

**Singing Welcome:
Hymns and Songs of Hospitality
to Refugees and Immigrants**



THE HYMN SOCIETY

*Our circle is just right.
The city has an ordered mix.
The school, the proper chemistry.
The church, politeness re-defined.
The club, propriety itself.
It's good the way it is.
The borders should be closed.
The rules should be maintained.
The limits should be clear.
The sanctions should be plain.
Our circle is just right . . .
But God, who cares about such things,
and grieves when we usurp God's place
has picked some crayons from a box,
and with a child-like sense of right
is drawing something new.
The Holy Artist laughs and sings,
then calls to us, "Come look at this!"
This circle brings folks in;
a carousel of love and light
a place where dancing folks drop hands,
and take one joyful, giant step,
invite the stragglers in,
rejoin their hands,
and dance the night away.*

- John Thornburg, FHS

Recently, The Hymn Society in the United States and Canada articulated its purpose in these words:

We believe that the holy act of singing together shapes faith, heals brokenness, transforms lives, and renews peace.

For nearly 100 years, the work of The Hymn Society has included the promotion and creation of new hymns that respond to contemporary issues, inviting Christian communities to respond in worship through song. The current concerns surrounding refugees and immigrants has stimulated many expressions in song, and we are grateful to the authors, composers, and publishers who submitted hymns and songs for consideration for this collection. More than 200 submissions were received and reviewed, from which we have selected forty-six for this collection.

We envision this collection finding use in a variety of ways and in a variety of contexts. Here are a few possibilities:

- Worship planners might include a hymn preceding or following a congregational prayer that lifts up the needs of refugees and immigrants.
- A congregation might use a text for unison or responsive prayer or reflection.
- Within its customary order of worship, a church might sing one of the short, global, liturgical responses as an act of solidarity with refugees and immigrants from other cultures.
- A small group Bible study might read or sing together some of these selections alongside a scripture study on texts related to immigrants and refugees.
- A text could be introduced to a congregation by interspersing the stanzas (whether sung by a choir or congregationally) between portions of a sermon on hospitality to the stranger or other similar theme.
- A Christian Education program might offer a series of classes studying cultures from which refugees and immigrants are arriving, and singing songs from those cultures.
- A group of churches might collaborate in a hymn festival on themes of welcome towards immigrants and refugees. An offering might be taken to support World Relief or another NGO resettling refugees.
- Individuals might reflect on a different hymn each day as a part of a personal devotional practice.

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We pray that this resource will encourage and deepen your congregation's commitment to love neighbor as self, and to act justly, love mercy, and walk humbly with our God.

Singing Welcome Working Group

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Hallelujah (Syria)	Traditional		Syria
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Las mesas partidas	Red Create	Red Create	Argentina
Murassalat nina kulumurassalat	Traditional		Sudan
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A PLACE CALLED HOME

FINLANDIA
Jean Sibelius, 1865–1957
Words and Arr. Michael Joncas



1. A place called home with com-fort for the wea-ry;
2. A place called home where ten-der-ness can flour-ish;
3. A place called home, a prom-ise for to-mor-row;
4. A place called home for ev-'ry hu-man be-ing;



a place called home of nour-ish-ment and rest;
a place called home, a ha-ven from all harm;
a place called home, a vi-sion hand-ed down;
a place called home where arms are o-pened wide;



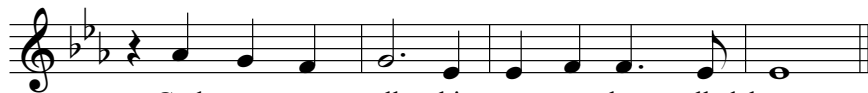
a place called home that wel-comes in the stran-ger,
a place called home where chil-dren sleep in safe-ty,
a place called home for all God's sons and daugh-ters,
a place called home where all ex-tend the wel-come,



where one un-known be-comes a wel-come guest,
where hurts are healed, a shel-ter from the storm,
where love pre-vails and peace is ev-er found,
where none are lost, a-lone or cast a-side,



where love can find a hu-man hab-i-ta-tion;
where peace can find a hu-man hab-i-ta-tion;
where hope can find a hu-man hab-i-ta-tion;
but mem-bers of a sin-gle hu-man fam-'ly;



God grant us all this grace: a place called home.
God grant us all this grace: a place called home.
God grant us all this grace: a place called home.
God grant us grace to build a place called home.

A Stranger, Starving on the Street

1. A stran - ger, starv - ing on the street, from
 2. She moves in - to our sa - cred space, where,
 3. With o - pened eyes and grate - ful hearts, im -
 4. In - spired by her, trans - formed and freed, com -

trav - el, tired and sore, has found a place to
 from the ta - ble spread, she gives to us the
 ag - i - na - tions stirred through joy - ful song, cre -
 pelled be - yond our door, we'll go in - to the

rest her feet be - side our church - 's door.
 cup of grace, for us breaks liv - ing bread.
 a - tive arts, and thought - pro - vok - ing word,
 cit - y street a - mong the starv - ing poor.

Words: Larry E. Schultz

Music: English Traditional; *English Country Songs*, 1893

KINGSFOLD
 8.6.8.6 D (CMD)

Words © 2014 Larry E. Schultz.

We bring her wa - ter, give her food, then
 As - ton - ished as we take and taste, our
 we cel - e - brate the nour - ish - ment she
 A - wak - ened to each per - son's need of

of - fer swift good - byes; yet, with her hun - ger
 cloud - ed sight turns clear: this hun - gry one dis -
 of - fers in this meal - an un - ex - pect - ed
 bod - y, soul and mind, we'll strength - en, com - fort,

un - sub - dued, she takes us by sur - prise:
 missed in haste is Christ who feeds us here!
 sac - ra - ment to bless, re - new and heal.
 hum - bly feed, and be the Christ they find!

*(Opt. Tenor G# in
 final chord of Stanza 4)*

A weary couple

LONDONDERRY AIR 11.10.11.10.11.10.11.12



1. A wea - ry cou - ple lodged with - in a sta - ble,
2. An an - gel came to Jo - seph in his dream - ing
3. Ooo



the on - ly space where they could spend the night.
and warned him so his fam - i - ly could flee.
Ooo



Were oth - er trav - 'lers hap - py to be a - ble
As they es - caped king Her - od's e - vil schem - ing,
Ooo



to keep her la - bor out of mind and sight?
the son of God be - came a ref - u - gee.
Ooo



But choirs of an - gels heard the moth - er's weep - ing,
How man - y chil - dren die with - out such warn - ing?
But still the an - gels sing their hymn of "Glo - ry"



and heav - en rang with songs of peace on earth.
How man - y moth - ers will not be con - soled,
be - yond our fears that nev - er seem to cease.



They went un - heard by those in com - fort sleep - ing,
their voic - es choked with an - ger, tears, and mourn - ing,
For Christ has come, and God's un - fold - ing sto - ry



for Je - sus came a - mong the out - casts at his birth.
for songs un - sung and sto - ries nev - er to be told?
re - deems the world to live in love, good will, and peace.

Abraham Journeyed to a New Country

Carolyn Winfrey Gillette, 2010

BUNESSAN, Gaelic Melody



1. A - bra - ham jour - neyed to a new coun - try; Sa - rah went
2. Mar - y and Jo - seph feared Her - od's or - der; Sol - diers were
3. Some heard the prom - ise - God's hand would bless them! Some fled from
4. Did they know hard - ship? Did they know dan - ger? Who shared a
5. God, our own fam - ilies came here from far lands; We have been



with him, jour - ney - ing too. Slaves down in E - gypt fled Pha - raoh's
com - ing! They had to flee. Tak - ing young Je - sus, they crossed the
hun - ger, fa - mine, and pain. Some left a place where o - thers op -
home or gave them some bread? Who reached a hand to wel - come the
stran - gers, "a - li - ens" too. May we reach out and of - fer a



ar - my; Ruth left the home and peo - ple she knew.
bor - der; So was our Lord a young ref - u - gee.
pressed them; All trust - ed God and start - ed a - gain.
stran - ger? Who saw their fear and gave hope in - stead?
wel - come As we have all been wel - come by you.

All Ye Refugees

Chelsey Scott
Kellie Haddock
Flo Paris

C Em F C C Em F C **Verse**

1. I am — the
3. Go out — in

5 C F C F C C/B Am

One, the earth is my hand-made work The skies I laid them wide, beau ty un furled Ho-
joy and join the great pro - ces - sion The moun-tains and the heavn's all will re-joice Ho-

9 F C F C C/B Am G **Chorus**

ri-zon to — ho-ri-zon, Cre a tion to — cre-a-tion sings you — home Wel-come
ri-zon to — ho-ri zon, Cre - a-tion to — cre-a-tion with one — voice

13 F C F G Dm F Am

home, — gath - er round — all ye re - fu - gees , — come in. — Wel-come

17 F C F G Dm F Am

home, — gath - er round — all ye re - fu - gees, — come in. —

21 C Em F C C Em F C **Fine Verse**

2. Oh ref - u - gee,

All Ye Refugees, pg. 2 of 2

25 C F C F C C/B Am

— I did not cast you out — In death and bro - ken ground, Sal-va-tion springs My

Detailed description: This block contains the first line of music, measures 25 through 28. The melody is written on a treble clef staff. Above the staff, the chords are indicated as C, F, C, F, C, C/B, and Am. The lyrics are: "— I did not cast you out — In death and bro - ken ground, Sal-va-tion springs My". The time signature changes from 2/4 to 4/4 at the end of measure 28.

29 F C F C C/B Am G **Chorus**

bo-dy and — my blood, the heal-ing that — you need come and re — ceive Wel-come

Detailed description: This block contains the second line of music, measures 29 through 32. The melody is written on a treble clef staff. Above the staff, the chords are indicated as F, C, F, C, C/B, Am, and G. A box labeled "Chorus" is placed above the staff at the beginning of measure 30. The lyrics are: "bo-dy and — my blood, the heal-ing that — you need come and re — ceive Wel-come".

33 F C F G Dm F Am

home, — gath-er round — all ye re - fu - gees, — come in. — Wel-come

Detailed description: This block contains the third line of music, measures 33 through 36. The melody is written on a treble clef staff. Above the staff, the chords are indicated as F, C, F, G, Dm, F, and Am. The lyrics are: "home, — gath-er round — all ye re - fu - gees, — come in. — Wel-come".

37 F C F G Dm F C

home, — gath-er round — all ye re - fu - gees, — come in. —

Detailed description: This block contains the fourth line of music, measures 37 through 40. The melody is written on a treble clef staff. Above the staff, the chords are indicated as F, C, F, G, Dm, F, and C. The lyrics are: "home, — gath-er round — all ye re - fu - gees, — come in. —".

