Church Music Forward

December 2014 Newsletter

"Preserving Traditions with Imagination"

Director of Music at St. Marks in-the-Bowery, Jeannine Otis is a performer, educator, and writer with a prolific and diverse career that includes being on stage, working as a teaching artist/teaching artist mentor, and having works published. She has expressed gratitude for being asked to write this article. The editors express gratitude for her living example of "spirit-collaboration."

Spirit Collaborators and Spirit-Journeys

I love the art and process of developing liturgy/music with what I call "spirit collaborators." The synergistic experience contributes to the development of what I think of as the "ultimate communion," which is our worship as one body. Our hearts are compelled to be open to the spirit and inspired by our shared experiences as we contemplate the word that is enhanced by music.

Epiphany and Lent are excellent liturgical seasons to explore what can be born through creative exploration of the wonderful liturgy that already exists in our Episcopal Tradition. The process of finding some new energy in our traditional worship, the search for that "spark" or "sprinkle" of some new element in a worship service that utilizes liturgy and music is always exciting.

It is important to maintain connections that allow for all to share in communion as one and to have something that resonates viscerally for us as we worship. Every Sunday I am blessed to work with our rector, the Rev. Winnie Varghese in this exciting and passionate way, and from time to time, I work with other "spirit collaborators." One of the most profound memories of such uplifting collaboration in my life is of the "Everybody Sings" gathering in Michigan hosted by John Repulski and his staff at Christ Church in Cranbrook in collaboration with Dent Davidson and Bill Roberts with a team of consultants including myself. I felt that I was in what must have been heaven for that week. Musicians and clergy gathered, worshipped together, and exchanged ideas and materials. While this seems like an ordinary almost formulaic agenda, I felt the spirit present in every event and was moved morning, noon, and night by what I heard, and felt.

Other instances of this important teamwork include countless number of services with constant "spirit- collaborators" Ana Hernandez and Isaac Everett; special events including the GOOD FRIDAY BLUES with Cathy Roskam and the Rev. Winnie Varghese with Saint Marks Choir; General Convention 2009 with Dent Davidson, Julia Huttar, and Sandra Montes; and THREE KINGS for Epiphany with my mentor/ friends the Rev. Canon Lloyd Casson, Lois Bohevesky of the Hudson Vagabond Puppet Company, and Liz Swados, who is known for her work in the Jewish community, on Broadway, and as a feminist.

Always in this kind of work developing liturgy the most poignant issue for me is what are we doing and why?

Of course there are obvious answers. I feel we as worship leaders are compelled to "dig deeper." My most recent exciting new project came as a result of a "spirit- collaboration' at the Church of the Heavenly Rest in Manhattan, New York for Stations of the Cross 2014. Here is an example of how we, as a team, dug deeper.

As the guest lead artist working in a "spirit collaborative," I worked with an amazing and gracious trio comprised of Music Director Mollie Nichols; Rector, the Reverend Matt Heyd; and Director of Children and Family Ministries, Tuesday Rupp. We were joined by a host of gifted artists, poets, musicians, and well as the general staff of Heavenly Rest. We were blessed with special icons by Eithne Byrne and the Stations of the Cross by Jim De Woody.

The actual structure of the series was based on the Way of the Cross liturgy and was advertised as a "Guided Meditation on the Fourteen Stations of the Cross." Participants would be lead through a "pilgrimage" shaped by the Seven Last Words of Jesus on the Cross.

Each week the theme came to life through songs, poems, and artwork from the traditional classic and contemporary classic repertoire (Shakespeare/ Khalil Gibran) as well as brilliant original materials.

The goal was to have the service reflect the theme of that particular Station in a way that was diverse, unique, and authentically spirit-led.

The Psalm text was spoken, not sung, by participants. This is an approach that is used often at Saint Marks and can be found in a bit different but related form in the work of Isaac Everett .

The music was used as a participatory and reflective tool. In a very "clinical" sense, the culminating activity was the walking meditation followed by the closing sequence of worship, the Lord's Prayer, and a hymn "O Sacred Head Sore Wounded." The walking meditation gave the participant time to reflect on the service and its meaning as reflective music was being played by an instrument other than the organ.

This is different because it gave the individual some space to explore apart from the group but then the group gathering at the end of the service was the time to express spirit community. The congregational singing at the end of each service was so moving we often left in tears, uplifted.

Being a cancer survivor lends an added layer to this contemplation of the Way of the Cross. I have struggled in private often with many of the age-old issues related to living your best life which includes constantly looking at quality of life, longevity, a true definition of wellness, self.

While physical issues can be a challenge, they can be a great gift. It is the path we follow through challenge that leads to a heightened understanding of faith and hope. We let something die to promote our wellness and make room for the possibility of rebirth. This particular "spirit-journey" was as much a journey for me as it was for any participant.

My passion for understanding continues and the best part is that I share with other colleagues and congregations as we find what moves us, what resonates with us, and how we can serve God selflessly and passionately.

To begin our series, during our reflective time, I chose to sing a piece by the late Calvin Hampton beloved composer and colleague of Mollie Nichols and Mimi Stern-Wolfe. The song reflects such a feeling about this work and offers a perspective on the meaning of work and living life that resonates with me always.

In closing I will share a verse from the piece, the meaning of which speaks for itself.

I will be your mouth now, to do your singing, singing,
Breath belongs to those who do the breathing, who do the breathing.
I am your best, I am your kind.
Kind of my kind, I am your wish.
Wish of my wish, I am your breast.
Breast of my breast, I am your mind.
Mind of my mind, I am your flesh,
I am your kind, I am your wish.
Kind of my kind, I am your best…….you have wished us a bonded life.
I will be your fight now, to do your winning, to do your winning.

Church Music Forward

Music and Scripture and Delving

How does Christ's Light inhabit us? How do we reflect it?

We will soon enter the season of Light. Many Christian homes will mark the lintels of their doorways *20+C+M+B+15,* the inscription signifying the year (2015 in this example), the wise men **C**aspar, **M**elchior, and **B**althasar, and abbreviating the prayer, ***C**hristus **m**ansionem **b**enedicat*--Christ, bless this house. A prayer for the Blessing of the House may be spoken:

O God of all that exists, you revealed your only-begotten Son to every nation by the guidance of a star. Bless this house and all who inhabit it. Fill each of us with the light of Christ, that our concern for others may reflect your love. We ask this through Christ our Lord. Amen

During the Epiphany and Season After, we focus on Jesus: God in human form made manifest. Jesus' Baptism. Jesus' ministry in the world. Jesus' Transfiguration.

