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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.

Flowing, like a folk song ( $\text{♩} = \text{ca. } 72$ )

*dolce*

Flute

*p*

D A7 Bm D7 G

Piano

*p*

6

Fl.

A7 D D7 G A7

11

Fl.

D A/C# Bm D/A G A7 D

Part I

17

*mp*

D A7 Bm D7 G A7

I

God is here to - day; as cer - tain as the air I

23

D D7 G A7 D A/C#

I

breathe, as cer - tain as the morn - ing sun that ris -

28

Bm D/A G A7 D

I

es, as cer - tain when I sing you'll hear - my song.



# 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."

$\text{♩} = 64$  *mp*  
 Voices *ch ch*  
 5 *ch ch*  
 9 Alto Xylophone *mp*  
 S. Bl. Sandblock *p*  
 Pat. Patschen *p*  
 Piano *mp*  
*for rehearsal only, through m. 33*

The musical score is arranged in five systems. The first system is for Voices, with a tempo of quarter note = 64 and a dynamic of mezzo-piano (mp). The melody consists of a series of eighth notes, each with a 'ch' syllable underneath. The second system continues the vocal line. The third system is for Alto Xylophone (AX), Sandblock (S. Bl.), and Patschen (Pat.), with a dynamic of piano (p). The fourth system is for Piano, with a dynamic of mezzo-piano (mp) and a note that the music is for rehearsal only through measure 33. The score is in 4/4 time and features a large 'DRAFT' watermark.

# God Is So Good/Know That God Is Good

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.

Sweetly (♩ = ca. 96)  
N.C.

Piano *p dolce sempre*

5

9 Treble Voices *mp*

God is so good; God is so good;

*simile*

# May the God of Hope Go with Us

51

## *Song of Hope/Canto de esperanza*

Alvin Schutmaat

ARGENTINA

Argentine folk melody

arr. Mark Loria

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

### 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.

**Medium Bolero** (♩ = 96)

The musical score is arranged in three systems. Each system consists of three staves: Cajón (top), Mandolin (or Guitar) (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Medium Bolero with a quarter note equal to 96 beats per minute. The first system starts at measure 4 and is marked *mp*. The second system starts at measure 7 and is marked *mf*. The third system starts at measure 10. A large, diagonal 'DRAFT' watermark is overlaid across the entire score.

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