Bridge

41 Am Am/G F Am G Dm C

Watch and wait and see, what is yet to be

Detailed description: This block contains the fifth line of music, measures 41 through 44. The melody is written on a treble clef staff. Above the staff, the chords are indicated as Am, Am/G, F, Am, G, Dm, and C. The lyrics are: "Watch and wait and see, what is yet to be".

45 Am Am/G F Am G Dm C *D.S. al Fine*

Watch and wait and see, for the mor - ning — 3. Go out — in

Detailed description: This block contains the sixth line of music, measures 45 through 48. The melody is written on a treble clef staff. Above the staff, the chords are indicated as Am, Am/G, F, Am, G, Dm, and C. The lyrics are: "Watch and wait and see, for the mor - ning — 3. Go out — in". The piece ends with a double bar line and the instruction "D.S. al Fine".

A youtube link to a recording of this piece can be found here:
<https://www.youtube.com/watch?v=gpTL3by3910>

Away and in Danger

(Carol of the Refugee Children)

Shirley Erena Murray

AWAY IN A MANGER; James R. Murray, 1887



1. A - way and in dan - ger, no hope of a bed, the ref - u - gee chil - dren, no
2. The ba - bies are cry - ing, their hun - ger a - wakes, the boat is too load - ed, it
3. Come close, lit - tle chil - dren, we hold out our hand in res - cue and wel - come to



tears left to shed look up at the night sky for some - one to
shud - ders and breaks; hu - man - it - y's wreck - age is thrown out to
shores of our land - in touch - ing, in heal - ing your fear and your



know that ref - u - gee chil - dren have no place to go.
die, the ref - u - gee chil - dren will nev - er know why.
pain with dreams for your fu - ture when peace comes a - gain.

Author's Note:

This was written for non-churched as well as church people to sing because they knew the tune and its association. It intentionally had no Christian reference because the framework is larger than the Christian agenda.

Build A Longer Table

1. Build a long - er ta - ble, not a high - er wall,
 2. Build a saf - er ref - uge, not a larg - er jail;
 3. Build a broad - er door - way, not a long - er fence.
 4. When we lived as ex - iles, ref - u - gees a - broad,

feed - ing those who hung - er, mak - ing room for all.
 where the weak find shel - ter, mer - cy will not fail.
 Love pro - tects all peo - ple, spar - ing no ex - pense.
 Christ be - came our door - way to the reign of God.

Feast - ing to - geth - er, strang - er turns to friend,
 For an - y place where jus - tice is de - nied,
 When we em - brace com - pas - sion more than fear,
 So must our ta - bles wel - come those who roam.

Christ breaks walls to piec - es; false di - vi - sions end.
 Christ will break the jail walls, free - ing all in - side.
 Christ tears down our fenc - es: all are wel - come here.
 None can be ex - clu - ded; all must find a home.

Christ Is for Losers

Verses



1.Christ is for los - ers, the last, and the least, wel - com - ing
2.Christ is for los - ers, the bul - lied and bruised— those seen as
3.Christ is for los - ers, the home - less, the poor, job - less and
4.Christ is for los - ers, the bro - ken and ill, lack - ing in -
5.Christ is for los - ers, the wan - d'ring, the lost, those called "il -



sin - ners and saints to his feast, turn - ing a - way those who
dif - f'rent; the teased and a - bused. Those who feel worth - less dis -
hope - less who knock at his door. Christ won't ad - mit those who
sur - ance to cov - er their bill. Those who don't know they need
le - gal" for lines they have crossed. Christ u - nites peo - ple di -



bring their own bread— all those who as - sume they don't need to be fed.
cov - er their worth, for Christ says the meek will in - her - it the earth.
bring their own key, who lock up the Church that Christ calls to be free.
heal - ing at all will pay no at - ten - tion to Christ and his call.
vid - ed by hate and cross - es the bor - ders earth's pow - ers cre - ate.

Refrain



All my loss I count as gain, all of my weak - ness,



all of my pain. And though I die, with Christ I will



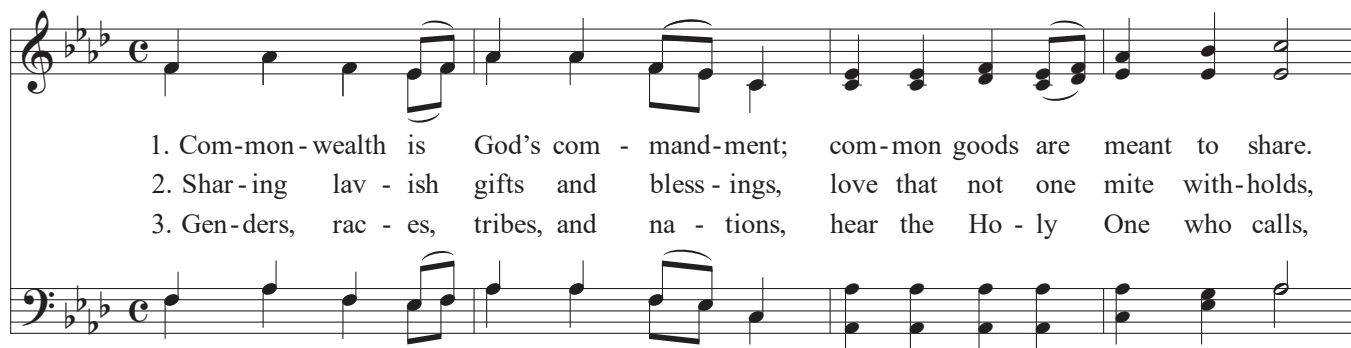
rise, for life is in Christ, the los - er's prize.

Text: Adam M. L. Tice, 2006; © 2009, GIA Publications, Inc.
Tune: DREAM ANGUS; Scottish folk song; acc. John L. Bell, b. 1949; © 1993, Iona Community;
GIA Publications, Inc., agent

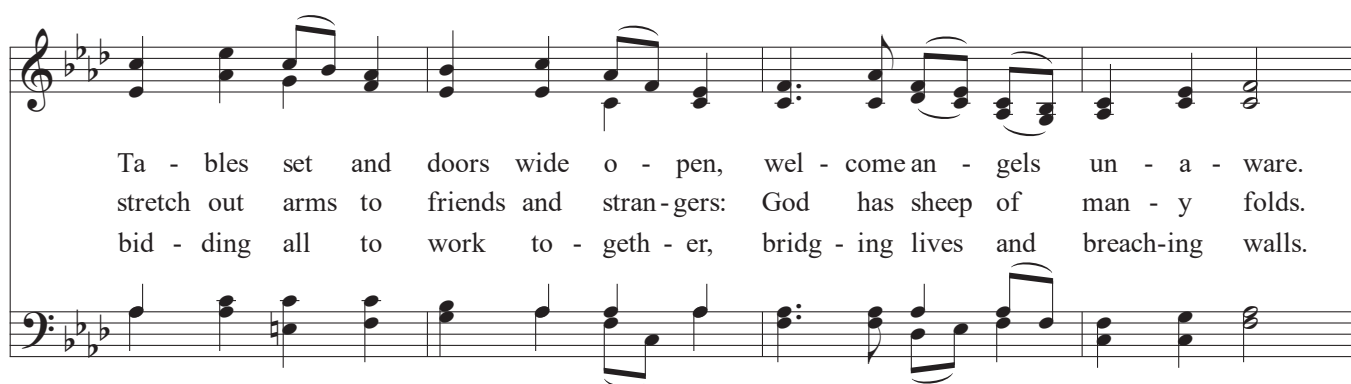
from the collection *Woven into Harmony*, G-7542

Commonwealth Is God's Commandment

Commissioned for the 30th Anniversary Gathering of the Alliance of Baptists



1. Com-mon - wealth is God's com - mand-ment; com-mon goods are meant to share.
2. Shar - ing lav - ish gifts and bless - ings, love that not one mite with-holds,
3. Gen - ders, rac - es, tribes, and na - tions, hear the Ho - ly One who calls,



Ta - bles set and doors wide o - pen, wel - come an - gels un - a - ware.
stretch out arms to friends and stran-gers: God has sheep of man - y folds.
bid - ding all to work to - geth - er, bridg - ing lives and breach-ing walls.

Refrain



Plead for the peace of all cre - a - tion. Pray for a place where grace is found.



Shan - ti, pax, sha - lom, mas - la - ha: com - mon good is ho - ly ground.

Shanti is the word for "peace" in Hindu and Buddhist traditions.
Maslaha is a concept in Islamic law connoting the "common good."

Community of Christ

1 Com - mu - ni - ty of Christ, who make the cross your own,
2 Com - mu - ni - ty of Christ, look past the church - 's door—
3 Com - mu - ni - ty of Christ, through whom the word must sound—
4 When men - ace melts a - way, so shall God's will be done,

live out your creed and risk your life for God a - lone:
and see the ref - u - gee, the hun - gry, and the poor.
cry out for jus - tice and for peace the whole world round:
the cli - mate of the world be peace and Christ its sun;

the God who wears your face, to whom all worlds be - long,
Take hands with the op - pressed, the job - less in your street,
dis - arm the powers that war and all that can de - stroy,
our cur - ren - cy be love and kind - li - ness our law,

whose chil - dren are of ev - ery race and ev - ery song.
take towel and wa - ter, that you wash your neigh - bor's feet.
turn bombs to bread, and tears of an - guish in - to joy.
our food and faith be shared as one for ev - er - more.

WORDS: Shirley Erena Murray (1931-)
MUSIC: Hebrew melody; arr. Meyer Lyon (1751-1797)
Words © 1992 Hope Publishing Company

LEONI
6.6.8.4.D.

From Wisdom Emerging

1. From Wis - dom e - merg - ing, we fash - ion a space
 2. Faith's jour - ney re - claim - ing, we blaze a new trail
 3. For - ev - er ex - plor - ing, we seek to learn more
 4. The fu - ture pro - gress - ing, we move through its change,

for peo - ple con - verg - ing in safe - ty and grace,
 with oth - ers, ex - claim - ing: "Let jus - tice pre - vail!"
 of Wis - dom's out - pour - ing, of Love's o - pen door.
 old sys - tems re - dress - ing, new pat - terns ar - range;

to shel - ter the free - dom of one and of all
 Re - ject - ing worn paths that op - press and mis - lead,
 A - mazed at the mys - teries and grac - es we find,
 pro - tect - ing all free - doms with ev - ery new choice,

in Love with - out bor - der or bound - ary or wall.
 we walk in com - mu - ni - ty, cher - ished and freed!
 we joy - ful - ly share them with all hu - man - kind.
 we fol - low the Spir - it and raise our clear voice!

