

An abstract painting with a complex composition of swirling, organic shapes. The color palette is dominated by deep blues, bright whites, and warm oranges and yellows. The brushstrokes are visible, creating a sense of movement and depth. In the center, there is a faint, stylized figure that appears to be a person or a deity, possibly with arms raised or in a gesture of prayer. The overall effect is one of dynamic energy and spiritual resonance.

***One World,
Many Voices***

An Interfaith Song Book



One World,

Many Voices

An Interfaith Songbook

One World, Many Voices is for the people who make possible the United Religions Initiative & the Parliament of the World's Religions and all who support these growing expressions of peace among the world's religions.

Artist - Linde Martin "Toward Another Dimension", 1994, copyrighted and may not be reproduced.

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www.interfaith-presidio.org

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To the Singers of One World, Many Voices:

Summer, 2002

We are delighted to welcome this gift of interfaith music, newly created songs and well-known favorites. With this songbook may we make a joyful noise in support of peace and harmony among the world's religious, spiritual, and indigenous communities.

One World, Many Voices is unique as far as we know, a songbook with its arms wide open, drawing on as many different traditions as possible. It comes not a moment too soon, a signal as we enter a new millennium that we can develop new, compelling resources for building friendship among all peoples. May friendship's sweetness be fresh and inviting whenever these songs are sung.

Our thanks to those who created, gathered, and published this initial collection! May we sing together as never before, a witness to all that is good in human relationships. And may peace prevail through music!

Charles Gibbs, Exec. Dir.
United Religions Initiative

Dirk Ficca, Exec. Dir.
Parliament of the World's Religions

The Story behind *One World, Many Voices*

When Charles Gibbs, executive director of United Religions Initiative, asked me to play an 'interfaith' song in 1998 at a URI Charter-writing summit at Stanford University, I wondered – *What to play?!* What music and lyrics would people from *all* religions and spiritual, indigenous traditions around the world want to sing together? I kept asking, and people started suggesting good examples. They started talking about composing new songs for the interfaith community to share.

Assembling and publishing a new kind of songbook is a daunting task. The challenge was picked up by a URI Cooperation Circle dedicated to music and the arts, the first project of a group with members on three continents. The Interfaith Center at the Presidio in San Francisco agreed to publish the first edition, and we were off and running. Dozens of hymns, choruses, chants, and songs were mailed to the editorial team. Original compositions were written, some for the songbook, others because people gathered in places like East Africa or North America liked singing surprising new lyrics set to familiar tunes.

So here is our modest first attempt at a magnificent notion – the idea of singing about hope, peace, and love with millions of brothers and sisters from every branch of the human family. With the hope that this book serves the cause of peace among religions, it is warmly dedicated to everyone making that dream come true all around our war-weary world. May peace and songs of peace prevail on Earth!

Jack W. Lundin, Editor
Sonoma, California, USA
June 1, 2002

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1. one world, many voices

Georga Allen

Gaelic Melody

C C/E Dmin/F G7 F/C

We are from One World with Ma - ny Voi -

C Emin Amin C/E Am/F# G7sus4 G7

ces, Stand - ing to - ge - ther sing - ing one song.

C F Dmin C/E Amin D/F#

Sis - ters and bro - thers strong in the spir - it,

Emin/G C F G7 C

Shar - ing one vis - ion, Peace is our song.

2. hymn of celebration

Words & Music by Burrell Gluskin

Jazz feel

1. Each

day plays gift I live, tune love, with joy with re - ceive I trum - pet, it cel - e - brate... drum and life... un - a - fraid...

Each sight and sound helps me co - mem - o - rate... I dance with joy and take a bite of life... There are no rules, it need not be re - paid...

G6 A13 DM7(6/9) Bmin7 Emin7 A7

the great gift giv - en me and that
I'm not bound by the sneers of the
That's the core of my theme, and the

12

DM7 D6 C#min7 F#7 Bmin7 Bm(M7)

gift sim - ply is that I'm free free to know that
cy - nics, and oth - ers with fears. I re - joice in
rea - son I sing and I dream; and my dance goes

15

Bm(+5) Bmin Em11 A13 D6

I am loved. I have no
ev - ery breath. I sing and
on and on. My deep - felt

18

C6/D D6 C#dim Bmin7 Cmin7/Bb Amin7 D7

doubt that God ac - cep - ted me, that's
shout; I'm to - tal hap - pi - ness. I
faith is why I sing this song. I've

22

G6 Dmin7/G D7 G6 F#6 G6 D-9 G6 A13 A9

why I sing this song of ju - bi - lee. I'm ex -
 spin and whirl through life's great wil - der - ness. I'm en -
 caught the flame, I know where I be - long. Won't you

25

DM7(6/9) D6 A7(+5) F#min7 B-9 Emin7

ult - ed, and I'm in a won - drous state. Each day I live I
 chant - ed by the mir - a - cle of love, the gift of God from
 join me, as I now re - it - er - ate: Each day I live I

29

Emin7 Eb13 1-2 DM7(6/9) 3 DM7(6/9)

cel - e - brate. 2.God brate.
 heaven a - bove. 3.God's
 cel - e

34

3. alleluia

a tribute to Grace Cathedral, San Francisco

Vince Guaraldi

$\text{♩} = 60$ $Bm7(b5)$ $C13$ $Amin$

(Sing or hum)
Ooh

Legato - jazz style

$Dmin7$ $Gm7/9$ $C13$ $Dmin7$ $D\flat min7$

Ooh

$Cm7/9$ $F7$ $Bm7/9$ $C7sus4$ $C7$ $1. Amin7$

Ooh

1.

Amin Dmin7 Gm7/9 C13

lu - ia! - - - - - Al - le - lu -

24

Dmin7 Dbmin7 Cm7/9 F7 Bm7/9

ia! - - - - - Ah!

28

C7sus4 C7 1. Amin7 Dmin7

Ah!

31

4. jubilate, everybody

Fred Dunn

D min G min A7 D min A7 D min A7

Ju - bi - la - te, ev - 'ry - bo - dy, serve the Lord — in — all your ways, and

1

D min G min A7 D min A7 D min

come be - fore his pres - ence sing - ing; en - ter now God's courts with praise.