And in all of this looking ahead, I keep thinking: "Yeah. And what are we doing about it?" What do these monumental events in Jesus' life lay on us? I've been reading Bonhoeffer lately: he reminds us that discipleship requires action and brings costs. Week after week, in our Revised Common Lectionary, we encounter the faithful responding to God's call:

"...and they spoke in tongues and prophesied." Acts 19: 1-7
"Speak Lord, your servant is listening." 1 Samuel 3:1-10
"I will thank you for I am marvelously made..." Psalm 139
"Follow me," and "We have found him about whom Moses in the law and also the prophets wrote, Jesus son of Joseph from Nazareth." John 1: 43-51
"Get up, go to Nineveh...So Jonah set out and went to Nineveh,..." Jonah 3:1-5, 10
"And immediately they left their nets and followed him." Mark 1:14-20

Each of these passages burns with the potential in the word "Yes" and the dead end in "No." God calls and reaches to us in the world, and we respond to the light with our light, or we don't. The above passages strike to the core; the faithful listened, and then they responded.

How are we called to listen and to respond? Where are our journeys to Nineveh? What must we drop to follow? When do we let God get us out of our own way? I'd like to hear your stories! First, I will share two thoughts constantly with me about this.

One: our role as musicians. Maybe I'm in the fray of music ministers, but frequently I wonder if what we do in church really makes us behave and act as urgent ministers of Christ's light in the world. The following assessment about participation in a religious community, written by Galen Guengerich, senior minister of All Souls in Manhattan, is compelling and passionate:

At its best,...religion unites everything we know with everything we long for....By listening to transcendent music, we connect our hearts to the rhythm of eternity-to that sense of a nurturing presence we experience as divine. By pondering inspired readings, we connect our minds to the wisdom of the ages. In prayer, we proclaim our compassion for the brokenness in our hearts and

in our world. In silence, we pour out our deepest longings to the Spirit of Life and Love. Through the ministry of the word, we declare our commitment to each other and our tenderness toward a needy world (19-20, *God Revised).*

Yes. What we do in church holds the light. It matters.

My second question is more personal, and I ask it here wondering where any of us struggles as minister and how we grapple with being the best lights we are able. *Where do I hinder others' lights?* When, out of fear or neglect do I not fulfill Jesus' call to be a fisher? What questions do I not ask the congregation about their responses to the music? When do I reject too quickly a hymn request or a musical request from a parishioner? When do I focus on the faulty tenor line in an anthem more than focussing on ministry to the tenor who has macular degeneration? Do I take searching and fearless moral inventory about how my habits and presence welcome each and every person into the transcendence of the music? Do I seek other music ministers out earnestly to share these questions? Do I look for mentors who inspire me?

In the coming Season of Light, where do we acutely, tenderly, and fearlessly search ourselves and probe, to offer Christ's Light in our ministries?

On a different note, I've talked with some folk about music offered in liturgies for Epiphany and the the Season after Epiphany. Here are some hymns and anthems mentioned. What are y'all doing? Talk to us on Facebook or send us letters at editor@churchmusicforward.com

"O Light of light, love given birth" sung to *Elmhurst* or *Jesu dulcis memoria*
"This little light of mine" sung to *Lattimer* or *This Little Light of Mine*
"Yo soy la luz del mundo" to the tune attributed to Rudolfo Ascensio
"Enciende una luz" by Marcos Witt
"What star is this with beams so bright" sung to *Puer nobis*
"I want to walk as a Child of the Light" sung to *Houston*

What others will your congregation sing?

Choirs will join in vibrant offerings, amongst them:

"Christ, whose glory fills the skies"
"Renew me, o eternal Light"
"Child of the Light" arr. by Dent Davidson
"True Light" by Keith Hampton
"Truly the light is sweet" set by Carson Cooman
"Let your little light shine" arr. by Pamela Warrick-Smith

What others will your choirs sing?

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What is Church Music?

John-Westley Hodges

Church music is the place where our hearts merge, where God's joy, pain, and love break through and emerge from us in song. In this experience of the transcendence through music, we are given joy and strength to do Christ's work in the world. It is the song that plumbs the depths of our hearts, going far beyond where words alone can go. It unleashes a flood of joy, inspires us to service, and connects us deeply with God and one another. Music ministries are intentional communities in which the love and process of creating music together make visible the work of the Holy Spirit. The individual pieces we sing (or play) are icons, drawing us into a deeper, transcendent awareness of God's work in the world.

Church music is the best way to worship God by using the talents he gave us. It is how we prepare our minds for worship, and are able to connect to the service. It is a comforting celebration of the heart. It is when the singer, player, and/or listener is brought to a place of peaceful contentment. Church music is songs about God, Jesus, the cross, and the blood.

Church music can be a way to connect people to happy memories, holy times, and ways of corporate prayer, which enhance and elevate our worship. Songs which are theologically sound and speak to the overall theme of the day allow our worship to move beyond ourselves and towards the holy in ways other mediums cannot.

The first three paragraphs of this article are the words of seven people: I asked them to write two sentences about what church music is to them. Some of the writers are professional musicians working in a church, one is a priest, one is a student, one is a former choir member, and one is my mother. Church music has different meanings for people, and I really enjoyed hearing other people's thoughts on what church music is to them.

When I served as the Director of Music at St. Patrick's in Long Beach, MS, I had an amazing small choir. About five years into my position at St. Patrick's I was experiencing an issue with a few choir members wanting all of the music to be perfect and not being forgiving of others' mistakes in rehearsal or in a service. After lots of prayer and reflecting on the issue that I was having, I decided to address the problem. I explained to my choir that church music is special for everyone and everyone has different views on how it should be done. I asked them to really search in their hearts as to why they sing in the choir at St. Patrick's and why church music is important to them. For the next few weeks I allowed one choir member a week to open rehearsal with their story. This was the most amazing experience! I truly thought I knew my choir. Then they told their story, and I was blown away by each of them. This exercise not only helped my choir learn about each other, it brought us all closer to God.

I view my work in the church and my choirs work as a big present for God. Although we want it to be as perfect as possible, God is just happy to receive it. I challenge us all to focus more on the spiritual gifts of music rather than the mechanical precision of music. I feel that when the heart is right all the rest will work itself out!

If I had to sum up church music in two sentences this would be it:

Church music is the soul's holy vitamins. It is when our hearts and voices sync together to glorify the Father, Son, and Holy Sprit.

Happy Music,

John-Westley Hodges
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Church Music Forward

Your colleagues want to hear from you!

Write us at: editor@churchmusicforward.com to express an interest in writing for future publications!

Remember, you are the threads that hold the tapestry of CMF together!

