GLORY TO GOD
Hymn and Sacred Song Arrangements for Choirs of All Ages

Fully Reproducible Collection

Settings by Sue Ellen Page and Mark Loria
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God Is Here Today
Dios está aquí

Raul Galeano
trans. Ronald F. Krisman

**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.
God is here today; as certain as the air
breathe, as certain as the morning sun that rises,
es, as certain when I sing you'll hear my song.
For the Beauty of the Earth

Folliott S. Pierpoint

Concept: Grateful praise and adoration to God.

Suggestions for Use:
- Use this unison or two-part spoken chant as a stand-alone call to worship and/or as an introduction to the familiar hymn. Organ or other accompaniment enters at the downbeat of m. 13.
- The chant might follow a reading of a psalm that celebrates the gifts of creation.
- Other percussion sounds are possible and experimentation is encouraged!

Hymn Background: In the course of many revisions, the original Eucharistic emphasis of this text has shifted to a hymn of thanksgiving for a wide range of human experiences, with a Christological summation.
Praise God, from Whom All Blessings Flow

A Doxology Medley

OLD HUNDREDTH, PRAISE GOD,
DA N’ASE, LASST UNS ERFREUEN
arr. Mark Loria

Concepts: Creator, Word and Spirit, One

Suggestions for Use:

- Maximize the contrasting styles of the four settings of the doxology. The first, PRAISE GOD, is a ballad-like melody that might be sung as a solo or by children. The second, OLD HUNDREDTH, is a dance-like psalm tune for SATB, followed by alternation of the two tunes. The percussion break can be improvised or can follow the suggested patterns in the score as the third melody, DA N’ASE, enters with dramatic contrast. Finally, all voices join on the hymn tune LASST UNS ERFREUEN.

Walking (\(\text{\(\text{\(c\)}} = 66\))

Flute (optional)

Piano or Organ

5

9

Fl.

Gabriel

Choristers Guild

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CGC64
Praise God, from whom all blessings flow; praise Christ, all people here be-
low; praise Holy Spirit evermore; praise Triune God, whom we adore.

1st time: Child Solo
2nd time: All Children

(play both times)
Praise God, from whom all blessings flow; praise Christ, all people here below; praise Holy Spirit ever more; praise Triune God, whom we adore.
Praise God, from whom all blessings flow;
Jesus Loves Me

Anna Barlett Warner, 1824–1915
and David Rutherford McGuire

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.
Je - sus loves me!
This I know,
for the Bi - ble tells me so.

Lit - tle ones to him be - long.
They are weak, but he is strong.

Yes, Je - sus loves me!
Yes, Je - sus loves me!

Yes, Je - sus loves me!
The Bi - ble tells me so.
Listen to the Word That God Has Spoken
with YISRAEL V’ORAITA

Anon. Canadian (alt)

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 Yisrael, “Hear, O Israel.”

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Listen to the Word that God has spoken,

Listen to the One who is close at hand.

Listen to the voice that be -
God Is So Good/Know That God Is Good

Traditional, anon.

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.
God is so good; God’s so good to me.

God cares for me; God cares for me;

God cares for me; God’s so good to me.

God loves me so; God loves me so;
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.

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)

*Cajón

*Mandolin (or Guitar)

Bass

4

*Cj.

*Mdn.

Bass

7

*Cj.

*Mdn.

Bass

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

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May the God of hope go with us every day,

filling all our lives with love and joy and peace.
May the God of justice speed us on our way,

Part I

bring-ing light and hope to ev-ry land and race.

Part II

let us work for peace;

Pray-ing,

Sing-ing,
Taste and See

James E. Moore, Jr.

Concepts: Taste and see that the Lord is good. Open your heart to God.

Suggestions for Use:
- Soloists or ensembles share the various verses.
- Congregation joins on each refrain.
- Sing during, or surrounding, the eucharist.
- Addition of bass and/or gentle percussion will be effective.

Hymn Background: In the Christian context of the Lord’s supper, the invitation to participate (“taste”) is joined with the promise of blessing (“see that the Lord is good”).

Rubato (with much freedom)

Solo* \( mf \)

Taste and see, taste and see the goodness

Piano \( mp \)

of the Lord. O taste and see,

taste and see the goodness of the Lord,

*Solo line may be sung by a unison children’s choir.
Medium-slow Gospel ($\text{\textit{d} = 50}$)

Refrain
Unison (+\textit{CONGREGATION})

\begin{align*}
\text{Taste and see, taste and see the goodness of the Lord.}
\end{align*}

\begin{align*}
\text{O taste and see,}
\end{align*}

\begin{align*}
\text{taste and see the goodness of the Lord.}
\end{align*}
Verse 1
Solo

I will bless the Lord at all times.

Praise shall always be on my lips;
soul shall glory in the Lord, for
God, Be the Love to Search and Keep Me

**O Christ, Surround Me**

Richard Bruxvoort Colligan

**Concept:** God’s love is the beacon of our lives – all day long, all year long, all life long.

**Suggestions for Use:**
- Sing in unison throughout, or alternate contrasting voices.
- Incorporate in any worship setting as an invitation to the prayers of the people. Spoken prayers could be offered in between verses.
- The congregation might sing the echo, “O Christ, surround me”, as a litany response to each of the verses, with the choir (or solo voice) singing the first iteration as the invitation to respond.
- Place as the benediction response in any worship setting, including baptism, confirmation, ordination, or memorial services.
- Use when choir members visit nursing homes or the homebound. Invite the residents to echo the phrase, “O Christ, surround me.”

**Hymn Background:** This hymn is a 21st-century adaptation of the traditional Celtic prayer style known as a *lorica* (Latin for “armor” or “breastplate”). Many such petitions for God’s presence and protection were never written down, but this one is based on an example attributed to St. Patrick.
O Christ, surround me.

1. God be the love to search and keep me; God, be the prayer to move my voice;

God, be the strength to now uphold me; O Christ, surround me; O Christ, surround me. Mmm__