5

D7 G min C7 F G min A7 D min A7 D min

For the Lord our God is gra - cious, and the mer - cy ev - er - last - ing.

9

D7 G min C7 F G min A7 D min A7 D min

Ju - bi - la - te, ju - bi - la - te ju - bi - la - te De - o!

13

5. this little light of mine

Traditional

G G G G G7

This lit-tle light of mine, I'm gon-na let it shine.
Don't let the world blow it out, I'm gon-na let it shine.

C C C G

This lit-tle light of mine, I'm gon-na let it shine.
Don't let the world blow it out, I'm gon-na let it shine.

G G B7 Emin

This lit-tle light of mine, I'm gon-na let it shine, Ev-'ry
Don't let the world blow it out, I'm gon-na let it shine, Ev-'ry

G D D7 G C/G G

day, Ev-er-y day gon-na let my lit-tle light shine.
day, Ev-er-y day gon-na let me lit-tle light shine.

6. alleluia

Jack Lundin

Jazz feel

F F/A G min7/B \flat B dim7 F6/C F6/D G min7 C7

Al - le - lu - ia. — Al - le - lu - ia. —

F F/A G min7/B \flat B dim7 No Chord C7 F Repeat ad lib

Al - le - lu - ia. — Al - le - lu - ia. —

Repeat ad lib

7. halleluya

Shimrit Or (Eng. Shimon Gewirz)

Kobi Ahrat

E9 Lively $\text{♩} = 92$ A A6

Ha - l' - lu - ya
lu - ya,

sfz (L.H.)

E9 A9 A6

la - o - lam ha - l' -
la - o - lam Hal - le -

C#min F#min A9

lu - ya ya - shi - ru ku - lam.
lu - ya, ya - shi - ru ku - lam.

A7 DMaj7

b' - mi - la a - hat bo - d' - da ha -
here's a spec - ial word from the heart that

A Maj7 C#min C#min7 F#min

lev ma - jä ba - ha - mon to - da v' - ho -
 makes you smile and want to start to sing a

13

Bmin7 EMaj7

lëm gam hu ë - ze o lam nif - la
 song of praise so bright and so clear.

15

A A6 E9

Ha - l' - lu - ya im ha-shir
 Hal - le - lu - ya, hear us say

18

A9 A6 C#min

ha - l' - lu - ya
 Hal - le - lu - ya,

21

F#min E7

al yom she-mē - ir ha - l' -
 a prayer for to - day. Hal - le -

24

D D#dim A7 C#7

lu - ya, al ma - she-ha - ya ring - ya
 lu - ya, with ha - pi-ness ring - ing,

27

F#7 D Bmin9 E7

u - ma she - od lo ha - ya ha - l' - lu -
 each time that we're sing - ing out, Hal - le - lu -

30

1. A A6 2. A AMaj7

ya. 2. Hal - le - ya.

1. 2.

33

8. halle, halle, hallelujah

(caribbean)

Origin unknown; arr. Iona Community

G D Emin

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

C Amin Amin D7

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

G B7 Emin Amin Amin/C

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

G/D D 1 G 2 G

le - lu - jah! jah!

9. joy is passing by

Upbeat Eb Bb7

1.Reach out your hand, Joy is pass-ing by.
4.Light up your hearts, Joy is pass-ing by,

Fmin Bb7 Eb Eb

Reach out your hand, Joy is pass-ing by, Reach out your
Light up your hearts, Joy is pass-ing by, Light up your

5

Eb7 Ab7 Fmin Bb7 Eb Ab

hand, Joy is pass - ing by, Sing - ing Glo - ry Hal - le -
hearts, Joy is pass - ing by, Sing - ing Glo - ry Hal - le -

10

Eb Cmin F7 Bb6 Bb7 Eb B7 E

lu - ia, Joy is pass - ing by!
lu - ia, Joy is pass - ing by!

2.Take a chance on
5.A new world's a -

14

Chords: B7, F#min

life, — com-in', Joy is pass-ing by, Joy is pass-ing by, Take a chance on A new world's a -

18

Chords: B7, E, E

life, — com-in', Joy is pass-ing by, Joy is pass-ing by, Take a chance on A new world's a -

22

Chords: E7, A7, F#min, B7, E, A

life, — com-in', Joy is pass-ing by, Sing-ing Gio-ry Hal-le- Joy is pass-ing by, Sing-ing Gio-ry Hal-le-

26

Chords: E, C#min, F#7, B6, B7, E, C7, F

lu-ia, Joy is pass-ing by! 3.O - pen up your lu-ia, Joy is pass-ing by! 6.Wake up and

30

C7 G min

mind, Joy is pass-ing by, O - pen up your
live, Joy is pass-ing by, Wake up and

34

C7 F F

mind, Joy is pass-ing by, O - pen up your
live, Joy is pass-ing by, Wake up and

38

F7 Bb7 G min C7 F Bb

mind, Joy is pass - ing by, Sing - ing Glo - ry Hal - le -
live, Joy is pass - ing by, Sing - ing Glo - ry Hal - le -

42

F D min G7 C6 C7 1 F Bb7 2 F

lu - ia, Joy is pass - ing by! by!
lu - ia, Joy is pass - ing

48

10. african processional

(cameroon)

Traditional: Arr. R.M. Johnson

C F/A C C G9 C/G Dmin/C C

Praise, praise, praise— God— Praise God's ho - ly name,— Al - le - lu - ia.

Melody in alto

C Dmin/CC F/C C C/G G9 C/G Dmin/C C

Praise God's ho - ly name,— Al - le - lu - ia. Praise God's ho - ly name,— Al - le - lu - ia.