Words: Larry E. Schultz
 Music: Welsh hymn tune

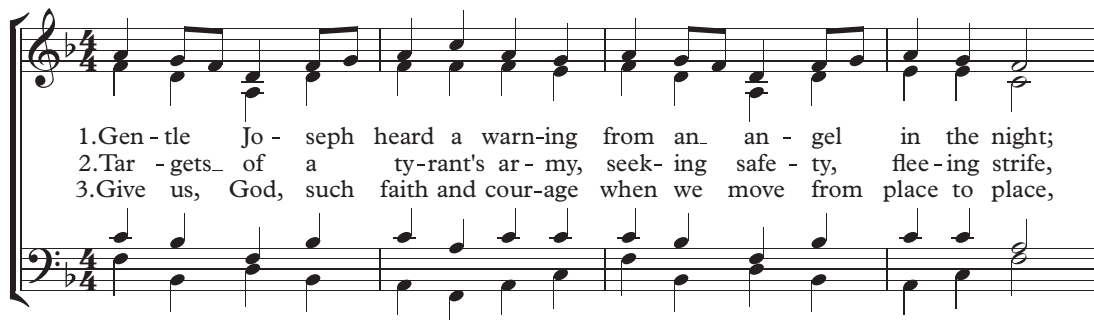
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ST. DENIO
 11.11.11.11

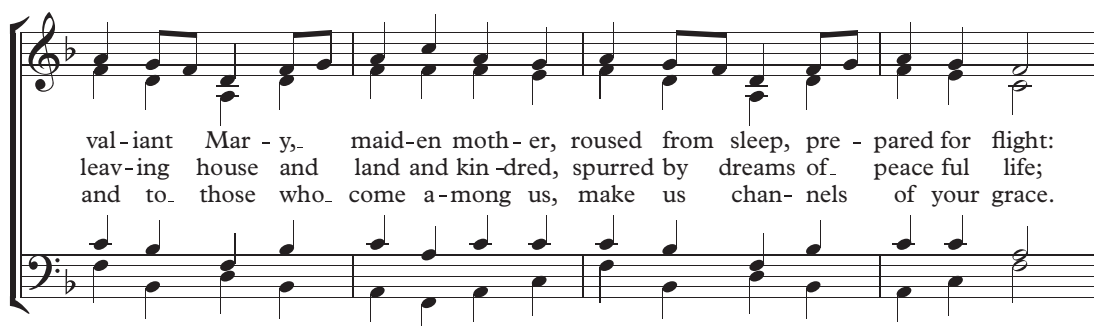
Gentle Joseph Heard a Warning

Carl P. Daw, Jr.

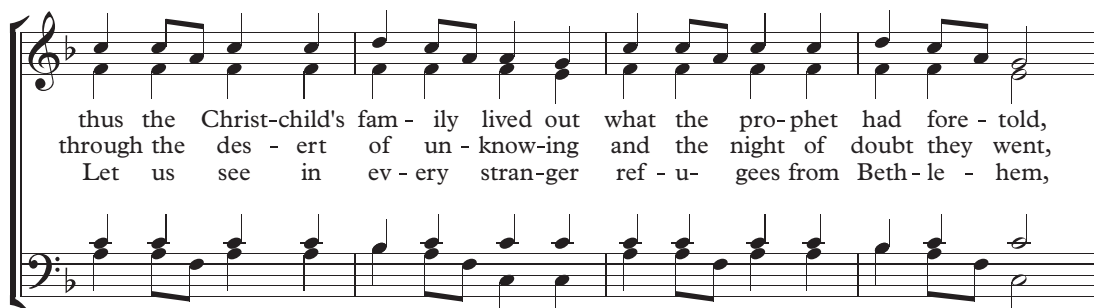
PLEADING SAVIOR; *Christian Lyre*, 1831



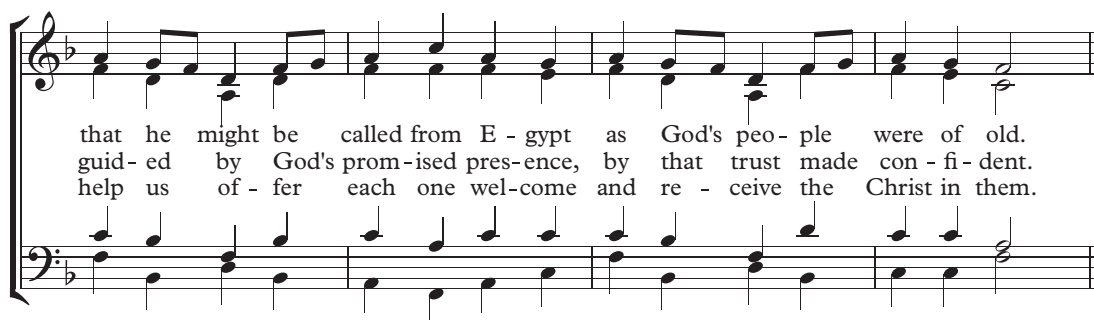
1. Gen - tle Jo - seph heard a warn - ing from an an - gel in the night;
2. Tar - gets of a ty - rant's ar - my, seek - ing safe - ty, flee - ing strife,
3. Give us, God, such faith and cour - age when we move from place to place,



val - iant Mar - y, maid - en moth - er, roused from sleep, pre - pared for flight:
leav - ing house and land and kin - dred, spurred by dreams of peace ful life;
and to those who come a - mong us, make us chan - nels of your grace.



thus the Christ - child's fam - ily lived out what the pro - phet had fore - told,
through the des - ert of un - know - ing and the night of doubt they went,
Let us see in ev - ery stran - ger ref - u - gees from Beth - le - hem,



that he might be called from E - gypt as God's peo - ple were of old.
guid - ed by God's prom - ised pres - ence, by that trust made con - fi - dent.
help us of - fer each one wel - come and re - ceive the Christ in them.

Go-Between God

♩ = 72

Unison F

B \flat /F F

1 Go - be - tween God, in the Spir - it of Je - sus,
 2 Let me see val - ue in col - ors and cul - tures
 3 Let me find truths in an - oth - er faith's scrip - ture,
 4 Let me ac - cept rev - e - la - tion in sci - ence,
 5 Let me be part of a new e - vo - lu - tion

F B \flat /F B \flat /C F

reach - ing and wel - com - ing, cross - ing di - vides,
 new to my land - scape of hab - it or thought;
 let me share wis - dom wher - ev - er it shines,
 all that en - hanc - es the life of the earth,
 hon - or - ing oth - ers who hon - or the good,

F C/E Dm Am Am/C

let me be part of your bridge - build - ing peo - ple,
 let me find trea - sures in oth - er tra - di - tions,
 light - ing our dif - fer - ing path - ways to wor - ship,
 let me re - ject all that threat - ens her na - ture,
 art - ists in liv - ing out love with - out la - bels,

Dm G7 B \flat /C C7 F

mak - ing con - nec - tion where prej - u - dice rides.
 gifts of new in - sight that strang - ers have brought.
 seek - ing the scope of your stun - ning de - signs.
 test - ing tech - nol - o - gy's sta - tus and worth.
 stand - ing in plac - es where Je - sus has stood.

WORDS: Shirley Erena Murray
 MUSIC: Daniel Charles Damon

CLOVER GRACE

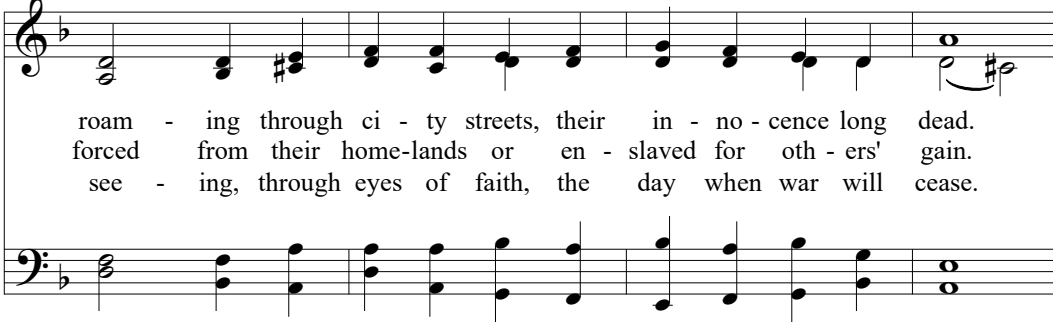
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God Is Still Speaking

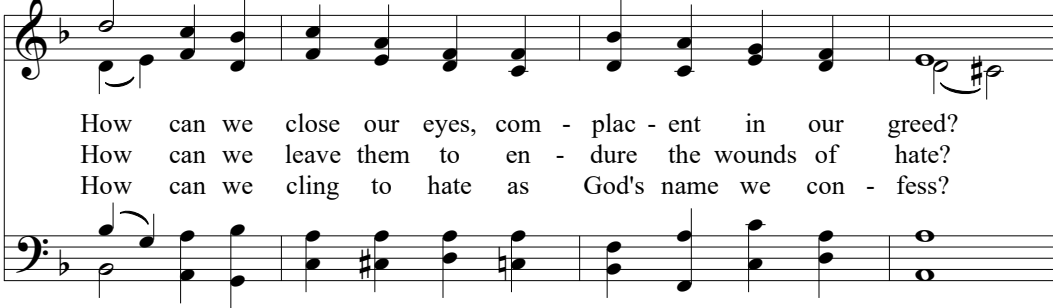
$\text{♩} = 56$



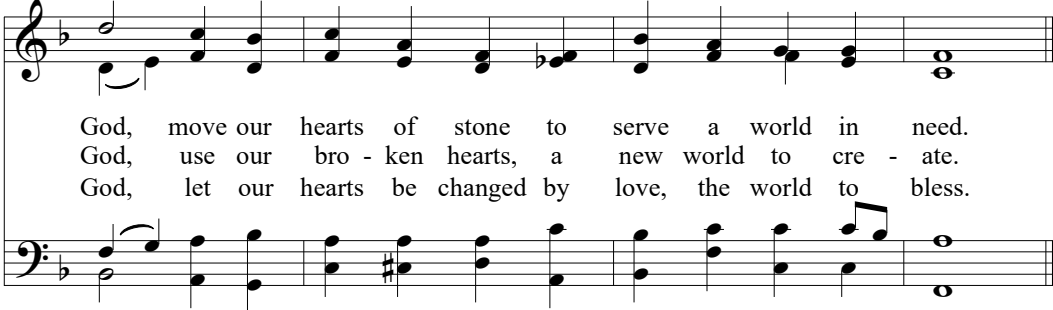
1. God is still speak - ing when child - ren beg for bread,
2. God is still speak - ing when peo - ple cry in pain,
3. God is still speak - ing when pro - phets pray for peace,



room - ing through ci - ty streets, their in - no - cence long dead.
forced from their home - lands or en - slaved for oth - ers' gain.
see - ing, through eyes of faith, the day when war will cease.



