli 'grapevine' dance, during the Hebrew melody.
- During the canon sections, visually indicate with hand to ear, each time the word "listen" is sung (hand down on the word "God").
- The voices of the two-part, then four-part canon could be spaced throughout four sections of the worship space, surrounding the congregation.
- Emphasize the word "listen" so that in the 4-part canon, the word is clearly heard twice in each measure: "listen...listen...listen...listen..."
- If violin is used as the melodic instrument, it should be played very close to the bridge to effect the klezmer sound.
- Clarinet could substitute for violin.
- Any of the material might be reprised as a sending at the close of worship.

**Hymn Background:** This is a melding of the text, "Listen to the Word That God Has Spoken" and the tune YISRAEL V'ORAITA from "Open Your Ears, O Faithful People." Both songs are encouragements to pay attention to what God is saying. In the writings of the prophets, the ear is valued above all other senses, and the essential declaration of Jewish faith is Shema Ysrael, "Hear, O Israel."





Traditional, anon.

GOD IS SO GOOD
Traditional
MUNGU NI MWEMA
Traditional song, Congo
arr. Mark Loria and Sue Ellen Page

**Concepts:** God is good. God cares for me. God loves me so. **Scripture References:** Psalm 34:8; 73:1; 100:5; 135:3; 145:9

#### **Suggestions for Use:**

- Preschool and early elementary voices can sing the opening five-note chorus of "God Is So Good," which forms a partner song with the song from central Africa, "Know That God Is Good," sung by adult voices, complete with clapping pattern noted in the score.
- The percussion parts provided should be played on medium high, medium low, and low drums.
- Encourage physical expression of the text through movement. Have fun!
- The congregation can join with the children on the first melody when the two songs are paired.
- Effective for use on World Communion Sunday.

**Hymn Background:** The exact origin of this chorus celebrating God's providential care, "God is So Good," is not clear, but it seems to have arisen during the 1970s. The engaging song from central Africa is based on an affirmation that recurs in numerous psalms as well as several other books of the Hebrew Scriptures.



## May the God of Hope Go with Us

### Song of Hope/Canto de esperanza

Alvin Schutmaat

Concept: As we live and work each day, we thank God for the hope of what may be.

ARGENTINA
Argentine folk melody
arr. Mark Loria

#### **Suggestions for Use:**

- Provide untuned percussion instruments for singers to play, especially during the instrumental interlude.
- A cajón alone, or in combination other drums, will be effective.
- The Spanish text leads to conversation surrounding God, who knows all languages, and hears all prayers
- Effective for use on World Communion Sunday.
- Invite the congregation to sing along during the "la la la" verse.
- The mandolin/guitar player is encouraged to improvise countermelodies, if able.

**Hymn Background:** This Argentine folk melody sets Spanish and English words together, both created by a PC(USA) missionary with much Latin American experience. The two texts complement each other:

- the Spanish text offering a prayer to God,
- the English one sending us out into the world to do God's work.



<sup>\*</sup>In place of the cajón, bongos and congas (or a similar high/low combination) may be substituted.