Adapted from the original "Praise, Praise, Praise the Lord"
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songs of - -

PEACE

11. *let there be peace on earth*
12. *there'll be peace*
13. *give peace (da pacem cordium)*
14. *o god of love, o god of peace*
15. *prayer of st. francis*
16. *peace like a river*
17. *peace is flowing like a river*
18. *the song of peace*
19. *dona nobis pacem*
20. *bring many names*
21. *ya salaam*
22. *ōse shalōm*
23. *light one candle*
24. *last night i had the strangest dream*
25. *cordel da cultura de paz*
26. *down by the riverside*
27. *a time for building bridges*

11. let there be peace on earth

Sy Miller & Jill Jackson

C Amin Dmin7 Emin/G G7 C F C/E Amin

Let there be peace on earth, And let it be - gin with

Dmin7 G7 C Amin B B7 B7(b9)

me; Let there be peace on earth, The

Emin B/D# G7 Amin Amjn/E

peace that was meant to be. With hands joined to -

Emin C7 F G G7 C C7

ge - ther; One com - mun - i - ty,

19

Amin7 D7 G Emin7 Amin B D7 G7

Let us walk with each o - ther, In per - fect har - mo - ny.

25

C Amin Dmin7 G G7 C F C/E Amin7

Let peace be - gin with me, Let this be the mo - ment

32

Dmin7 G7 C Amin B B7/F#

now. With ev - ery step I take, Let

39

E_{min} B/D[#] G7 C

this be my sol - emn vow; _____ To take each mo - ment and

45

Caug F F^o7 F D7 F_{min}6

live each mo - ment in peace e - ter - nal - ly, _____

51

C E7 F F[#]dim C 1. F D_{min}7 E_{min}/G G7

Let there be peace on earth and let it be - gin with

57

C G7 2. F E7 A_{min} D_{min} G7 G13

me. let it be - gin with me. _____

63

12. there'll be peace

Lyrics & Music by Jack Lundin

♩ = 80

G11 G13(b9) C⁶ C13 FM7 F6 Em(11) Am7(#5)

1. There'll be peace a-mong the na-tions when re-li-gions make it
 jus-tice for all peo-ple when re-li-gions make it

Dm(11) G7 Em7 Eb7 AbM7(9) G9 Bb9 A9(#5) Ab7+11 Gaug

so. There'll be har-mo-ny to spare when peace-ful seeds we
 so. There'll be heal-ing for the earth when peace-ful seeds we

CM7(6) G11 C⁶ F#dim Fmin Emin Ebdim7

sow. 2. There'll be sow. When faiths be-come u-ni-ted, in

Dm7 D \flat M7 C C7 Ab7 C C7

love and re - spect. And we care a - bout each oth - er, no

12

AbM7 B \flat 9 C6 G11 G13(\flat 9) C \flat 6 C13

ma - ter what the sect. When re - li - gions are u - ni - ted in

16

F \flat M7 B13(\flat 9) B \flat 13 A13(+9) Ab13 C/G Gdm7

jus - tice and in love, there'll be peace a - mong all

20

B \flat 7(#11) A9 Ab13 Dm7 G13(\flat 9) C \flat 6

peo - ples in the spir - it of the dove.

23

HABRÁ PAZ

Habrá paz entre las naciones cuando las religiones lo hagan posible.
 Habrá bastante harmonia cuando sembremos semillas de paz.
 Cuando haya unión en la fe, en el amor y en el respeto.
 Y nos preocuparemos unos por otros.
 No importa a que denominación religiosa pertenezcan.
 Cuando las religiones estén unidas en justicia y amor,
 habrá paz en toda la humanidad en el espíritu de la paloma.

Spanish translation by Ron Geikow

ES GIBT FRIEDEN

Es gibt Frieden zwischen den Nationen, wenn Religionen es so tun.
 Es gibt Harmonie zuhauf, wenn friedliche Saat wir saen.
 Wenn Glaubende sich vereinen, in Liebe und Respekt.
 Und wir kuemmern uns um einander, ganz egal von wo wir sind.
 Wenn Religionen zusammenkommen in Gerechtigkeit und Liebe,
 gibt es Frieden zwischen allen Menschen in dem Geiste der Taube.

German translation by Josef Boehle

GAAN RELIGIES AAN HET WERK

Gaan religies aan het werk, dan groeit alom de vrede hier.
 Eens de vrede hier gezaaid, bloeit harmonie alom.
 Geloven wij in eendracht in liefde en respect.
 Dan geven mensen om elkaar, de geest waait overal.
 Zijn religies eens verenigd in liefde en in recht,
 dan bloeit vrede onder volken bij de wieslag van de duif.

Dutch translation by Guido Vansina & Annie Imbens-Fransen

IL Y AURA DE LA PAIX

Il aura de la paix entre les nations quand les religions veulent.
 Il y aura plein de l'harmonie pour tous quand nous tombons la semence
 de la paix sûr la terre.
 Quand toutes les différentes fois deviendront une seule avec l'amor,
 le respect et la considération mutuelle, sans importer la secte.
 Quand les religions se rapprocheront en justice et amor,
 il y aura de la paix entre les nations avec l'esprit de la colombe.

French translation by Marta Rebagliati

國際之間將存和平
 國際之宗間將存和平
 際個之教間將存和平
 各個宗教間將存和平
 和諸融洽下和種
 我們播下和平種子
 (重複一次)
 信仰融合互重互愛
 彼此關懷不重互愛
 宗教團結不公分我
 人間必定和平友愛
 和乎的的精神

سيعم السلام بين العالم عندما يعم الدين
 وعندما تنمو الأديان في العدالة والحب .
 ويكون الحب مهما كانت المذاهب .
 وعندما تنبذ حبوب السلام
 سيكسب العالم السلام الطيور بين العالم .

Arabic translation by Iftekhar A. Hai

13. give peace

Da pacem cordium

$\text{♩} = 72$

Canon

1
Cmin F Cmin F

Da Give pa - cem cor - di - um. Da pa - cem cor - di - um. Da Give peace to ev - 'ry heart. Give peace to ev - 'ry heart. Give

1

2
Cmin F Cmin F

pa peace, cem. Da Lord. Give

2

3
Cmin F Cmin F

pa peace, cem. Da Lord. Give

3

14. o god of love, o god of peace

Henry W. Baker (1861)

F F/A Dmin Bb6 C F F/A

1. O God of love, O God of peace, make wars through -
 2. Re - mem - ber, God, your works of old, the won - ders
 3. Whom shall we trust, O God, but you? For you are

Gmin7 C F Bb C G7/B

out the world to cease; The wrath of hu - man
 that our peo - ple told; Heal ev - ery mal - ice,
 con - stant, strong, and true. None ev - er called on

G7 C F FMaj7 F7 Bb9 BbMaj7 Csus4 C7 F

wrong re - strain: Give peace, O God, give peace a - gain!
 harm, and pain: Give peace, O God, give peace a - gain!
 you in vain: Give peace, O God, give peace a - gain!