How can we close our eyes, com - plac - ent in our greed?
How can we leave them to en - dure the wounds of hate?
How can we cling to hate as God's name we con - fess?



God, move our hearts of stone to serve a world in need.
God, use our bro - ken hearts, a new world to cre - ate.
God, let our hearts be changed by love, the world to bless.

WORDS and MUSIC: Barbara Hamm

BRANDON

11.12.12.12.

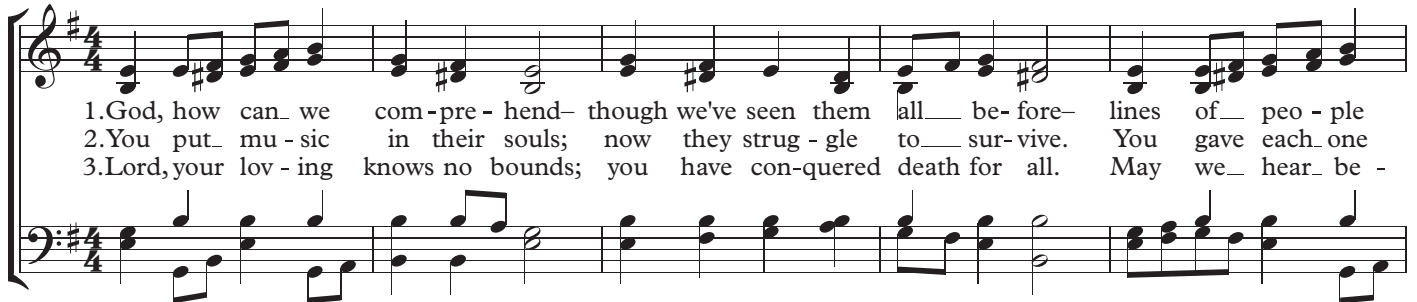
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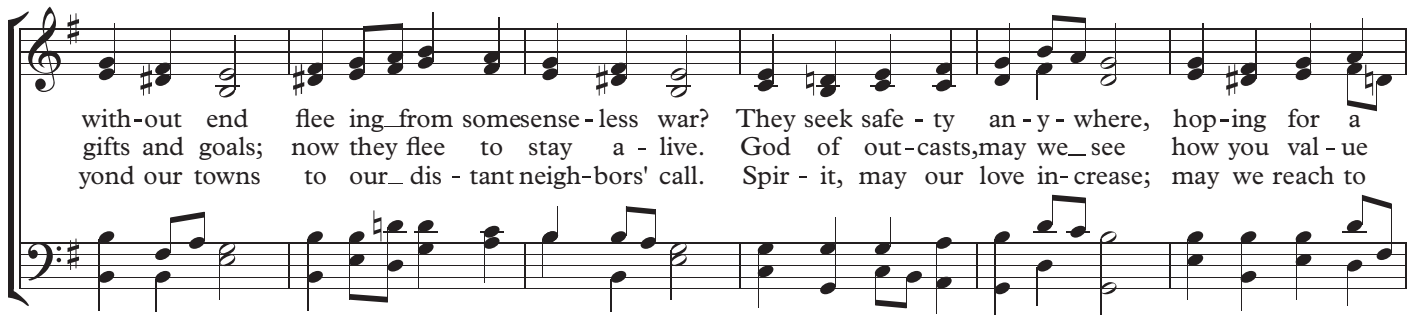
God, how can we comprehend?

Carolyn Winfrey Gillette

ABERSTWYTH; Joseph Parry, 1879

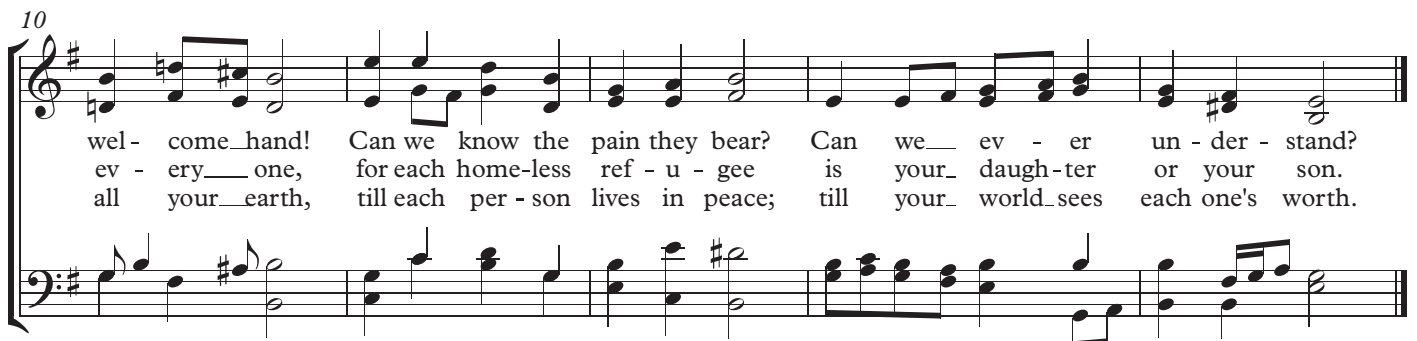


1. God, how can we com-pre-hend- though we've seen them all be-fore- lines of peo-ple
2. You put mu-sic in their souls; now they strug-gle to sur-vive. You gave each one
3. Lord, your lov-ing knows no bounds; you have con-quer-ed death for all. May we hear be-



with-out end flee ing from some-sense-less war? They seek safe-ty an-y-where, hop-ing for a
gifts and goals; now they flee to stay a-live. God of out-casts, may we see how you val-ue
yond our towns to our dis-tant neigh-bors' call. Spir-it, may our love in-crease; may we reach to

10



wel-come hand! Can we know the pain they bear? Can we ev-er un-der-stand?
ev-ery one, for each home-less ref-u-gee is your daugh-ter or your son.
all your earth, till each per-son lives in peace; till your world sees each one's worth.

God, Stir Compassion in Our Hearts

Unison
♩=72

1. God, stir com - pas - sion in our hearts for
 2. The hu - man fam - 'ly now is torn by
 3. Help us e - merge from blind - ing fear and
 4. God, give us cour - age to cre - ate a

ref - u - gees from war - torn lands, who cross rough seas and
 fear, sus - pi - cion, hate, and war. How can we claim to
 wa - ken to our pres - ent need, to wel - come ways, both
 path to peace both fair and just, to ban - ish war and

hope to find a place where some - one un - der - stands.
 fol - low Christ, yet turn a - way and shut our door?
 great and small, to live our faith in word and deed.
 build a world that bridg - es diff' - renc - es with trust.

WORDS and MUSIC: Barbara Hamm

ROUGH SEAS
L.M.

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Has Jesus Stood in Front of Me

Adam M. L. Tice

MORNING SONG; Wyeth's *Repository of Sacred Music*, 1813

1. Has Je - sus stood in front of me, un - seen be - fore my eyes? He
2. Has Je - sus met me in the street in some - one I found strange - in
3. Has Je - sus knocked up - on my door and sought a place to stay? If
4. Will Je - sus find us puffed with pride, or hum - ble, last, and least? He

The first system of music consists of a vocal line in the treble clef and a bass line in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note G4, then a half note A4-B4, and continues with various rhythmic patterns. The bass line provides harmonic support with chords and single notes.

comes, a wea - ry re - fu - gee, and calls through stran - gers' cries.
one who seeks a bite to eat, or asks for ex - tra change?
I re - fuse to bless the poor, will God turn me a - way?
calls all hun - gry souls in - side to share in God's great feast.

The second system of music continues the vocal and bass lines. The vocal line features a melodic phrase starting on G4 and moving up to A4-B4. The bass line continues with harmonic accompaniment. The system concludes with a double bar line.

Hear Us, O Lord, As We Voice Our Laments

F B^b C7 F

1 Hear us, O Lord, as we voice our la - ments;
2 Heal those who have been pierced by wick - ed lies;
3 Un - do the plans that wick - ed ones de - vise;

Dm7 G7/F C/E F G7 C

help the op - pressed and be their sure de - fense;
shield them from e - vil lurk - ing in dis - guise,
let all their schem - ing bring their own de - mise;

F C7 F C B^b C

guard them from plots of schem - ing en - e - mies;
and from op - pres - sors think - ing "No one sees;"
then with great fear all peo - ples will a - gree:

F F7 B^b F/C C7 F

be a strong ref - uge for all ref - u - gees.
be a strong ref - uge for all ref - u - gees.
God is a ref - uge for all ref - u - gees.

Words: David Landegent © 2010 David Landegent
Music (LANGRAN 10.10.10.10): James Langran, 1861, P.D.

A Prayer for Refugees

The litany may begin with the reading, chanting, or singing of Psalm 64.

Hear us, Lord, as we raise our voices;

in you we take refuge.

Preserve those whose life is threatened by enemies
and who are the target of bitter words or evil schemes.

Remember those who are vulnerable and exposed,
those who are victims of natural disaster, war, and persecution,
those suffering anguish and sorrow.

Bring them to safety;

in you we take refuge.

Give shelter to those seeking a hiding place,
to those torn from their homes,
those who are separated from loved ones,
those who are lost or have run away.

Bring them to safety;

in you we take refuge.

You look with mercy and love on all refugees.

Help us to welcome the stranger, befriend the lonely, and show compassion.

Allow your Spirit to move in us and teach us to seek justice,
to love mercy, and to walk humbly with you, telling of all your works.

Let us rejoice and give praise;

in you we take refuge.

Here to the House of God We Come

1 Here to the house of God we come, home of the peo - ple of the
 2 There is a knock - ing at our door, sound of the home - less of the
 3 God who is shel - ter, who is home, in bor - rowed rooms you came to
 4 Shel - ter us, ten - ants of your love, gath - er us round a com - mon

Way, here to give thanks for all we have,
 world, voice of the fright - ened ref - u - gee,
 live, plead - ed to save the dis - pos - sessed,
 fire, warm us in com - pa - ny with Christ,

nam - ing our needs for ev - ery day, we who have roof and
 cry of the chil - dren in the cold, ask - ing the least that
 cru - ci - fied, lay in bor - rowed grave, these are no strang - ers
 give us the heart to feel, to share ta - ble and lodg - ing

sure of a place to rest our
 safe - ty and shel - ter for the
 this is your fam - i - ly who
 space in our liv - ing, in our

rent and bread, sure of a place to rest our
 is their right, safe - ty and shel - ter for the
 in your eyes, this is your fam - i - ly who
 with - out bond, space in our liv - ing, in our

WORDS: Shirley Erena Murray
 MUSIC: Colin Gibson

KHAO I DANG
 8.8.8.8.8.8.

head.
night.
cries.
land.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). It consists of four measures of music, each containing a half note. The notes are G4, F4, E4, and D4, which are beamed together in pairs. The piano accompaniment is written in a bass clef with a key signature of one flat. It consists of four measures of music, each containing a half note. The notes are G3, F3, E3, and D3, which are beamed together in pairs. The lyrics are: head., night., cries., land.