You Will See Rare Beasts and Have Unique Adventures:
Some Thoughts about the Clergy/Musician Relationship

"Follow him through the Land of Unlikeness."

In my career so far as a church musician, one of the recurring themes in conversations I have with both lay and ordained colleagues deals with dysfunctional clergy/musician relationships. All of us know a version of this story, many from first-hand experience. The clergy/musician relationship is so often fraught with dysfunction that there have been entire articles, books, and conferences devoted to it. I don't have a magic solution to solve in one fell swoop what is often a nuanced, systematic problem, but rather just want to offer a few thoughts I've gathered from conversations with the rector of the parish I currently serve and other clergy and musician friends.

First, I think it's important to discuss the similarities and differences in our vocations.

1. Calledness: Clergy often describe their urge to pursue holy orders as a "call," and I believe church musicians have an urge equally as intense. In both cases, I think one way to describe the sense of "calledness" is as a sort of Marian imperative - submitting to the obedience of our call. One author writes, "In a very real sense the artist[1]...should be like Mary who, when the angel told her that she was to bear the Messiah, was obedient to the command."[1] We've said "yes" - and leaned into the sacrifice and accepted risk that comes with that "yes" - to this call and have set out to use it and ourselves for the building of God's kingdom.
2. Intense vocational training. Seminary and conservatory both provide very intense, industry-specific training. Both types of education require significant investments of time, energy, and financial resources; require long, lonely hours of study or practice; and are often fraught with disappointment, disillusionment, and feelings of inadequacy.[1]

   The content of that training is different, though, and prepares us for different roles in the service of the church. If we were all doctors, priests would be the general practitioners of the community, expected to wear a variety of hats, have a working knowledge of all systems of the body, and be able to treat most common illnesses. Musicians are the specialists, required to have an extensive knowledge of one facet (albeit a large one) of parish ministry. Clergy are also expected, as part of their seminary training, to have done the work of Christian formation, to be fully-formed spiritual leaders upon ordination, ready with a word of wisdom for all occasions. This (in most parishes) is not as much an expectation of musicians. In my own experience, I find that I am expected to be a sort of pastoral care triage nurse - monitoring the folks I come into contact with, assessing needs, and suggesting they get further care when indicated.

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[1] I'm thinking of clergy as "artist" here.

[1] Madeleine L'Engle in Walking on Water: Reflections on Faith and Art, pg. 18

[1] I also believe a case could be made for the process preparing for study in either field is analogous. While the discernment process in my own tradition (the Episcopal Church) requires years of preparation before attending seminary, musicians are also required to spend years in lessons and private study before pursuing formal education.

3. The work of interpretation/contextualization. Once we're out of school and on the ground, the bulk of a priest and musician's shared work is in interpretation. We take each week's propers and decide how to make those texts resonate with folks in the pews, through preaching, the hymns we sing, and through anthem texts and instrumental music. Other tasks are similar - creating thoughtful programming, strategic and long-range planning, and the work of honing our respective crafts.
4. The environments in which we work. Clergy and musicians must put ourselves and our work on display week after week, deal with often unrealistically high expectations, (imposed by both the communities we serve and ourselves) and negotiate the fishbowl-life of any church employee. One big difference between clergy and musicians is the nature of the relationship between employee/employer.[1] Clergy are employed by parishes, but are also, by virtue of their ordination, subject to the authority of the bishop and disciplinary canons of the church. Musicians are employed at the rector's pleasure,[1] assisting him or her in the selection and execution of liturgical music and music programs.[1]

"Seek him in the Kingdom of Anxiety."

How do we prevent a clergy/musician relationship from going awry?

KNOW each other - just like with any other relationship. You may enjoy each other's company, but that's not an indication of how someone will function in a working environment or under stress. Do you know your Meyers-Briggs type? Do you know your supervising clergy member's Meyers-Briggs type? This information can be invaluable in learning how the other functions and responds to stress, and can provide guidelines for interaction.[1]

In addition to having a current and accurate job description, it is also helpful to clarify processes, particularly processes related to liturgical planning, as it seems this is a frequent cause of frustration and friction. Who is responsible for what aspects of the liturgy week to week? Develop a plan together, write it down, stick to it, and hold each other accountable. Not just for liturgical planning responsibilities, but also to deadlines[1] and for behavior. Inappropriate behavior often becomes chronic if left unchecked. We don't wait until the car is going over the cliff before we turn the steering wheel. I believe that a big part of mutual accountability is recognizing privilege - both clergy and musicians have certain amounts of privilege, and need to be aware of situations in which it can be abused.

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[1] This is true in the Episcopal Church, but may be different in other denominations.

[1] Isn't it time we found a new phrase to describe this relationship?

[1] Here's the canon pertaining to music: "It shall be the duty of every Member of the Clergy to see that music is used as an offering for the glory of God and as a help to the people in their worship in accordance with the Book of Common Prayer and as authorized by the rubrics or by the General Convention of this Church. To this end the Member of the Clergy shall have final authority in the administration of matters pertaining to music. In fulfilling this responsibility the Member of the Clergy shall seek assistance from persons skilled in music. Together they shall see that music is appropriate to the context in which it is used. I particularly appreciate that the canon reads "Together they shall see..." - I think this indicates the expectation of collaboration between clergy and musicians.

[1] Naomi L. Quenk's In the Grip may be a helpful tool.

[1] Full disclosure: I was late getting this article to CMF. Mea culpa. Mea maxima culpa.

Capitalize on strengths, rather than seeking to change weaknesses.[1] I hear from lots of musician colleagues who bemoan their ordained coworkers' lack of interest in all things musical, absence of music training, and similar. I would be willing to bet that these allegedly non-musical priests' strengths lie somewhere else: in preaching, Christian education/formation, or pastoral care. These things are also very, very important in the life of the church. I would also be willing to bet that they would welcome and benefit from gentle, supportive instruction from their staff musicians.

Lastly, put your own oxygen mask on before helping someone else with theirs.[1] That is, identify your own personal struggles and understand how they affect your working relationships before seeking to solve the hardships that exist in that relationship. Don't let a past toxic relationship haunt your current relationship with your supervising clergyperson or musician. No two musicians or priests are alike.[1]

"Love him in the World of the Flesh."

Modeling healthy relationships among staff is essential to the well-being of a congregation. Not only does it teach lay leaders in the parish how to effectively lead, but the ripple effects of a strained staff relationship would quickly lead to anxiety in other groups. Healthy leadership also begets healthy, well-crafted liturgy. Here are a few techniques/tools I've picked up from friends who have sought to improve upon or repair their relationships.