15. prayer of saint francis

Sebastian Temple

Db Db

1. Make me a chan-nel of your peace. _____ Where
2. Make me a chan-nel of your peace. _____ Where

Detailed description: This system contains the first two lines of the song. The vocal line is in the treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first line of music is marked with a '1' in the bass clef. The lyrics are: '1. Make me a chan-nel of your peace. _____ Where' and '2. Make me a chan-nel of your peace. _____ Where'. The key signature changes from Db to Ab in the second measure.

Db Ab7

there is ha - tred, let me bring your love. _____ Where
there's des - pair in life, let me bring hope. _____ Where

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The lyrics are: 'there is ha - tred, let me bring your love. _____ Where' and 'there's des - pair in life, let me bring hope. _____ Where'. The key signature changes from Ab to Ab7 in the second measure.

Ab7 Ab7

there is in - ju - ry, your par - don, Lord. _____ And
there is dark-ness, _____ on - ly light, _____ And

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The lyrics are: 'there is in - ju - ry, your par - don, Lord. _____ And' and 'there is dark-ness, _____ on - ly light, _____ And'. The key signature remains Ab7.

Ab7 1 Db

where there's doubt, true faith in you. _____
where there's sad - ness, ev - er _____

Detailed description: This system contains the seventh and eighth lines of the song. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The lyrics are: 'where there's doubt, true faith in you. _____' and 'where there's sad - ness, ev - er _____'. The key signature changes from Ab7 to Db in the second measure. A first ending bracket is shown above the piano part for the final two measures, marked with a '1'.

2 $D\flat$ $G\flat$

joy. _____ Oh Mas - ter, grant that I may nev - er

17

$D\flat$ $A\flat 7$ $D\flat$ $A\flat 7/D\flat$

seek _____ So much to be con - soled as to con - sole. _____

21

$D\flat$ $G\flat$ $D\flat$

- To be un - der - stood as to un - der - stand. _____ To be

28

$E\flat 7$ $A\flat$ $A\flat 7$

loved, as to love, with all my soul. _____

31

Db Db

Make me a chan-nel of your peace. _____ It

35

Db Ab7

is in par-don - ing that we are par - doned. _____ In

39

Ab7 Ab7

giv - ing of our - selves that we re - ceive, _____ And in

43

Ab7 Db

dy - ing that we're born to e-ter - nal life. _____

47

16. peace like a river

African-American Spiritual

D7 G G7 C G D7

1. I've got peace like a riv - er, I've got peace like a riv - er, I've got
 2. I've got love like an o - cean, I've got love like an o - cean, I've got
 3. I've got joy like a foun - tain, I've got joy like a foun - tain, I've got

G Emin A7 D A7 D D7

peace like a riv - er In my soul. I've got
 love like an o - cean In my soul. I've got
 joy like a foun - tain In my soul. I've got

G G7 C G D7

peace like a riv - er, I've got peace like a riv - er, I've got
 love like an o - cean, I've got love like an o - cean, I've got
 joy like a foun - tain, I've got joy like a foun - tain, I've got

G A7 D7 G C G

peace like a riv - er in my soul.
 love like an o - cean in my soul.
 joy like a foun - tain in my soul.

17. peace is flowing like a river

Anonymous

The musical score is written in G major and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Chord symbols are placed above the vocal line.

1. Peace is flow-ing like a riv - er, Flow - ing out through you and
me; Flow - ing out in - to the
des - ert, Set - ting all the cap - tives free.

2. Joy is flowing like a river (etc.)
3. Faith is flowing like a river (etc.)
4. Hope is flowing like a river (etc.)
5. Love is flowing like a river (etc.)

18. the song of peace

Anne Roth

F D min F D min Amin F Amin/E

1. Gath-er the voi - ces in cel - e - bra - tion, North — to
 2. Dance — the spir - al of in - vi - ta - tion, Bish - op to
 3. Hon - or di - ver - si - ty through - out Cre - a - tion, Share — your
 4. Reach for the dream of co - op - er - a - tion, Wi - den the

D7 G min C G min C

South, — from West — to East, bring joy - ous souls — of
 friends, — and peo - ple to priests. Send forth the news — to
 stor - ies of faith — and feast. Vi - sion a world filled with
 cir - cles nev - er to cease, Ga - ther the voi - ces in

G min C7 G min C7 F

ev - ery na - tion, Lift up the song — of Peace. —
 ev - ery re - la - tion, Lift up the song — of Peace. —
 love — and pa - tience, Lift up the song — of Peace. —
 cel - e - bra - tion, Lift up the song — of Peace. —

19. dona nobis pacem

give us peace of heart

♩ = 69

E Amin7 D G C Amin6 B7

Do - na no - bis pa - cem cor - di - um. Do - na no - bis

Emin/B B E Amin7 D

pa - cem. Do - na no - bis pa - cem

G C Amin6 Emin/G B Emin

cor - di - um. Do - na no - bis pa - cem.

20. bring many names

Brian Wren

Carlton R. Young

Eb
Ab6/Eb
Ab
Fmin
Bb7

1. Bring man - y names, beau - ti - ful and good,
 2. Strong moth - er God, work - ing night and day,
 3. Warm fa - ther God, hug - ging ev - ery child,

Eb
Fmin7
Eb/G
Fmin/Ab
Bbsus4
Bb7

cel - e - brate, in par - a - ble and sto - ry,
 plan - ning all the won - ders of cre - a - tion,
 feel - ing all the strains of hu - man liv - ing,

Eb
Ab6/Eb
Absus4
Ab
Fmin7
Bb7

ho - li - ness in glo - ry, liv - ing, lov - ing God.
 set - ting each e - qua - tion, gen - i - us at play:
 car - ing and for - giv - ing till we're rec - on - ciled:

Text: Brian Wren Music: Carlton R. Young
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Eb Fmin7 Gm(+5) Ab13 Ab | 1-5 Gmin7 Fmin/Ab AbMaj7 Bb7

Hail and Ho - san - na! bring man - y names!
 Hail and Ho - san - na, strong moth - er God!
 Hail and Ho san - na, warm fa - ther God!