How Big Are Your Arms, O God?

Carol Meier

♩ (for verse 2)

Ab Db/Ab Eb/Ab Db/Ab Ab Db/Ab Eb7/Ab

1. How big are Your arms, O God?
 2. Could You be found in these,
 3. Your love, it knows no bounds,
 4. Help us to live in love
 5. We are Your arms, O God;

8 Eb/G Ab Db/Ab Eb/G Fm

How wide is Your wel - come here?
 the in mi - grant, ref - u - gee?
 no gen - der, no race, no creed.
 with all who would dis - a - gree;
 yes, we are Your wel - come wide.

12 Eb Ab Db/Ab CMaj

How far will Your grace reach out to em -
 Could we wel - come in hate, as neigh - bor - em -
 Much strong - er than our pride, Your all love fear, is bor - and the
 to lay down in Your name; Your love, we cast a -
 We go in Your name; Your love, we cast a -
 We go in Your name; Your love, we cast a -

16 Fm Bbm Eb sus Eb Ab

brace kin gate; side. claim. the those this May Let stran year world love all - ger ing and be find both to Your our a far be king u place - and made dom ni - ty. side! near? free? meet. side!

D.S. (to verse 2)
to refrain
to refrain
to refrain
to refrain

Refrain

20 Ab Db Eb Db/F Eb/G Ab Eb/G Fm Eb

Your — love reach - es be - yond our walls, how

25 Db Eb Db/F Eb Db/F Eb/G Db

vast, how wide, how deep, — how high! Your love em -

30 Eb Db/F Eb/G Ab Eb/G Fm Eb Db Ebsus

pow - ers, com - pels, and calls. Like You, may we love

35 after verse 2, 3, 4 Db/Ab Db/Ab Ab Last time Fm Fm Eb

all. _____ all. _____ Like

40 Db Ebsus Db/Ab Db/Ab Ab2

You, may we love all. _____

I Am Standing Waiting

Unison

1 I am stand - ing wait - ing, wait - ing at your door,
 2 I stand at your ta - ble ask - ing to be fed,
 3 I stand at your clin - ic beg - ging for vac - cine,
 4 I stand in your church - es, lis - ten to your prayers,

one of hun - ger's chil - dren from a bil - lion poor,
 hold - ing up my rice bowl, beg - ging for your bread,
 I stand at your wash place where the wa - ter's clean,
 long to know a God who un - der - stands and cares.

though you can - not see me, though I am so small—
 I stand at your school - room long - ing just to learn,
 I stand at your of - fice, beg the Heads of State,
 If there is a God, a God who loves the poor,

lis - ten to my cry - ing, cry - ing for us all.
 hop - ing that you'll teach me ways to live and earn.
 I am just a child, so I must hope and wait.
 I'm still stand - ing wait - ing, wait - ing at your door.

WORDS: Shirley Erena Murray
 MUSIC: Traditional French melody
 Words © 1992 Hope Publishing Company

AU CLAIR DE LA LUNE
 11.11.11.11.

Welcome Table

African-American spiritual

I'm gonna sit at the welcome ta____ ble; I'm gonna sit at the welcome

The first system of music is written on two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "I'm gonna sit at the welcome ta____ ble; I'm gonna sit at the welcome".

7
ta-ble one of these days, hal le-lu-jah; I'm gonna sit at the welcome ta____

The second system of music is written on two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "ta-ble one of these days, hal le-lu-jah; I'm gonna sit at the welcome ta____".

12
ble; I'm gonna sit at the welcome ta-ble one of these days. (One of these days.)

The third system of music is written on two staves, treble and bass clef, in a key signature of one sharp (F#) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "ble; I'm gonna sit at the welcome ta-ble one of these days. (One of these days.)".

I'm gonna eat with my sisters and brothers...
We're gonna feast on milk and honey...
I'm gonna eat and drink with Jesus...
Here all the world will find a welcome...

In Every Place Where God is Praised

1. In___ ev - ery place where God is praised by___ man - y or___ by few;
 2. In___ wor - ship we draw near to God by___ lis - tening for___ the Word
 3. Christ sends us to the world to live as___ light and salt___ and yeast,
 4. That___ qui - et peace sur - pass - es all our___ striv - ing seeks to gain

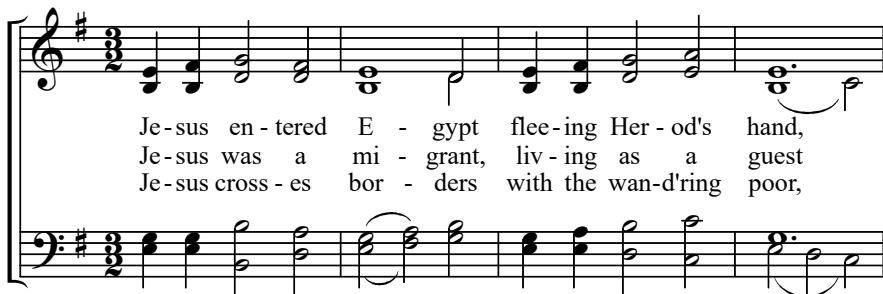
in___ ev - ery heart where prayer breathes life and_ hope be - gins___ a - new;
 that_ weaves through scrip - ture, ser - mon, song, and_ lifts our hearts_ when heard.
 with_ wil - ling hearts to seek and serve the_ last, the lost,___ the least.
 and_ helps us find in ser - vant - hood a___ way made new___ and plain.

wher - ev - er search - ing leads to faith or___ love melts hearts of stone;
 Then_ to the ho - ly Ta - ble called, we___ come with_ hands un - furled
 To___ go where hu - man needs are great, dreams fade and_ fears in - crease:
 The_ God who brought us safe thus far, who_ bids us___ trust and dare,

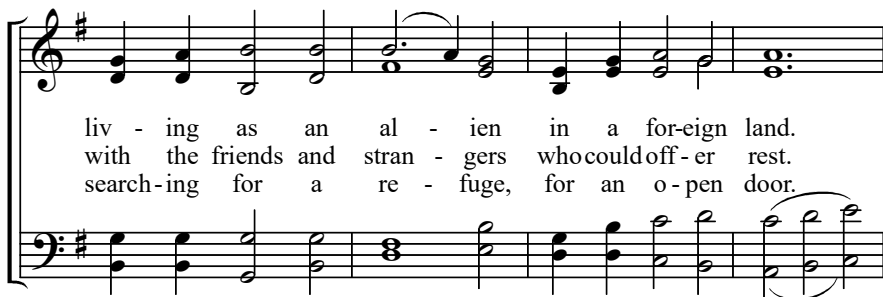
where new life ris - es___ from death's hold: God's pres - ence will_ be known.
 to___ feast on gifts_ that_ help us be Christ's bod - y in___ the world.
 with_ pris'n - er, pa - tient, re - fu - gee, to___ share the Spir - it's peace.
 still_ goes be - fore_ us___ through life's maze and_ waits to meet_ us there.

Jesus entered Egypt

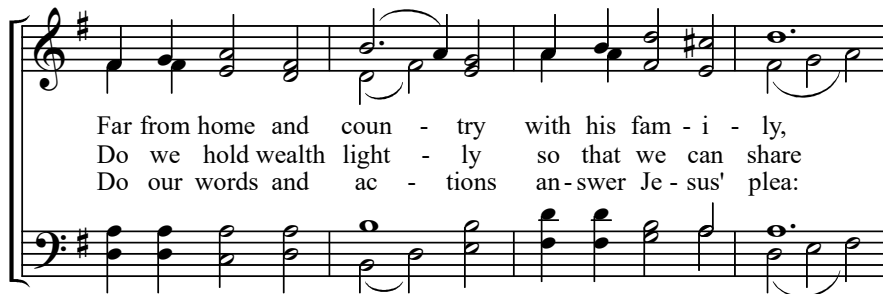
KING'S WESTON 65.65D



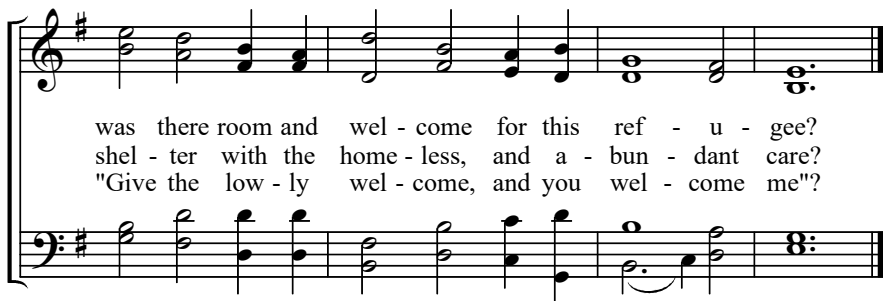
Je - sus en - tered E - gypt flee - ing Her - od's hand,
Je - sus was a mi - grant, liv - ing as a guest
Je - sus cross - es bor - ders with the wan - d'ring poor,



liv - ing as an al - ien in a for - eign land.
with the friends and stran - gers who could off - er rest.
search - ing for a re - fuge, for an o - pen door.



Far from home and coun - try with his fam - i - ly,
Do we hold wealth light - ly so that we can share
Do our words and ac - tions an - swer Je - sus' plea:



was there room and wel - come for this ref - u - gee?
shel - ter with the home - less, and a - bun - dant care?
"Give the low - ly wel - come, and you wel - come me"?

Text: Adam M.L. Tice, April 24, 2007, ©GIA Publications, Inc.

Tune: Ralph Vaughan Williams, 1925, ©1931 Oxford University Press, London

Safe Refuge Is God's Will for All

Text: William A. Pasch; 2005, rev. 2017

SAFE REFUGE (CMD)
Setting by Robert J. Weaver and William A. Pasch

♩=104

5. God, _____ whose man-sions wait; Christ Je - sus lead - ing on;

1. Safe ref - uge is God's will_ for_ all our fear would turn a - way. How
2. Pro - phet - ic *A - mos chides_ the_ rich who dine and drink and_ chant. Their
3. Our Sav - ior jour - neyed home - less_ too, through - out his min - is - try, in
4. Those not in - vit - ed at_ the_ first shall yet en - joy the_ feast. Heed
5. Cre - a - tor God, whose man-sions wait; Christ Je - sus, lead - ing_ on, pre -

(* Amos 6:4-7)

5

pre - par - ing_ rest - ful rooms_ for_ all_ trav - 'lers reach - ing home; A -

can we not help_ suf - 'ring ones find shel - ter day_ by_ day? Our_
self - ish, heed - less_ din drowns out the cries of those_ in_ want. So,____
serv - ing oth - ers_ show - ing us Love's gen - er - os - i - ty. A -
well the Gos - pel's_ just re - buke: the great - est shall_ be_ least; for____
par - ing rest - ful_ rooms to greet all trav - 'lers reach - ing_ home; A -

9

bun - dant Spir - it, fir - ing faith in hope and char - i - ty: Great
 dwel - lings and our goods are but the gifts of Ho - ly Grace, not
 let our wor - ship, pray'r and song re - new our call to share pro -
 mong us still, both guest and host, Christ o - pens wide the door to
 all God's crea - tures need a home, a ha - ven from the pain of
 bun - dant Spir - it, fir - ing faith in hope and char - i - ty: Great

13

Three in One, un - ite us now in hos - pi - tal - i - ty!
 mer - it of our own, with - out God's wel - com - ing em - brace.
 tec - tion and fit sus - te - nance with all who need our care.
 those de - nied a life of peace, in health and sub - stance poor.
 sep - a - ra - tion from the fold. The Shep - herd calls a - gain.
 Three in One, un - ite us now in hos - pi - tal - i - ty!