Identify shared interests. My rector and I share a love for our pets, food[1] and wine, and books and movies. Sharing interests beyond the academic and ecclesial has been incredibly beneficial to our relationship. We've also worked to develop a shared understanding of where the music ministry in this parish lies in the grand scheme of things and how this ministry supports and interacts with other ministries of this parish. I've also heard of lots of clergy/musician teams who will visit each other's arena of expertise. Perhaps the musician will preach for a Sunday service or the priest will sit in on a choir rehearsal.[1] It may also be helpful to study texts together. Not just the Sunday readings, but anthem and hymn texts as well. Personal preferences shouldn't dictate TOO much of what happens in a liturgy, but knowing your rector's favorite hymns or composers may make your collaboration all the more rich.

Above all - and this is something I have to remind myself of fairly frequently - remember your baptism. In the Episcopal Church, we promise again and again to "proclaim by word and example the Good News of God in Christ," to "seek and serve Christ in all persons," and to "respect the dignity of every human being."[1] These promises are especially applicable to our relationships to those with whom we share this sacred work.

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[1] Tom Rath's books about strengths and leadership are useful for identifying strengths. Our church staff recently read his StrengthsFinder 2.0 together, which was a helpful exercise.

[1] St. Matthew also has something to say about a beam and a speck, but I thought this was catchier.

[1] Also, the Greek philosopher Heraclitus said, "No man ever steps in the same river twice, for it's not the same river and he's not the same man." I think this is pretty wise.

[1] He is an excellent chef; I am an excellent eater.

[1] The goal of this activity isn't as much to gain proficiency in either preaching or singing, but rather to experience the process that either requires.

Recommended Resources

1. Documents from the American Guild of Organists - http://www.agohq.org/careers/career-development/ (The model contracts and time requirement worksheets are especially helpful.)
2. Documents from the Association of Anglican Musicians - http://anglicanmusicians.org/publications/ (Musicians Called to Serve: A Handbook for the Selection, Employment, and Ministry of Church Musicians and Servant Leadership for Musicians: A Vocational Handbook for Ministry are both incredibly well-done and useful.)
3. Creating Worship that Works: Clergy and Musicians as Partners in Mission. The Rev. Dr. William Bradley Roberts and the Rev. Ann Gillespie have collaborated on this DVD workshop - it is quite remarkable and would be excellent to use for small groups or retreats.
4. Rivals or a Team? Clergy-Muiscian Relationships in the Twenty-first Century. Eileen Guenther is a church music professor at Wesley Theological Seminary in Washington, DC. If I could recommend ONE book for any priest or musician to read, this would be it. I think I've re-read it three times.
5. Generation to Generation: Family Process in Church and Synagogue, by Rabbi Edwin Friedman. My rector recommended this to me (and even bought me a copy) after a particularly difficult season in the life of our parish. It's a fairly scholarly read and a little heavy lifting, but is absolutely worth the effort.

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Choir as Community

Drew Nathaniel Keane

Long ago, Anglicans celebrated St. Cecilia's Day, with poetry, pageantry, and -- most of all -- music. This Roman noblewoman lifted a song of praise as the executioner lifted his sword; ever since her courageous faith has inspired church musicians. English poet John Dryden wrote one of the best of songs for St. Cecilia's Day, in which these lines appear:

From Harmony, from Heav'nly Harmony
This Universal Frame began;
From Harmony to Harmony
Through all the Compass of the Notes it ran,
This Diapason closing full in Man.

We once believed that the heavenly bodies in their ceaseless turning ring with harmonic music. It was commonly believed that all life -- from the lowest critters to the most exalted spirits whirling about the Most Highest -- has its place in this universal choir. Humanity's capacity to sing together makes us a microcosm of the whole and an echo of the Voice that sang all into being. When we fail to echo that harmony, the world suffers. To restore harmony, God became Man.

All subscribers to Church Music Forward will, I think, take it for granted that music -- and, in particular corporate song -- is vital to the life of the church and the Creator's design for humanity. I want to draw attention to one less commonly discussed ministries of church choirs -- the communal aspect. Through listening, watching, and working together, the choir serves as a visible and audible microcosm of the whole Christian community (which is, itself, supposed to be an image of the whole of redeemed humanity). This will, I hope, also serve as a positive argument for the continued relevance of choirs in a culture in which choral singing is increasingly rare among non-professionals. Perhaps it can be used by some subscribers to show parish members another reason to consider volunteering to sing.

Choristers learn to listen. Listening, each singer learns his or her place in the whole. Through practice, each chorister learns her particular gifts, potential, limitations, and how hers fit with those of other singers. Pride destroys the music. Fear, too, breaks the balance, as listening teaches both self-worth and humility. Singers must closely watch the music, the director, and each other. When these elements conflict, each chorister strives to restore harmony. All Christians know the tensions involved in following the Spirit's prompting, understanding and applying the scriptures, and living together in love. The skills are the same. The choir is a metaphor of Christian living. When we listen and watch well, the music soars! When we do not listen, you hear that too!

The choir also learns community simply by being together. We may look similar in our vestments, but choristers bring countless differences into the choir room and chancel. Choristers must learn to interact in ways that advance the good of the group and its shared goal of lifting up the hearts of the gathered people heavenward. Divas do not do well in choir -- they do not do well in any community. Through continual practice, we learn to be patient and humble, to value each other's abilities, to foster each other's potential, to anticipate each other's moods, to encourage and sometimes correct. In other words, we learn to love each other in order to make pleasing music. When we do not, you can hear it.

The choir provides a visible and audible metaphor of community. Learning music means practicing virtues (i.e., strengths). In other words, choral singing has the potential to reflect the love of God -- both the love the Maker has for creation and that shared within the Holy Trinity. Maybe music, more than any other terrestrial thing, provides the best analogy for the conundrum of oneness and diversity in the cosmos and the mystery of the Trinity. If this is even partly so, choirs contribute something vital to the life of the Church.