12

6 Gmin7 Ab6 Bb7 Eb

great, liv - ing God!

16

4. Old ach-ing God, grey with end-less care,
 calm-ly pierc-ing e-vil's new dis-guis-es,
 glad of good sur-pris-es, wis-er than de-spair:
 Hail and Ho-san-na, old, ach-ing God!
5. Young, grow-ing God, ea-ger, on the move,
 say-ing no to false-hood and un-kind-ness,
 cry-ing out for jus-tice, giv-ing all you have:
 Hail and Ho-san-na, young grow-ing God!
6. Great, liv-ing God, nev-er ful-ly known,
 joy-ful dark-ness far be-yond our see-ing,
 clos-er yet than breath-ing, ev-er-last-ing home:
 Hail and Ho-san-na, great, liv-ing God!

21. ya salaam

Khajeh Shamseddin Mohammad Hafez

Trans: Seyedeh Nahid Angha

Taneen: Sufi Music Ensemble

Slow, peaceful

Ya ————— Sa - la - am

mp *simile*

1 2 A
Sa - la - am

A
Sa - la - am A

Amin Asus4

field of flow - ers, a cup of wine and the Be - lov - ed

10

Amin Bmin/A Amin C Emin

by my side, with such wealth the king is my ser - vant to -

13

Amin A Amin

night. 1. Do not bring in the

16

Asus4 G/A C Bmin

can - dle for light to this ga - ther - ing to - night: the

19

Amin C Emin Amin Emin

beau - ty of the Be - lov - ed shines in the house of

22

CHORUS

A A Dsus4

lfe. Sa - la - am,

CHORUS

25

Amin Amin

Ya Ha - di, Ya Va -

28

simile

DSus4 Emin Bmin Amin

dud, Ya A - li! I

31

Amin D sus4

call to the Peace - ful, I call to the

34

Amin D sus4

Guide, I call to the Lov - ing

37

G/A B min To Verse 2 Amin After D.S. to CODA Amin

and the Most High! 2. My High! As

To Verse 2 After D.S. to CODA

40

Amin A sus4

(2) eyes search for Your lips
(3) fra - grance of Your hair ful - fills my life,

43

G/A Amin/C Bmin Amin

in the tilt - ing of the cup. There is no need for per -
 and the sweet - ness of Your lips has _____ no _____

45

C Emin Amin Emin 1 A

fume at this gath - er - ing. _____ 3.The
 coun - ter - part. _____

48

2A D.S. to CHORUS CODA A Dmin

_____ long as my heart _____ aches for

2 D.S. to CHORUS CODA

51

Amin D/A

You; a trea - sure found in

55 *simile*

B min Amin

ru - ins, I shall dwell in the

58

C C/E E min Amin A

ru - ins of my heart.

61

22. o-se shalōm

Nurit Hirsh

Moderately

D min D min D min G min

O - se sha-lōm bīm-ro - mav hu ya-a-se sha-lōm a -

1

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a 4/4 time signature, starting with a D minor chord. The piano accompaniment is in the same key and time, with a bass line and a treble line. The lyrics are written below the vocal line.

D min C D min

lé - nu v' - al kol yis-ra - él

5

Detailed description: This system contains the second two lines of music. The vocal melody continues with a C major chord. The piano accompaniment follows. The lyrics are written below the vocal line.

A7 D min A D min $\text{D}^{\flat}7$ G min

v' - im - ru im - ru a - mén. Ya - a - se sha - lōm

6

Detailed description: This system contains the final two lines of music. The vocal melody includes a repeat sign and ends with a G minor chord. The piano accompaniment also includes a repeat sign. The lyrics are written below the vocal line.

C7 F Dmin A 1A7

ya - a - se sha-lōm sha - lōm a - lé - nu v' - al kol yis - ra - él.

2 A7 Dmin Fine Dmin Amin

al kol yis - ra - él. Ya - a - se sha-lōm ya - a - se sha-lōm

2 Fine sfz

Dmin E7 Amin D.S. al Fine

sha - lōm a - lé - nu v' - al kol yis - ra - él.