Stranger, Standing at My Door

1 Strang - er, stand - ing at my door, you dis - turb me
2 You are strange in speech and dress, you have chil - dren
3 I am fear - ful of your claim, yet I can - not

The first system of music is in 4/4 time. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are aligned with the vocal line.

in the night: you have needs I can't ig - nore,
at your side, you are not like one of us—
turn a - way. Strang - er with the for-eign name,

The second system continues the melody and accompaniment. The piano part includes a key signature change to one sharp (F#) in the final measure.

you have eyes that speak your plight. Do I know you,
you have begged a - way your pride. If you passed a -
are you an - gel come to stay? You are mes - sen -

The third system concludes the piece. The piano part features a final chord with a sharp sign, indicating the key signature.

WORDS: Shirley Erena Murray
MUSIC: Jane Marshall

Words © 1997 Hope Publishing Company
Music © 2008 Hope Publishing Company

STRANGER

name - less face, bat - tered wom - an, de - tain - ee,
 cross my screen I might switch you out of sight,
 ger and guest, you the Christ I can't ig - nore,

hun - gry youth or wel - fare case, job - less par - ent, ref - u - gee—
 worlds a - way you might have been, yet you stand here in the night.
 you my own com - pas - sion's test, strang - er, stand - ing at my door.

1, 2 3
 Do I know you, name-less face?
 Do I know you, name-less face?
 You, the Christ I can't ig - nore.

The Children Come

Carolyn Winfrey Gillette

FINLANDIA; Jean Sibelius, 1899

1. The chil-dren come, not sure where they are go - ing; some lit - tle ones have
 2. The chil-dren come in search of some-thing bet - ter; they've trav - eled here with
 3. O Christ our Lord, you wel-comed in the strang-er; you blessed the chil - dren,
 4. God, let each one know jus - tice, peace, and wel-come; and may your gift of

seen their sib - lings die. They've trav - eled north, a tide that keeps on grow - ing, a stream of
 noth - ing in their hands. On one boy's belt, a num - ber carved in leath - er leads to a
 tell - ing them to stay. Be in the des - ert, with the tired and in - jured; be at the
 mer - cy start with me. For un - to such as these be - longs your king - dom, and in each

life be - neath the des - ert sky. Their wel - come here? De - ten - tion, o - ver -
 phone, a broth - er here, a plan. They come a - lone or some - times band to -
 bor - der where they are a - fraid. Be on each bus where chil - dren sense the
 child, it is your face we see. May we, your church, re - spond in truth and

flow - ing. O Lord of love, now hear your chil - dren's cry!
 geth - er; they bring a plea that we will un - der - stand.
 dan - ger, as an - gry crowds are shout - ing, "Go a - way!"
 ac - tion, and with you, Lord, say, "Let them come to me."

The Scriptures Say that Jesus Came

1. The scrip-tures say that Je - sus came to rend the
 2. O church, put down your trowels and stones and lis - ten
 3. O Spir - it, come, and help us see that no one

walls of hate and shame. Yet walls are what we
 while cre - a - tion groans, as one more wall goes
 can be tru - ly free un - til, by God's un -

crave to build; it is our most de - struc-tive skill.
 in - to place, a tes - ta - ment to our dis - grace.
 fail - ing grace, we meet each oth - er face to face.

For the Assn. of Diocesan Liturgy and Music Commissions of the Episcopal Church
at their annual convention, Jackson, Miss., 1993

Carl P. Daw, Jr.

Travellers' child

William Bradley Roberts
Tune: *Mississippi*, 1993

$\text{♩} = 66$ Unison
Ah ...

1. Tra - vellers' child laid in a man - ger, ref - u - gee to E - gypt bound,
2. Guest who vin - taged wine from wat - er, wan - dering heal - er brimmed with balm,
3. Home - less squat - ter in a gar - den, feast - er in a rent - ed room,
4. Strange way - far - er to Em - ma - us, vague form on the dis - tant shore,

pil - grim youth, yet not a stran - ger when your Fa - ther's house you found:
fo - reign - er whose hear - er brought her heart - thirst to your well of calm:
scape - goat for an - oth - er's par - don, sleep - er in a bor - rowed tomb:
fright to friends ("Does sense be - tray us?") when you stood with them once more:

Christ, who set a - side your glo - ry to re - claim our way - ward race,
Sa - vior, may we see our neigh - bor as an em - blem of your care;
Je - sus, out - cast and of - fend - er to those cer - tain of God's will,
ri - sen Lord, be there to meet us when life dawns e - ter - nal - ly;

help us read sal - va - tion's sto - ry in each pass - ing heart and face.
in our lei - sure and our la - bor give us grace to find you there.
rend the veils of race and gen - der, wealth and health that shroud us still.
may your pro - mised bless - ing greet us, "In all these you wel - comed me."

Words: Carl P. Daw, Jr., copyright © 1994 Hope Publishing Co., Carol Stream, IL. Reproduced by permission.
Music: MISSISSIPPI by William Bradley Roberts, copyright © 1995 Augsburg Fortress. Reproduced by permission.

Tucson, 10.07.1993

We Pray for Those with Empty Hands

$\bullet = 90$

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as quarter note = 90. The lyrics are printed below the vocal line. The final system ends with a double bar line and the instruction '(final only)'.

1. We pray for those with emp - ty hands, whose hopes have all but died, who
2. God, help us see our sis - ter's need and feel our broth - er's pain; help
3. God, help us do your work on earth as a - gents of your grace, till

search for work in trou - bled lands, where walls and wars di - vide. We
us to reach be - yond our greed and what we stand to gain. God,
peace and plen - ty come to birth and bless the hu - man race. Then

pray for ref - u - gees whose bread is earned at such great cost, whose
help us change sys - tem - ic wrongs that make the world un - just. Your
hun - gry chil - dren shall be fed, the poor be lift - ed up; and

work to keep their fam - ilies fed means cru - el bor - ders crossed.
king - dom to the meek be - longs— one built on love and trust.
all shall feast on liv - ing bread and drink the bles - sing cup.

(final only)

WORDS and MUSIC: Barbara Hamm

REFUGEE
C.M.D.

When Jesus Was a Refugee

$\text{♩} = 60$ *Unison* Cm Dm7(♭5) G7 Cm Dm7(♭5) G7

1. When Je - sus was a ref - u - gee, —
 2. When Je - sus was a ref - u - gee he
 3. For Je - sus is a ref - u - gee and

Cm Fm7 B♭7 E♭ G7/D Cm Dm7(♭5) G7

E - gypt took him in— gave safe - ty from King
 lived a - mong the poor. I see him then— I
 if I take him in, I see the suf - fring

Cm /B♭ A♭ C7/G Fm7 G7 Cm

Her - od — and shel - ter from the wind.
 see him now. He's knock - ing on my door.
 through his eyes and learn to be like him.

WORDS: Daniel Charles Damon © 2007
 MUSIC: Traditional, Arr. © 2007 Daniel Charles Damon

ST. JAMES INFIRMARY
 Irregular

WHEN JESUS WAS A REFUGEE

Mary Nelson Keithahn

NEIGHBORS 88.88 D

John D. Horman

Unison

When Je-sus was a ref - u - gee from He-rod's cru - el ty - ran - ny, an
Je-sus left his pa - rents' home, with - out a place to call his own, he
Je-sus died u - pon a cross a - lone, with few to mourn his loss, a
ri - sen, Christ still makes his home with e - very one who walks a - lone, and

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a repeat sign and contains the lyrics: "When Je-sus was a ref - u - gee from He-rod's cru - el ty - ran - ny, an Je-sus left his pa - rents' home, with - out a place to call his own, he Je-sus died u - pon a cross a - lone, with few to mourn his loss, a ri - sen, Christ still makes his home with e - very one who walks a - lone, and". The piano accompaniment consists of chords and moving lines in both the right and left hands.

5

ex - ile in a for - eign place, a child in need of sav - ing grace, we
walked with stran-gers on the street and lived with those he chanced to meet - a
friend came forth to of - fer room for him with - in a gar - den tomb. They
with the peo - ple on the street, still waits in line for bread to eat. The

The second system of the musical score continues the piece. It is in 4/4 time with a key signature of two flats. The vocal line begins with the lyrics: "ex - ile in a for - eign place, a child in need of sav - ing grace, we walked with stran-gers on the street and lived with those he chanced to meet - a friend came forth to of - fer room for him with - in a gar - den tomb. They with the peo - ple on the street, still waits in line for bread to eat. The". The piano accompaniment continues with chords and moving lines in both the right and left hands.

9

won - der who it was God led to shel - ter him and give him bread. We
fish - er - man in Gal - i - lee and new-found friends in Beth - a - ny. Would
gent - ly took his bod - y there, a - noint - ing him with gen - tle care. Would
time is now. we must de - cide. Will we pass by the o - ther side, or

13

1. 2. 3

won - der too, had we been there, would we have been as quick to share? —
we have wel - comed him that way and giv - en him a place to stay? —
we have heed - ed God's re - quest and helped to lay our Lord to rest? —
will we fol - low Love's com - mand and

17

4

When — — — — —
When reach out with a help - ing hand? — — — — —
Now — — — — —

You Come Like the Lowliest

COLUMCILLE (DOMHNACH TRIONOIDE) 11.11.11.11



1.You come like the low - li - est peo - ple on earth,
2.You come as an al - ien, a stran - ger and guest,
3.A - wak - en our hearts to your call, strong and sure,



with hum - ble ap - pear - ance and no signs of worth.
a wan - der - er seek - ing com - pas - sion and rest.
that comes to us still in the lives of the poor.



You come as the beg - gar we pass on the street
You come with the home - less, the way - ward and lost,
God, guide us in mak - ing the dif - fi - cult choice



who asks us for some - thing to drink and to eat.
and call us to join you, not think - ing of cost.
to fol - low the sound of your beck - on - ing voice.