Church Music Forward

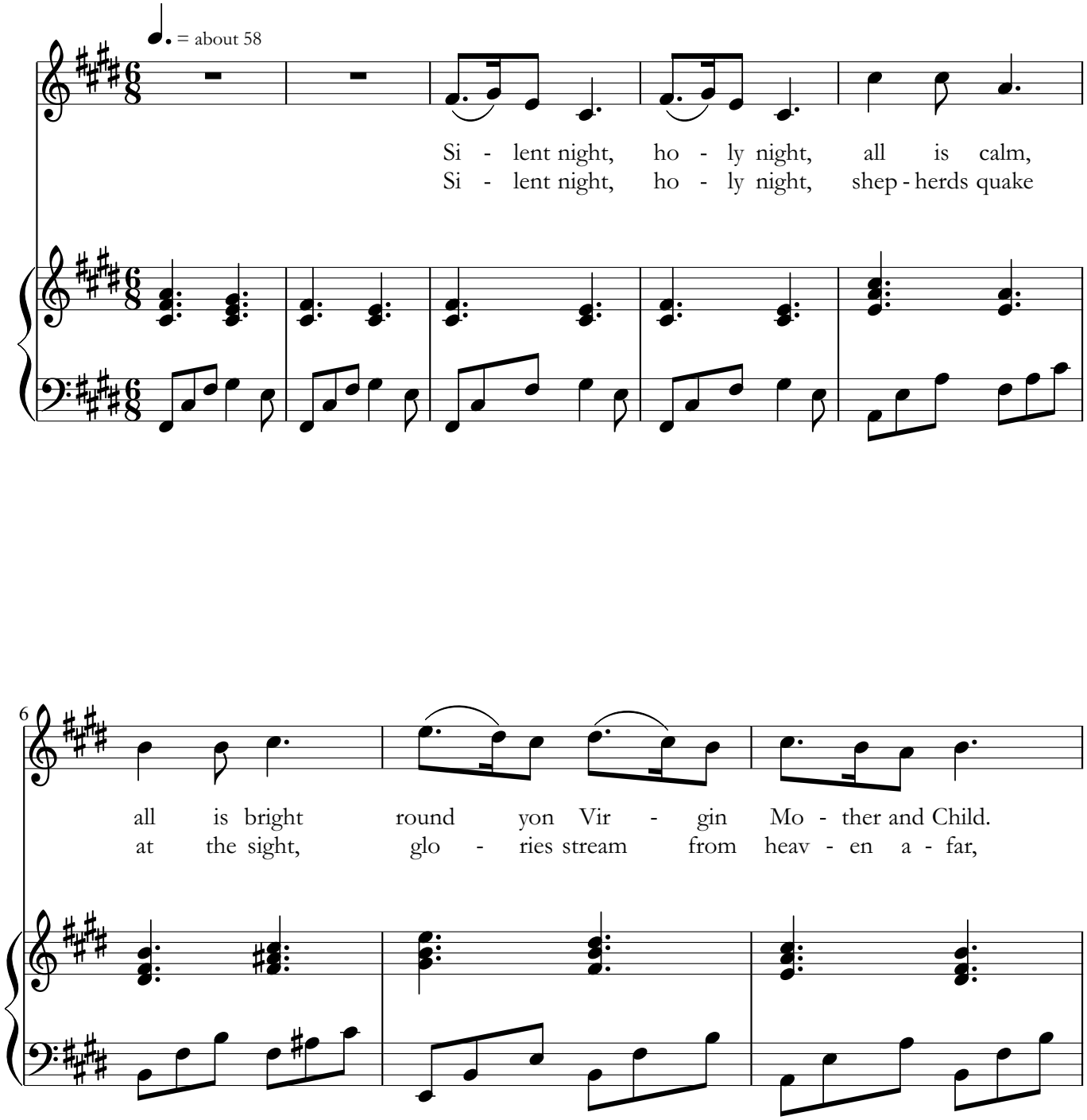
The following pieces of music have been donated to Church Music Forward for the Glory of God in the use of God's Church. Please feel free to copy and perform these pieces with your church choir. If you are a composer and have a piece that you would like to offer for everyone to use, please feel free to contact us at: editor@churchmusicforward.com. If you would like to print these pieces individually, please visit our website for our database.

Christmas Carol: Silent Night

for the All Saints' Children's Choir

Joseph Mohr (1792-1848);
tr. John Freeman Young (1820-1885)

Jessica Nelson



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9

Ho - ly In - fant, so ten - der and mild, sleep in heav - en-ly
heav - en-ly hosts sing "Al - le - lu - ia;" Christ the Sav - ior is