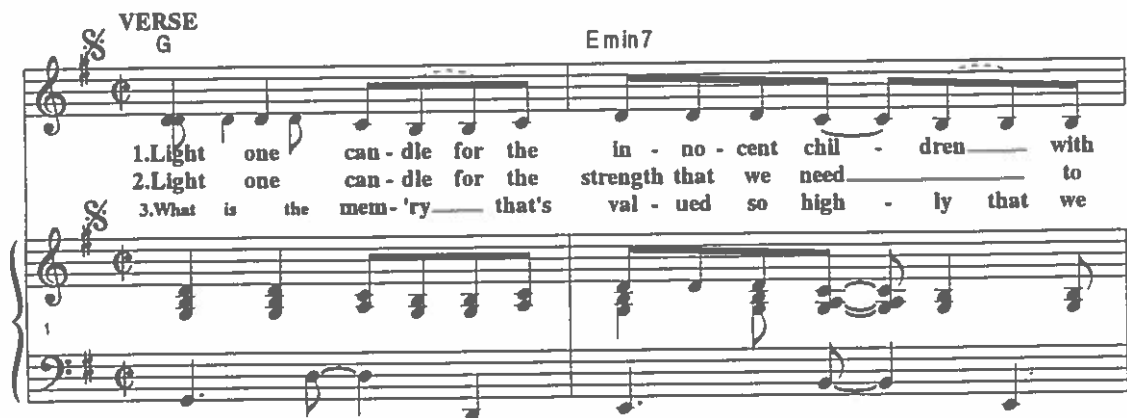
D.S. al Fine

23. light one candle

Light Rock

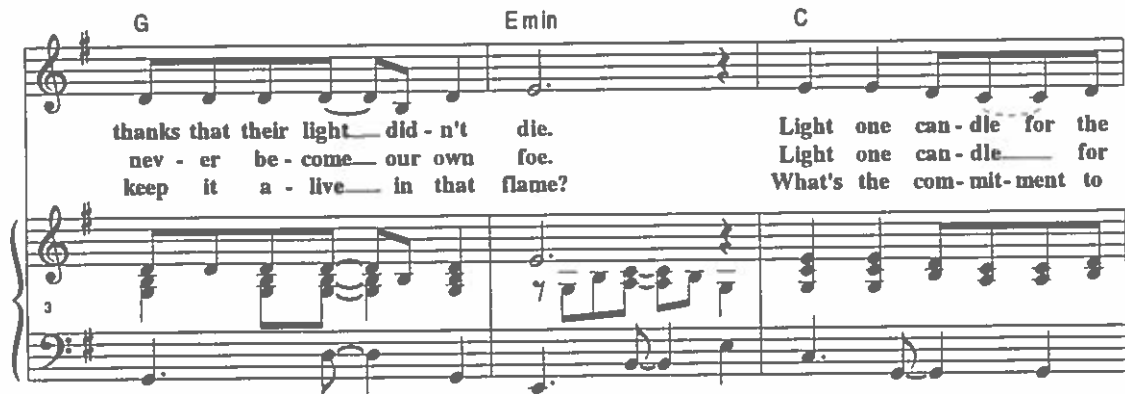
Peter Yarrow

VERSE
G Emin7



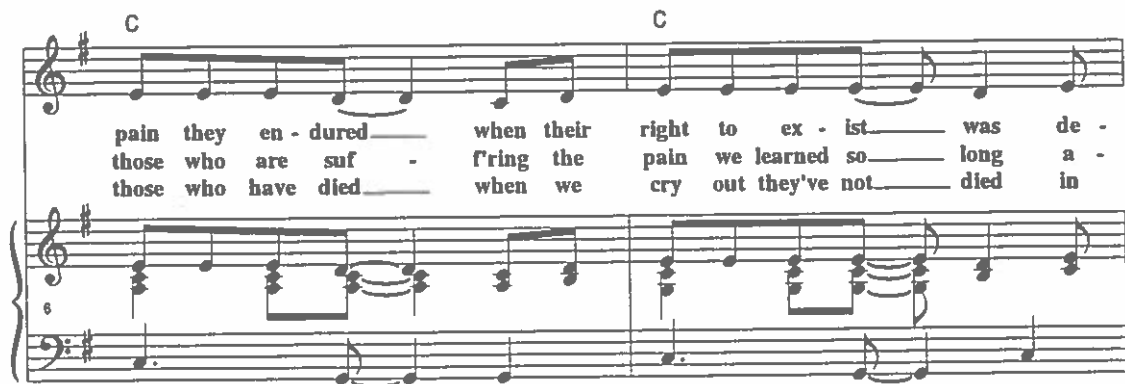
1. Light one can-dle for the in - no - cent chil - dren with
2. Light one can - die for the strength that we need to
3. What is the mem - 'ry that's val - ued so high - ly that we

G Emin C



thanks that their light did - n't die. Light one can - die for the
nev - er be - come our own foe. Light one can - die for
keep it a - live in that flame? What's the com - mit - ment to

C C



pain they en - dured when their right to ex - ist was de -
those who are suf - f'ring the pain we learned so long a -
those who have died when we cry out they've not died in

B7 Emin Emin7

nied. Light one can - dle for the ter - ri - ble sac - ri - fice
 go. Light one can - dle — for all we be - lieve — in that
 vain. Have we come this far — al - ways be - liev - ing that

C A G Emin

jus - tice and free - dom de - mand. But light one can - dle for the
 an - ger won't tear us a - part. And light one can - dle — to
 jus - tice would some - how pre - vail. This is the bur - den — and

G Emin C D7

wis - dom to know — when the peace - mak - er's time — is at hand —
 bring us to - geth - er with peace as the song — in our heart —
 this is the prom - ise and this is why we — will not fail —

CHORUS

G B7 E Amin

Don't let the light go out it's

16

D G B7 E

last-ed for so man-y years. Don't let the

18

Amin D 1 G B7

light go out let it shine thru our love and our tears.

22

2 G B7 Emin D7 D.S. 3/Final G C G

2 D.S. 3/Final

25

24. last night i had the strangest dream

Ed McCurdy

Moderately

B \flat B \flat /F B \flat E \flat

1. Last night I had the strangest dream I'd never
2. And when the paper was all signed, And a million

1

B \flat B \flat min F7/C F7 B \flat

dreamed before. I dreamed the world had all a
copies made, They all joined hands and bowed their

7

Gmin Cmin7 F7 B \flat Fine

greed heads To put an end to war. I
And grate - ful pray - ers were prayed. And the

13

Fine

E \flat
E \flat /B \flat
B \flat
B \flat min
F7/C

dreamed I saw a might - y room, It was filled with
 peo - ple in he streets be low Were dance - ing

18

F7
B \flat
B \flat 7
E \flat
E \flat /B \flat

wo - men and men; And the pa - per they were
 round and round, While swords and guns and

23

B \flat /F
B \flat
B \flat 7
F7/C
F7
B \flat
D.C. al Fine

sign - ing said They'd nev - er fight a - gain.
 u - ni - forms Were scat - tered on the ground. D.C. al Fine

28

25. cordel da cultura de paz

· Lorena Braga Sales, Brahma Kumaris

C C G F C C

U - ma cul - tu - ra de paz E - la - es - tà em nos - sas mãos. È pre - ci - so res - pei -

1

G F C C F F

tar To - dos os nos - sos ir - mãos, A - cel - tar as di - fe - ren - ças De o - pi - ni - ões e

7

G F G C C C G

cren - ças, Dos jo - vens aos an - ci - ãos. ————— Um mun - do de qua - li - da - de Pra - ser

13

"Cordel" is a musical and poetic tradition that belongs to Brazilian folklore, and is still alive in certain regions. Cordel's syncopated rhythms change constantly, making it almost impossible to write them down accurately. We have, therefore, chosen here to adopt a "plain" rhythmical notation, without any syncopation, more like a guiding line than a precise rendering of the song. The reader, or the interpreter, must be aware of this, and develop his or her own flowing syncopated rhythm, in accordance to the cordel tradition.