Text: Adam M. L. Tice, 2011; ©2013 GIA Publications, Inc.
Tune: Gaelic traditional

Singing Welcome through the Witness of the Global Church

There are many ways that congregational song can be used powerfully to express welcome. The preceding songs in this resource articulate welcome eloquently and persuasively from a largely Anglo-North American perspective. However, it can also be deeply meaningful to sing our hospitality through songs in languages other than English, which are shared with us by communities across the world. This kind of singing can have a prophetic quality: we sing toward a day when our communities will reflect the radical hospitality of the One who inspires our song. Jesus told his disciples to preach the gospel to “the whole inhabited earth;” in singing the songs of our siblings in Christ, we invite them to preach to us.

When introducing songs in languages other than English, I like to take a few moments at the beginning of worship to teach the song to my congregation by breaking it down into its component parts. I might go over the unfamiliar language first, lining-out the text in small portions and having the congregation sing it back. Then, I would teach the melody line-by-line, giving special attention to any tricky rhythmic features or melodic leaps. Many of these songs can and should be taught by rote, without tying people to a printed page; this leaves them free to embody the song through possible movement, clapping, stomping, and dancing. Consider teaching these songs to your choir first, so that in worship they can support the congregation’s learning with confidence. Consider using newly introduced material several weeks in a row, to allow the new and different song to become a familiar friend. Engaging in these teaching techniques does not have to detract from the flow of worship; rather, these approaches demonstrate that learning together in community is in itself an act of worship.

-- Hilary Seraph Donaldson

To give you a better sense of these songs and how they might be used in worship, have a look at the following examples online:

Hallelujah (Palestine)

Video: [Debbie Lou Ludolph, Music that Makes Community](#)

Khudaayaa, raeham kar / Have mercy on us, Lord

Video: [Scott Weidler, Music that Makes Community](#)

Kwake Yesu nasimama / You’re the solid rock of my life

Kenya is the location of Dadaab, a major Somali refugee camp.

Video: [YouTube user logick1705](#)

This video is quite upbeat, but I like to do this piece with a more anthemic, praise-and-worship vibe; try it out and see what approach resonates most with your community.

Las mesas partidas / These Tables Divided

Video: [World Council of Churches, Hosanna! Pilgrim Songs](#)

Murassalat

Video: [English Congregation, Geneva Lutheran Church, Geneva, Switzerland](#)

Na nzela na lola

Video: <https://youtu.be/i7LXFg8agqk>

Nita mwimbiya Bwana

Video: [World Council of Churches, Hosanna! Pilgrim Songs](#)

Salaam aleikum

Video: [Eastminster United Church](#)

Shukuru

Video: [Hilary Donaldson, Music that Makes Community](#)

Ya rabba ssalami / You, God of peace

Video: [Amanda Powell](#)

Words: John L. Bell.
Music: South African traditional, transcribed by John L. Bell at the Sunrise Hospice, Themba.

Energetically

God wel - comes all, strang - ers and friends;

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff contains chords and single notes, while the bass staff contains a bass line with eighth and quarter notes. The lyrics are written below the notes.

5

God's love is strong and it ne - ver ends.

The second system of music continues from the first, starting with a measure rest labeled '5'. It also consists of two staves (treble and bass) in the same key and time signature. The lyrics are written below the notes.

Palestinian Hallelujah

Palestine

Firmly

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu.

Hal - le - lu - jah, hal - le - lu. Hal - le - lu - jah, hal - le - lu.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu.

Hal - le - lu - jah, hal - le - lu - jah.

This Palestinian song is easily taught in two parts without the singers having music in their hands. Notice the AABBA structure, which means only two phrases need to be taught in order to sing the whole song. Using hand signals to indicate melodic movement up and down can be helpful.

from *Sing the Circle Wide: Songs of Faith from Around the World*
(c 2016, Kanata Centre for Worship and Global Song, Waterloo, Canada)

Words: Traditional Liturgical

Music: Traditional Palestinian

Arrangement: John L. Bell © 2008, WGRG, Iona Community, Scotland, GIA Publications, Inc., agent.

Syrian Hallelujah

Syria

$\text{♩} = \text{c. } 108$



Hal - le, hal - le - lu - jah. Hal - le, hal - le - lu - jah.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah!

To sing a song from Syria in these days when Syrians have been displaced from their homes by violence offers a reminder of the ancient and beautiful worship practices of Syrian Christians and Jews, and makes this Hallelujah both a song of praise and a song of solidarity. A simple accompaniment of drum, tambourine, and finger cymbals gives this song a Middle Eastern soundscape.

from Sing the Circle Wide: Songs of faith from around the world, published by the Kanata Centre for Worship and Global Song.

Hola! Cómo estás?

F Dmin Bb C7 F

Ho - la! Có - mo es - tás? Doy gra - cias a Dios por - que es - ta - mos a -
 Qué her - mo - so es reu - nir - nos y a - sí com - par
 We're joy - ful and thank - ful that God brings us
 How beau - ti - ful, how good it is when we

Dm Bb F/C C Refrain F

quí a - la - ban - do su nom - bre. Bien - ve - ni - da
 tir el a - mor del Se - ñor.
 here to re - joice and sing prais - es. Take my hand, my
 share in God's love, here to - geth - er!

C/E Dm Am/C Bb

se - as! Bien - ve - ni - do se - as, a - la - be -
 sis - ter, take my hand my bro - ther, side by side,

1. C D7 Gm C7 2. C7 F

mos al Se - ñor! mos al Se - ñor!
 we'll walk with God. we'll walk with God.

Text: Mireya Carpintero, 1987, refrain adapt. Kenneth R. Hanna.
 Music: Mireya and Raúl Carpintero, 1987, arrang. Leslie Gómez C.
 © 1988 Casa Bautista de Publicaciones. Used with permission by Hispanic World Publishers-Baptist Spanish Publishing House.
 English: Andrew Donaldson

Used with permission by Hispanic World Publishers-Baptist Spanish Publishing House

Have Mercy on Us, LORD

(Urdhu: Khudaayaa, rae ham kar)

(♩ = 88)



1,3.Khu - daa - yaa rae - ham kar, Khu - daa - yaa rae - ham,
(1,3.Have mer - cy on us, LORD, have mer - cy on us.



Khu - daa - yaa rae - ham kar, Khu - daa - yaa rae - ham,
Have mer - cy on us, LORD, have mer - cy on us.



Khu - daa - yaa rae - ham kar, Khu - daa - yaa rae - ham.
Have mer - cy on us, LORD, have mer - cy on us.



2.Ma - sii haa rae - ham kar, Ma - sii haa rae - ham.
2.Have mer - cy on us, Christ, have mer - cy on us.



Ma - sii haa rae - ham kar, Ma - sii haa rae - ham.
Have mer - cy on us, Christ, have mer - cy on us.



Ma - sii haa rae - ham kar, Ma - sii haa rae - ham.
Have mer - cy on us, Christ, have mer - cy on us.)

Words: Traditional, Pakistan

Music: KHUDAAYAA; R. F. Liberius, Pakistan

Here on Jesus Christ I Will Stand

Kwake Yesu Nasimama

from Kenya
paraphrase and arr.
Greg Scheer

G G/B C G

Swahili: Kwa - ke Ye - su na - si - ma - ma, ndi - ye
 Refrain: Here on Je - sus Christ I will stand. He's the
 1. There's no oth - er place I can hide 'til the
 2. It is not the work of my hands that has
 3. When my days on this earth are done, and I

5 D Em D C

mwam - ba ni sa - la - ma. ndi - ye mwam - ba ni sa - la -
 sol - id rock of my life. He's the sol - id rock of my
 storm that rag - es sub - sides. My voice cries to God from the
 washed a - way all my sins. I'm re - deemed, and all of my
 stand at God's ho - ly throne, my heart will not have an - y

8

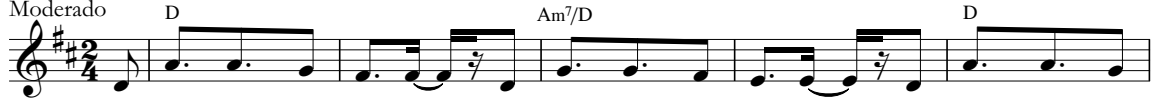
G D G

ma, ndi - ye mwam - ba ni sa - la - ma.
life. He's the sol - id rock of my life.
 flood, and I'm saved be - cause of his blood.
 days, Je - sus Christ will be my heart's praise.
 fear - in Christ's right - eous - ness I am here.

Las mesas partidas

These tables divided

Moderado



Las me - sas par - ti - das me - jor com - par - ti - das co - ma - mos, be -
 These ta - bles di - vi - ded are bet - ter u - ni - ted; we're eat - ing and
 Pou - vons - nous ré - u - nir nos ta - bles di - vi - sées? Man - geons tous ré -



ba - mos, nos va - mos jun - tan - do. Las me - sas par - ti - das me -
 drink - ing and com - ing to - ge - ther. These ta - bles di - vid - ed are
 u - nis, bu - vons tous en - sem - ble. Pou - vons - nous ré - u - nir nos



jor com - par - ti - das co - ma - mos, be - ba - mos, nos va - mos jun -
 bet - ter u - ni - ted; we - 're eat - ing and drink - ing and join - ing as
 ta - bles di - vi - sées? Man - geons tous ré - u - nis, bu - vons tous en -



tan - do. 1.El ham - bre que cla - ma, jus -
 one in God. 1. We're cry - ing with hun - ger: In -
 sem - ble. 1. Et quand nous ré - cla - mons la



ti - cia de - man - da, mi - ga - jas ti - ra - das: sa - bo - ra es - pe - ran - za. Ham -
 jus - tice no long - er! The crumbs from the ta - ble give hope to the need - y. The
 paix, la jus - ti - ce, des miet - tes du re - pas sou - tiennent l'es - pé - ran - ce. De

2

bre de jus - ti - cia, ra - zón pa - ra un pac - to. La
 hun - ger for jus - tice, the ba - sis for cov' - nant. We'll
 jus - tice af - fam - és, soy - ons donc tous d'ac - cord. À

me - sa con to - dos nos va tran - for - man-do.
 join at the ta - ble and sure - ly we'll be trans - formed.
 ta - ble, en - sem - ble! va nous tous trans - for - mer.

2. Ayuno ofrecido: comer compartido: acuerdos tomados: Dios va confirmando. Comida que abraza: razón de esperanza: Justicia en el mundo: Dios va aconteciendo.	2. The fast that we offer, the meal that we're sharing, agreements we're making, our God now confirms them. The food that unites us gives reason for hoping because God is bringing a world that is just for all.
---	--

2. Le jeûne acceptable, la fête qu'on partage,
l'accord l'alliance, Dieu nous les confirme.
Quand nous sommes ensemble autour de la table
nous goûtons le règne du Dieu de justice.