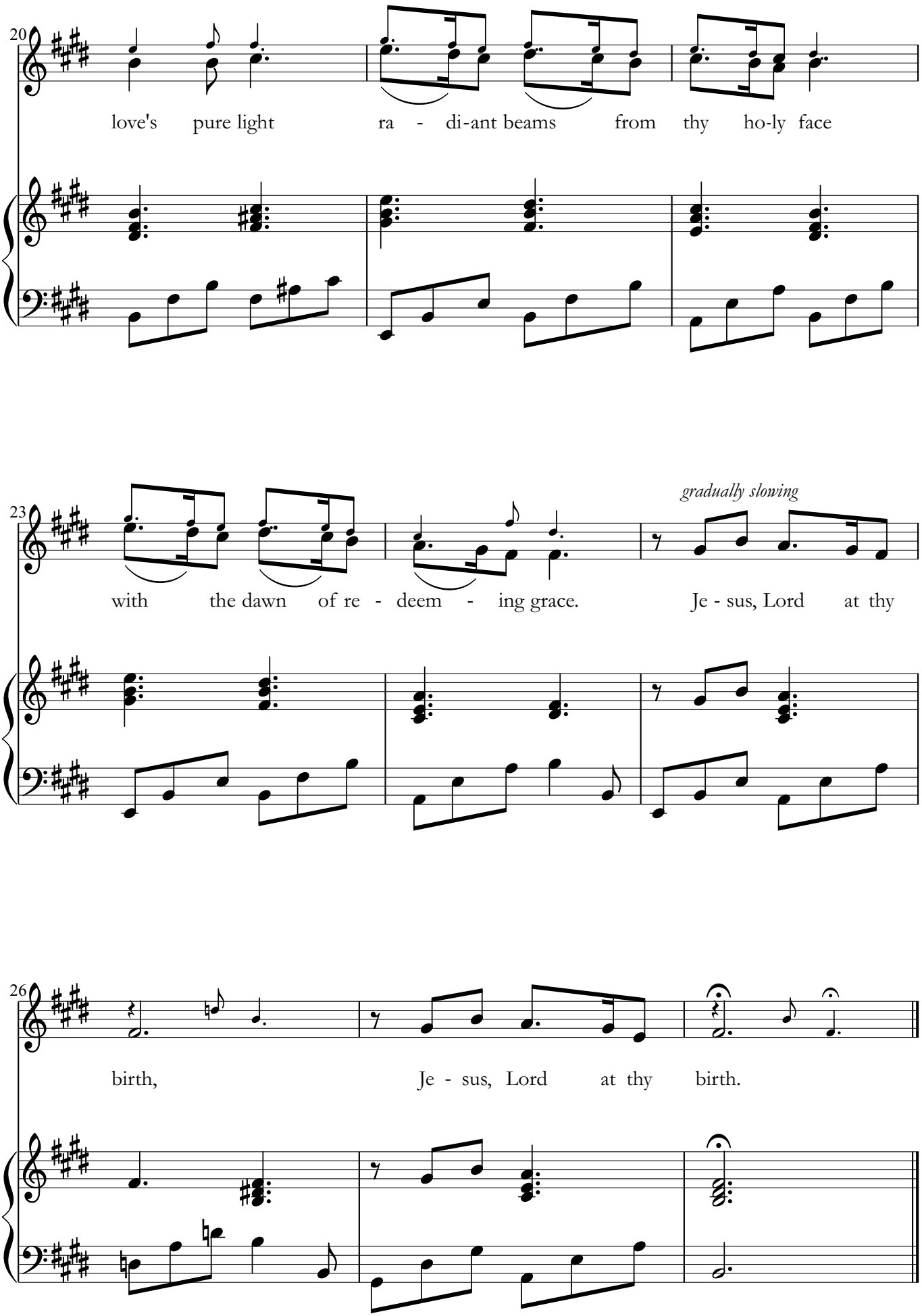
12

peace. Sleep in heav - en-ly peace.
born, Christ the Sav - ior is born.

(a few high voices, singing "ah" or "ooh" quietly; could also be doubled in accompaniment or played by another instrument)

17

Si - lent night, ho - ly night, Son of God,


20
love's pure light ra - di-ant beams from thy ho-ly face
23
with the dawn of re - deem - ing grace.
gradually slowing
Je - sus, Lord at thy
26
birth,
Je - sus, Lord at thy birth.

Arise, Shine

Isaiah

Martha Jones Burford

Treble

Le - van - ta - te res-plan - de ce__

Choir/Cantor 1st, then congregation

Le van-ta - te res-plan-de-ce, por que ha lle - ga-do tu luz y la

English refrain

A -rise, Shine, for your light has come, and the

7

opt. descant

glo_____ ria del Sen - or. Rise, Shine for your light has come and the

Cong/Cantor

glo - ria del Señ - or ha a men - i ci - do so - bre ti. A - rise, Shine, for your light_ has come, and the

Tr.

glo - ry of God has dawned u - pon you.

11

opt. descant

glo__ ry of God is up - on you.

repeat refrain first time only

Cong/Cantor

glo - ry of God has dawned u - pon you. 1.Dark - ness co - vers the land, deep gloom en - ve lopes the
4.Call your walls_ sal- vation, and all your por - tals

Tr.

4.Call your walls_ sal - va - tion, and all your por - tals

B.

2.All will stream to your light the migh - ty to your dawn's
3.Zi - on, Ci - ty of God: the Ho - ly One_ of

16

Cong/Cantor

peo - ple. But ov - er you God__ will rise, God's glo - ry ap - pear - ing on you. Le-vant-at -
praise____ The sun will no more light your days, and nei - ther the moon light your nights.
5.God is your las - ting light, your glo - ry for e - ver more.

Tr.

praise____ The sun will no more light your days, and nei - ther the moon light your nights.
5.God is your las - ting light, your glo - ry for e - ver more.

to refrain

B.

bright - ness your gates al - ways o - pen re - main, by night or day ne - ver to close.
Is - ra - el no rage will be heard in your land, nor ru - in with - in____ your grounds.
5.God is your las - ting light, your glo - ry for e - ver more.

to refrain

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Arise, Shine

Isaiah

Martha Jones Burford

for v. 5, skip from m. 12 to m. 17; refrain may be sung in Enlish by cantor

C Tpt. or other

Trumpet in B♭

for v. 5, skip from m. 12 to m. 17; refrain may be sung in Enlish by cantor

Treble

Le - van - ta - te

Choir/Cantor 1st, then congregation

Le van-ta - te res-plan-de-ce, por que ha lle

English refrain

A - rise, Shine, for your

Keyboard

6

C Tpt.

Tpt.

opt. descant

res-plan - de ce glo ria del Sen - or. Rise, Shine for

Cong/Cantor

ga - do tu luz y la glo-ria del Señ-or ha a men - i ci - do so - bre ti. A - rise, Shine, for your

Tr.

light has come, and the glo - ry of God has dawned u - pon you.

Kbd.

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10

C Tpt.

Tpt.

opt. descant

your light has come and the glo_ ry of God is up on you.

repeat refrain first time only

Cong/Cantor

light has come, and the glo ry of God has dawned u pon you. 1.Dark - ness co - vers the land, deep
4.Call your walls_ sal vation, and

Tr.

4.Call your walls_ sal - va-tion, and

B.

2.All will stream to your light the
3.Zi - on, Ci - ty of God: the

Kbd.

15

C Tpt.

Tpt.

Cong/Cantor

gloom en - ve-lopes the peo - ple. But ov - er you God__ will rise, God's glo - ry ap - pear - ing on you. Le-vant-at
all your por - tals praise___ The sun will no more light your days, and nei-ther the moon light your nights.
5.God is your las - ting light, your glo - ry for e - ver more.

to refrain

Tr.

all your por - tals praise___ The sun will no more light your days, and nei-ther the moon light your nights.
5.God is your las - ting light, your glo - ry for e - ver more.

to refrain

B.

migh - ty to your dawn's bright-ness yourgates al-ways o - pen re main, by night or day ne - ver to close.
Ho - ly One_ of Is - ra-el no rage will be heard in your land, nor ru - in with - in____ your grounds.
5.God is your las - tinglight, your glo - ry for e - ver more.

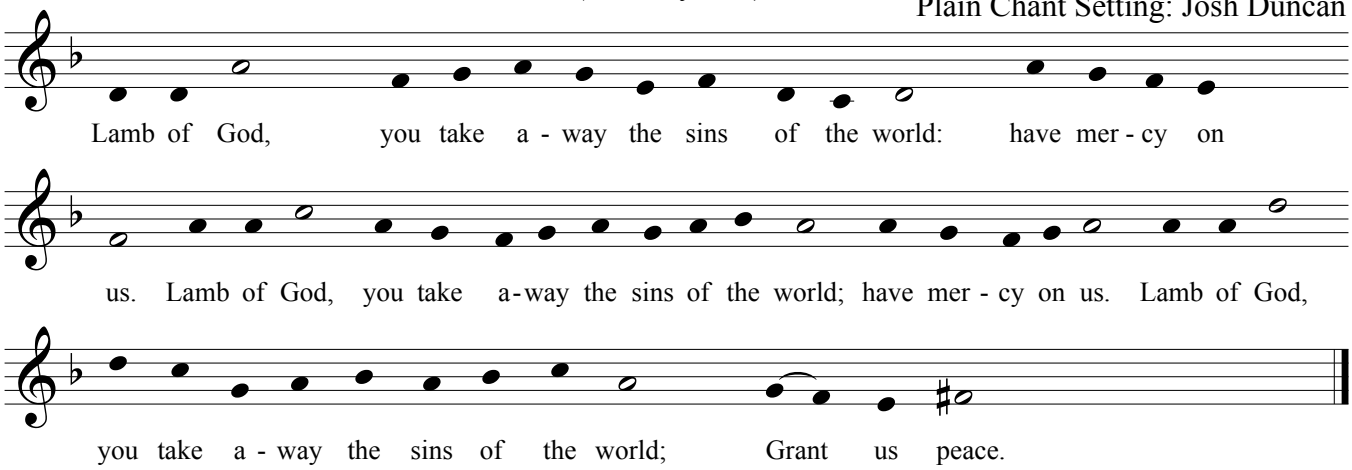
to refrain

Kbd.