F C C G F C

es-ta-be-le - ci-do Ne-ces - si-ta de mãos da-das To-do um po-vo re-u - ni-do Ca-da

C F F G F G C

um dan-do de si O me - lhor pra cons-tru - ir O pa - ra - i - so per - dido.

Muita gente ainda pensa
 Que pra ter felicidade
 Tem que ter muito dinheiro
 Mas isso não é verdade
 É somente com amor
 Que se acaba toda a dor
 É a real liberdade.

Hoje todos nós sabemos
 Que é um tempo de mudanças
 Por ter essa consciência
 Devemos ter esperança
 Em tudo o que há de belo
 E criar assim um elo
 Nos vendo como criança.

Cada um leva consigo
 Uma força interior
 Essa força é a luz
 Dor poder transformador
 Que muda a raiva por paz
 Faz ver todos como iguais
 Faz existir o amor.

Todos podem já pensar
 No que poderão fazer
 Para se modificar
 Pra num mundo bom viver
 Mudar a cada momento
 Todos os maus pensamentos
 No mundo um exemplo ser

Não pensem que é difícil
 Pois é nossa natureza
 É o Pai Quem dá poder
 E traz a nossa beleza
 Mostra como a gente é
 E se nós tivermos fé
 Venderemos com certeza.

Cordel da Cultura de Paz
(The Culture of Peace)

**A culture of peace
Is in our hands
We must respect
All of our brothers
Accept the differences of
opinion and beliefs
Of youths and elders.**

**To establish a world of quality
It's necessary to hold hands
All people gathered together
Each one giving the best of oneself
To construct the lost paradise.**

**Many people still think
That a lot of money is needed
To find happiness
But this is not true
It's only love that ends all pain
It's the true freedom.**

**Today, as all of us know
It's a time of changes
As we are conscious we must have hope
In everything that is beautiful
And then create a link
Seeing ourselves as children.**

**Each one takes with oneself
An inner strength
This strength is the light
A power to transform
Change anger into peace
See everyone as equals
That makes love exist.**

**Everybody can start thinking about
What they can do
To change themselves
To live in a good world
To change in every moment
All the bad thoughts
To be an example in the world.**

**Don't think that it is hard
Because it's our nature
The Father gives us the power
And brings us our beauty
Shows us how we are
And if we have faith
We will win for sure.**

26. down by the riverside

(study war no more)

African-American Spiritual

Daug G G

1. Gon-na lay down my bur - den Down by the
2. lay down my sword and shield Down by the
3. try on my long white robe Down by the
4. walk through this world in peace Down by the

Amin D7 G

ri - ver - side, Down by the ri - ver - side, Down by the
ri - ver - side, Down by the ri - ver - side, Down by the
ri - ver - side, Down by the ri - ver - side, Down by the
ri - ver - side, Down by the ri - ver - side, Down by the

G G

ri - ver - side. Gon - na lay down my bur - den Down by the
ri - ver side. Gon - na lay down my sword and shield Down by the
ri - ver - side. Gon - na try on my long white robe Down by the
ri - ver - side. Gon - na walk through this world in peace Down by the

CHORUS

C6 Amin D7 G G7

ri - ver - side, Gon - na stu - dy war no more. I ain't gon - na
 ri - ver - side, Gon - na stu - dy war no more.
 ri - ver - side, Gon - na stu - dy war no more.
 ri - ver - side, Gon - na stu - dy war no more.

12

C D G D G/B D

stu - dy war no more, Ain't gon - na stu - dy war no more, Stu - dy war no

17

G G7 C D G

more. ——— I ain't gon - na stu - dy war no more, Ain't gon - na stu - dy war no

23

Amin D7 1-3 G Daug 4 G

more, Stu - dy war no more. ——— (2/4)Gon - na more. ———

28

27. a time for building bridges

Rev. Carey Landry

B min G B min

1. There's a time for lov-ing — and a time for em -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment consists of a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The first measure of the piano accompaniment includes a piano (p.) dynamic marking.

G B min G E

bra - cing. There's a time for throw-ing — all past stones a -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment has a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The first measure of the piano accompaniment includes a piano (p.) dynamic marking.

A7 B min G B min

way. There's a time for heal-ing — and a time for for -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment has a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The first measure of the piano accompaniment includes a piano (p.) dynamic marking.

G B min G E

giv-ing. — There's a time — for build-ing brid-ges, and that time — is now

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment has a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The first measure of the piano accompaniment includes a piano (p.) dynamic marking and the number 12 in the bass line.

REFRAIN

A7 G D/A G/B D/A

Oh, take our hearts, Lord; take our minds.

16

G D/A A7 D G

Take our hands, Lord, and make them one. Take our

21

D/A G/B D/A G D/A

hearts, Lord; take our minds. Take our hands, Lord, and

26

A7 D FINE Bmin G

make them one. 2. There's a time for re - new - ing and a

FINE

31

Bmin G Bmin G

time — for re-con - cil - ing. There's a time for bind - ing up — the

35

E7 A7 Bmin G

wounds of the years. There's a time for plant - ing — and a

39

Bmin G Bmin

time for sow - ing. — There's a time for

43

G E7 A7 D.S. al Fine

grow - ing — the seeds of u - ni - ty. Oh,
D.S. al Fine

46

songs of - -

SOLITUDE

- 28. *a quiet place*
- 29. *breathe on me, breath of god*
- 30. *santo, santo, santo*
- 31. *dedication of merit*
- 32. *prayer*
- 33. *hymn to mary*
- 34. *ya ali*
- 35. *kelson's song*
- 36. *into ecstasy*
- 37. *simple gifts*
- 38. *canto de entrada*
- 39. *eli, eli (halicha l'kesariya)*

28. a quiet place

Ralph Carmichael

C E7 Amin

There is A Qui - et Place, far from the

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The first measure has a C chord, the second an E7 chord, and the third and fourth have an Amin chord. The lyrics are: "There is A Qui - et Place, far from the".