Murassalat nina kulumurassalat

We are all ambassadors

as taught by Beatrice Mukhtar Mamuzi: Sudan

1. Mu - ra - ssa - lat ni - na ku - lu mu - ra - ssa - lat. Mu - ra - ssa - lat ni - na
2. Shu - ku - ru - A - laa ni - na ku - lu mu - ra - ssa - lat. Shu - ku - ru - A - laa ni - na
3. Ha - le - lui - ah, ni - na ku - lu mu - ra - ssa - lat. Ha - le - lui - ah ni - na

ku - lu mu - ra - ssa - lat. Mu - ra - ssa - lat ni - na
ku - lu mu - ra - ssa - lat. Shu - ku - ru A - laa ni - na
ku - lu mu - ra - ssa - lat. Ha - le - lui - ah ni - na

ku - lu mu - ra - ssa - lat. Ni - na ku - lu mu - ra - ssa - lat le Ye - su.
ku - lu mu - ra - ssa - lat. Ni - na ku - lu mu - ra - ssa - lat le Ye - su.
ku - lu mu - ra - ssa - lat. Ni - na ku - lu mu - ra - ssa - lat le Ye - su.

1. *We are all ambassadors. We are all ambassadors of Jesus.*
2. *Tell it to all people that there are witnesses here, ambassadors of Jesus.*
3. *Halleluia! there are witnesses here, ambassadors of Jesus.*

مراسلات كو مراسلات نينا
ليسوع مراسلات كو نينا

مراسلات كو شكورو الله نينا
ليسوع مراسلات كو نينا

مراسلات نينا كو لتاسي وري
ليسوع مراسلات كو نينا

مراسلات كو مبشر الإنجيل نينا
ليسوع مراسلات كو نينا

زيدو قوة نينا كو مراسلات
ليسوع مراسلات كو نينا

هللوا يا نينا كو مراسلات
ليسوع مراسلات كو نينا

Malembe

Na nzela na lola / We know

Democratic Republic of the Congo

$\text{♩} = 92$ $E\flat$ $A\flat$ $E\flat$

Na nze - la na lo - la to - ko - tam - bo - la ma - lem - be, ma -
1 As long as we fol - low in the way that God is lead - ing, we
2 As long as we hope there is a fu - ture for cre - a - tion, a

3 $Cm7$ $A\flat7$ $B\flat7$ $E\flat$

lem - be to - ko - tam - bo - la. Ma -
know God's reign will sure - ly come.
fu - ture for the u - ni - verse. We

6 $E\flat$ $A\flat$ $E\flat$

lem - be, ma - lem - be, ma -
know this, we know this.

8 $Cm7$ $A\flat maj7$ $B\flat7$ $E\flat$

lem - be to - ko - tam - bo - la.
Yes, God's reign will sure - ly come.

Additional verses: replace “hope” with “pray”, “sing”, or “act”.

Lingala pronunciation: *Nah zay-lah nah loh-lah toh-koh-tahm-boh-lah mah-lehm-bay*

For Inshallah, this song has come to be a spirited song of hope, “We know God’s reign (of peace and justice) will come!” If the community sings “Malembe tokotambola!” in Congolese, which is easily done by rehearsing the text first, the choir or soloists can sing the first phrase. Understanding the context out of which this song comes is a reminder that we are called to be part of that hope: to pray, sing, and ACT! It is a powerful sending song.

Nita mwimbiya Bwana

I will sing to the Lord

Asata Choir: Democratic Republic of the Congo

Leader

1. Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na. (Ni - ta)

All

1. Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na.

Leader

Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na. (Ni - ta)

All

A - me - ni - o - na.

Ni - ta mwi - mbi - ya Bwa - na kwa ku - wa Ye - ye A - me - ni - o - na. A -

A - me ni o - na. A - me ni - o - na. A - me ni o - na. (A - me ni - o - na.)

me ni - o - na. A - me ni - o - na. A - me ni - o - na. A - me - ni - o - na. (A)

Asata Choir, Democratic Republic of Congo
 English, Spanish French and Portuguese :© WCC-COE 150, Route de Ferney P.O. Box 2100 CH-1211, Geneva 2, Switzerland

This song may be used freely as long as it is for congregational and not commercial use.

2. Ni-ta mwi-mbi-ya Bwa-na kwa ku-wa Ye-ye a-na ni pen-da. (Ni-ta)
3. Ni-ta mwi-mbi-ya Bwa-na kwa ku-wa Ye-ye a-na ni ju-wa. (Ni-ta)

Literal translations, not for singing:

1. *I will sing to the Lord because God cares for me.*
2. *I will sing to the Lord because God loves me.*
3. *I will sing to the Lord because God knows me.*

1. *Cantaré al Señor porque Él me cuida.*
2. *Cantaré al Señor porque Él me ama.*
3. *Cantaré al Señor porque Él me conoce.*

1. *Ich will dem Herrn singen, denn er sorgt für mich.*
2. *Ich will dem Herrn singen, denn er liebt mich.*
3. *Ich will dem Herrn singen, denn er kennt mich.*

1. *Cantarei ao Senhor porque ele cuida de mim.*
2. *Cantarei ao Senhor porque ele me ama.*
3. *Cantarei ao Senhor porque ele me conhece.*

Salaam aleikum

May peace be with you

Ghana

Leader Sa-laam a - lei - kum, sa-laam a - lei - kum,

All Ho - yah! Ho -

sa-laam a - lei - kum,

yah! Ho - yah, ho - yah, ho - yah, ho - yah, ho -

Fine

1. sa-laam a - lei - kum. 2.

yah! Ho - yah! Sa - laam a - lei - kum le,
May peace be in your hearts,

Words: Traditional Ghanain (Arabic)

Music: Traditional Ghanain

Arrangement: Marc Anderson and Marty Haugen © 2006, GIA Publications, Inc.

Adaptation: Marc Anderson and Marty Haugen © 2006, GIA Publications, Inc.

8



sa - laam a - lei - kum le, sa - laam a - lei - kum
 may peace be in your homes, may peace be in your

11

Leader *D.S. al Fine*

To repeat Sa-laam a - lei - kum,



le, sa - laam a - lei - kum le. Sa-laam a - lei - kum,
 land, may peace be in our world. All Ho -

سلام عليكم
 سلام عليكم ليه

This inclusive song of peace from Ghana has helped Inshallah sing peace with Arabic speaking neighbours, learn a basic Arab greeting, sing a prayer for peace in interfaith gatherings but in a non-English language, and welcome Syrian refugees. We have learned that language can both create barriers and break them down.

Shukuru

Thanking You

Worship Chorus, Sudan
Trans. and arr. Greg Scheer

Leader A7

Shu - ku - ru, Thank - ing you, shu - ku - ru, thank - ing you,

All

Shu - ku - ru, Thank - ing you, Ye - su. Je - sus. Shu - ku - ru, Thank - ing you,

Shu - ku - ru, Thank - ing you, Ye - su. Je - sus. Shu - ku - ru, Thank - ing you,

D G

shu - ku - ru, thank - ing you, shu - ku - ru, thank - ing you, shu - ku - ru, thank - ing you,

Ye - su. Je - sus. Shu - ku - ru, Thank - ing you, Ye - su. Je - sus. Shu - ku - ru, thank - ing you, shu - ku - ru, thank - ing you,

Ye - su. Je - sus. Shu - ku - ru, Thank - ing you, Ye - su. Je - sus. Shu - ku - ru, thank - ing you, shu - ku - ru, thank - ing you,

repeat ad lib. last time

D D

Ye - su. Shu - ku - ru, Ye - su. Ye - su. Ye - su.
Je - sus. Thank - ing you, Je - sus. Je - sus. Je - sus.

Ye - su. Shu - ku - ru, Ye - su.
Je - sus. Thank - ing you, Je - sus.

Ye - su. Shu - ku - ru, Ye - su.
Je - sus. Thank - ing you, Je - sus.

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Ya rabba ssalami

You, God of peace

Palestine / Lebanon



1 Ya ___ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
2 Ya ___ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
God of peace and ___ jus - tice, rain down up - on us your peace.



Ya rab - ba ssa - la - mi, ssa - - - lam. ___
Ya rab - ba ssa - la - mi, ssa - - - lam. ___
God of ___ jus - tice, rain down your peace, ___



Ya ___ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
Ya ___ rab - ba ssa - la - mi, am - ter a - lay - na ssa - lam.
God of peace and ___ jus - tice, rain down up - on us your peace.



Ya rab - ba ssa - la - mi, ssa - - - lam.
Ya rab - ba ssa - la - mi, ssa - - - lam.
God of ___ jus - tice, rain ___ down your peace.

Words and Music: Traditional Palestinian and Lebanese

Arrangement: John Bell © 2007, 2008 WGRG, Iona Community, GIA Publications, Inc., agent.

Translation: John Bell © 2007, 2008, WGRG, Iona Community, GIA Publications, Inc., agent.

Ya ____ rab - ba ssa - la - mi, im la' - qu - lu - ba - na ssa - lam.
 Ya ____ rab - ba ssa - la - mi, im nah bi - la da - na ssa - lam.
 God of peace and ____ jus - tice, let ev - ery heart be filled with peace.

Ya ____ rab - ba ssa - la - mi, ssa - - - lam.
 Ya rab - ba ssa - la - mi, ssa - - - lam.
 God of ____ jus - tice, let ____ there be peace.

Ya ____ rab - ba ssa - la - mi, im la' - qu - lu - ba - na ssa - lam.
 Ya ____ rab - ba ssa - la - mi, im nah bi - la da - na ssa - lam.
 God of peace and ____ jus - tice, let ev - ery heart be filled with peace.

Ya rab - ba ssa - la - mi, ssa - - - lam.
 Ya rab - ba ssa - la - mi, ssa - - - lam.
 God of ____ jus - tice, let ____ there be peace.

يا رب السلام أمطر علينا السلام

يا رب السلام املأ قلوبنا سلام

يا رب السلام أمطر علينا السلام

يا رب السلام امنح بلادنا سلام

When Inshallah began singing this song in 2008, it was sung in many churches in Palestine to pray for peace. Palestinians sing this Arabic prayer in unison, while we sing the harmonized arrangement provided by John Bell. Embrace the dissonance in this arrangement as an aural experience of the conflict. Notice how the lower voices sigh into the second half of each line yearning for peace, while the upper voices carry the text. Originally composed after the civil war in Lebanon, we have sung this song over the years as an act of solidarity to pray with the Palestinian church for an end to oppression and to pray for peace and safety for all in the Middle East and around the world. This song is one example where respecting copyright dictated the transliteration of *ssalami* and *ssalam*, rather than our preferred practice.

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