Agnus Dei

(Lamb of God)

Plain Chant Setting: Josh Duncan



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Dedicated to Freedom and what it truly means.

Steal Away

Traditional Spiritual

arr: John Westley Hodges

Largo, with passion and emphasis on all notes that create tension.

Male Solo

SOPRANO

mf Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

ALTO

mf Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

TENOR

mf Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

BASS

mf Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

6

f My Lord he calls me, he

steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

Steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

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11

calls me by the thun-der. The trum-pet sounds with - in - a my soul, I ain't got long to

steal a-way to Je - sus, Steal a-way, steal a-way home, I ain't got long to

steal a-way to Je - sus, Steal a-way, steal a-way home, I ain't got long to

steal a-way to Je - sus, Steal a-way, steal a-way home, I ain't got long to

steal a-way to Je - sus, Steal a-way, Steal a-way home, I ain't got long to

16

stay here.

stay here. *mf* Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

stay here. *mf* Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

stay here. *mf* Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

stay here. *mf* Steal a-way, steal a-way, steal a-way to Je-sus, Steal a-way,

22

f Green trees are bend- in', Poor

steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

Steal a-way home, I ain't got long to stay here. *p* Steal a-way, steal a-way,

27

sin - ners stand a trem-blin The trum-pet sounds with - in - a my soul, I ain't got long to

steal a - way to Je - sus, Steal a-way, steal a-way home, I ain't got long to

steal a - way to Je - sus, Steal a-way, steal a-way home, I ain't got long to

steal a - way to Je - sus, Steal a-way, steal a-way home, I ain't got long to

steal a - way to Je - sus, Steal a-way, Steal a-way home, I ain't got long to

32

stay here.

stay here. *f* Steal a-way, steal a-way, steal a-way to Je - sus,

stay here. *f* Steal a-way, steal a-way, steal a-way to Je - sus,

stay here. *f* Steal a-way, steal a-way, steal a-way to Je - sus,

stay here. *f* Steal a-way, steal a-way, steal a-way to Je - sus,

37

Steal a - way, steal a - way home, I ain't got long to stay here.

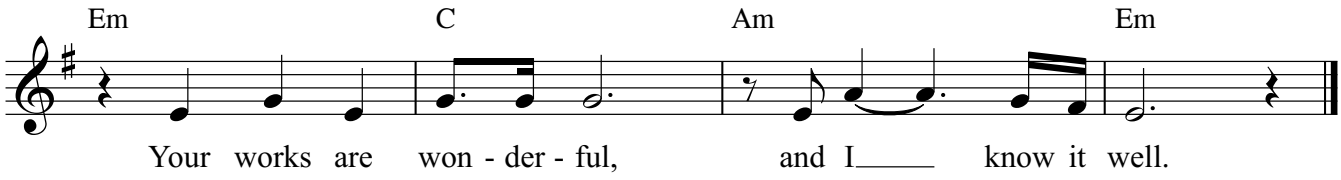
Steal a - way, steal a - way home, I ain't got long to stay here.

Steal a - way, steal a - way home, I ain't got long to stay here.

Steal a - way, Steal a - way home, I ain't got long to stay here.

Psalm 139 Antiphon

JOSHUA HOSLER



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Set Me as a Seal Upon Your Heart

Song of Solomon 8:6-7

Joshua L. Hosler

♩ = 88

Soprano: Set me as a seal up - on your heart, as a seal up - on your

Alto: Set me as a seal up - on your heart, as a seal, a seal up - on your

Tenor: Set me as a seal up - on your heart, as a seal, a seal up - on your

Bass: Set me as a seal up - on your heart, as a seal up - on your

7

Sop.: arm; for love is strong as death, love is strong as death, love is

Alto: arm; for love is strong as death, for love is strongas death,

Ten.: arm; for love is strong as death, for love is strongas death, love is

Bass: arm; for love is strong as death, for love is strongas death, love is

13

Sop.: strong, strong as death, pas-sion

Alto: love is strong as death, pas - sion fierce as the grave,

Ten.: strong, strong as death, pas - sion fierce as the grave, pas - sion

Bass: strong, strong as death, pas - sion fierce as the

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18

Sop. *ff*
fierce as the grave, pas - sion, pas - sion fierce as the grave. Its flash - es are flash - es of

Alto *ff*
pas-sion fierce as the grave, pas - sion. Its flash - es are flash - es of

Ten. *ff*
fierce as the grave, as the grave, pas - sion fierce as the grave. Its flash - es are flash - es of

Bass *ff*
grave, pas-sion fierce as the grave, pas - sion. Its flash - es are flash - es of

22

Sop. *mf*
fire, a ra - ging flame, a ra - ging flame.

Alto *mf*
fire, a ra - ging, ra - ging flame.

Ten. *mf* *ff*
fire, a ra - ging flame, a ra - ging, ra - ging flame. Its

Bass *mf* *ff*
fire, a ra - ging flame. Its flash - es are

26

Sop. *ff*
Its flash - es are flash - es of fire, a ra - ging flame, a ra - ging, ra - ging

Alto *ff*
Its flash - es are flash - es of fire, a ra - ging flame, a ra - ging, ra - ging

Ten.
flash - es are flash - es of fire, a ra - ging flame, a ra - ging

Bass
flash - es of fire, a ra - ging flame, a ra - ging

30

♩ = 88

Sop.: flame. *mp* Ma - ny wa-ters can-not quench love, nei-ther

Alto: flame. *mp* Ma - ny wa-ters can-not quench love, nei-ther

Ten.: flame. *mp* Ma - ny wa-ters can-not quench love, nei-ther

Bass: flame. *mp* Ma - ny wa-ters can-not quench love, nei-ther

35

Sop.: can floods drown it. If one of - fered for love all the

Alto: can floods drown it. If one of - fered for love the

Ten.: can floods drown it. If one of - fered for love the

Bass: can floods drown it. If one of - fered for love the

41

Sop.: wealth of his house, it would be ut - ter - ly

Alto: wealth of his house, it would be ut - ter - ly

Ten.: wealth of his house, it would be ut - ter - ly

Bass: wealth of his house, it would be ut - ter - ly

45

♩ = 120

Sop.: scorned. For love is strong as death,

Alto: scorned. For love is strong as death, love is strong as

Ten.: scorned. For love is strong as death, for love is strong as

Bass: scorned. For love is strong as death, love is

49

Sop.: love is strong as death, as death. Its flash - es are flash - es of fire,

Alto: death, as death. Its flash - es are flash - es of fire,

Ten.: death, love is strong as death. Its flash - es are flash - es of fire, its

Bass: strong as death, as death. Its flash - es are flash - es of fire,

53

Sop.: its flash - es are flash - es of fire, its

Alto: pas - sion fierce as the grave, pas - sion fierce as the

Ten.: flash - es are flash - es of fire, its flash - es are

Bass: pas - sion fierce, pas - sion fierce as the grave, pas - sion

55

Sop.: flash - es are flash - es of fire, are flash - es of fire, pas - sion fierce as the

Alto: grave, as the grave. Its flash - es are flash - es of fire, its flash - es are

Ten.: flash - es of fire, its flash - es are flash - es of fire, pas - sion

Bass: fierce as the grave. Its flash - es are flash - es of fire,

58

Sop.: grave, pas - sion fierce as the grave, pas - sion fierce as the grave,

Alto: flash - es of fire, its flash - es are flash - es of fire, its flash - es are

Ten.: fierce as the grave, pas - sion fierce as the grave, a ra -

Bass: a ra - - ging flame, a

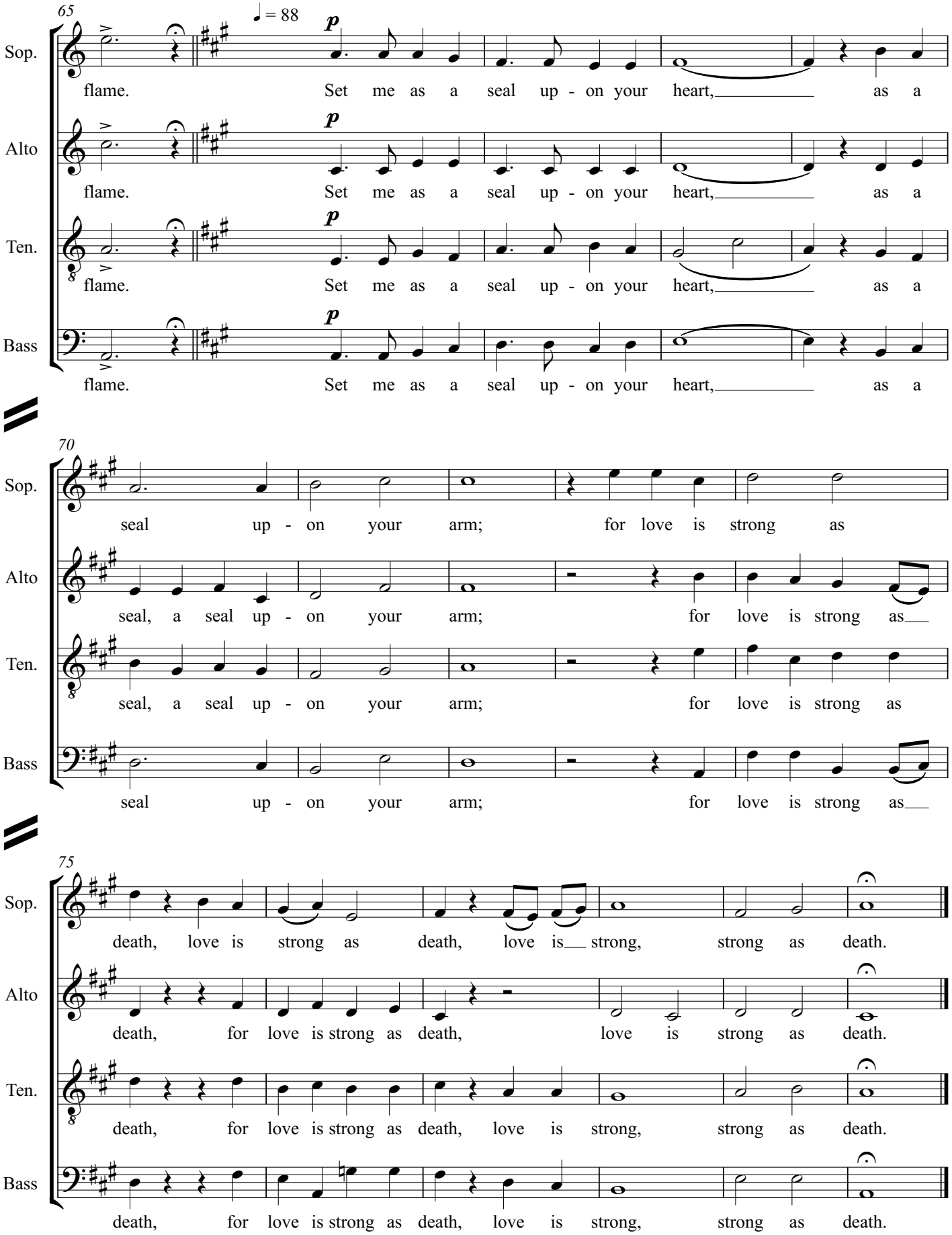
61

Sop.: a ra - - ging flame, a ra - ging

Alto: flash - es of fire, its flash - es are flash - es of fire, a ra - ging, ra - ging

Ten.: - ging flame, a ra - - - ging, ra - ging

Bass: ra - - ging flame, a ra - ging, ra - ging


65
♩ = 88
p
Sop.
flame. Set me as a seal up - on your heart, as a
Alto
flame. Set me as a seal up - on your heart, as a
Ten.
flame. Set me as a seal up - on your heart, as a
Bass
flame. Set me as a seal up - on your heart, as a
70
Sop.
seal up - on your arm; for love is strong as
Alto
seal, a seal up - on your arm; for love is strong as
Ten.
seal, a seal up - on your arm; for love is strong as
Bass
seal up - on your arm; for love is strong as
75
Sop.
death, love is strong as death, love is strong, strong as death.
Alto
death, for love is strong as death, love is strong as death.
Ten.
death, for love is strong as death, love is strong, strong as death.
Bass
death, for love is strong as death, love is strong, strong as death.