C7 F A7 D7

rap - id pace, where God can soothe my trou - bled

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: "rap - id pace, where God can soothe my trou - bled". The piano accompaniment features a more active bass line. The chords are C7, F, A7, and D7.

G9 G min9 C9 F

mind. Shel - tered by tree and flow'r, there in my

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: "mind. Shel - tered by tree and flow'r, there in my". The piano accompaniment has a steady bass line. The chords are G9, G min9, C9, and F.

D min Amin Amin/G B7/F# E

qui - et hour wih Him, my cares are left be -

Detailed description: This system contains the final four measures. The vocal line continues with the lyrics: "qui - et hour wih Him, my cares are left be -". The piano accompaniment concludes with a final chord. The chords are D min, Amin, Amin/G, B7/F#, and E. A page number '12' is visible in the bottom left of the piano part.

Dmin7/G G7 C E7 Amin

hind. Wheth - er a gar - den small or on a

16

C7 F Bm7(b5) E7 Amin

moun - tain tall new strength and cour - age there I

20

C7/G F#m7(b5) Fmin6 Emin

find; Then from this qui - et place I go pre -

24

Em7(b5)/A A7(b9) Dm7(b5) Dmin7G9 Dmin7 G7 C9

pared to face a new day with love for hu - man - kind.

28

29. breathe on me, breath of god

Edwin Hatch

Robert Jackson

F F^{Maj}7 B^b/F Gm7(b5)/F F F/A C7/G F

1. Breathe on me, Breath of God, fill me with
 2. Breathe on me, Breath of God, un - til my
 3. Breathe on me, Breath of God, stir in me
 4. Breathe on me, Breath of God, so shall I

Gmin7/B^b Bm7(b5) C F B^b/F Gmin⁹ F/A F7

life a - new, That I may with love the
 heart is pure, Un - til with you I
 one de - sire: That ev - ery earth - ly
 nev - er die, But live with you the

B^bMaj7 Gmin/B^b Gmin Gmin/B^b F/C C F/C F/C C7 F

way you love and do what you would do.
 will one will, to do and to en - dure.
 part of me may glow with ho - ly fire.
 per - fect life of your e - ter - ni - ty.

30. santo, santo, santo

(argentina)

Anonymous

C G7 C F C

San - to, san - to, san - to, — mi cor - a - zón te'a - do - ra! — Mi
Ho - ly, ho - ly, ho - ly, — my heart, my heart a - dores you! — My

F C Amin F G7 C

cor - a - zón te sa - be de - cir: san - to e - res Dios.
heart is glad to say the words: you are ho - ly God.

31. dedication of merit

Heng Sure

C min Bb Eb Eb Ab G min Bb7

May ev - 'ry liv - ing being, our minds as one and ra - di -

Bb Eb C min Bb Eb Ab G min

ant with light, share the fruits of peace, with hearts of good-ness

Bb7 Eb F min7 Bb7 Eb

lu - mi-nous and bright. If peo - ple hear and see, how

Ab Gmin² Fmin² Bb Ab Bb

hands and hearts can find in giv-ing, un - i - ty, may their minds a -

13

Eb Ab Gmin Bb Eb

wake, to Great Com - pas - sion, wis - dom and to joy.

17

Cmin Bb Eb Eb Ab Gmin Fmin²

May kind - ness find re - ward; may all who sor - row leave their

21

Bb7 Eb Cmin Bb Eb Ab Gmin Ab²

grief and pain may this bound - less light break the dark - ness of their

25

B \flat E \flat A \flat B \flat 7 E \flat A \flat

end - less night. Be - cause our hearts are one, this world of

29

G min F min F min B \flat A \flat G min B \flat

pain turns in - to Par - ra - dise; may all be - come com - pas - sion -

33 (R.H.)

B \flat 7 E \flat A \flat G min B \flat B \flat E \flat

ate and wise; may all be - come com - pas - sion - ate and wise.

37 (R.H.)

32. prayer

Louis Untermeyer

Burrell Gluskin

Rubato $\text{♩} = 78$ *mp* **Verses 1,2,3,5** Fmin Fm(M7) Fmin7 Fmin6

1. God, though this life is but a wraith, al -
 2. Ev - er in - sur - gent let me be, make
 3. O - pen my eyes to vis - ions girt with
 5. From com - pro - mise and things half done, keep

Fmin Fm(M7) Fmin7 Fmin6 Gm7(b5) C-9

though we know not what we use, al - though we grope with
 me more dar - ing than de - vout; from sleek con - tent - ment
 beau - ty, and with won - der lit; but let me al - ways
 me, with stern and stub - born pride. And when, at last, the

Fmin7 Fmin6 G7(-5) C7 Fmin Cmin Bb9

lit - tle faith, give me the heart to fight and lose.
 keep me free, and fill me with a bou - yant doubt.
 see the dirt, and all that spawn and die in it.
 fight is won, God, keep me still un - at - is - fied.

$\text{♩} = 104$ Verse 4 only

mf FM7 G \flat M7 FM7 G \flat M7 FM7 G \flat M7/F G \flat M7/C FM7 G \flat M7 FM7 G \flat M7 FM7

4. O - pen my ears to mu - sic; let me thrill with spring's first

10 *mf*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a melody with eighth notes and quarter notes, including a triplet of eighth notes. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of three flats. It features a bass line with quarter notes and chords in the right hand, including a triplet of chords. The tempo is marked as quarter note = 104. The dynamic is marked as mezzo-forte (mf).

G min7 A \flat min7 A min7 D9 G11 C13 $\text{♩} = 76$

flutes and drums but nev - er let me

13

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a melody with quarter notes and half notes, including a double bar line. The bottom staff is the piano accompaniment, starting with a grand staff and a key signature of three flats. It features a bass line with quarter notes and chords in the right hand, including a double bar line. The tempo is marked as quarter note = 76. The dynamic is marked as forte (f).

F9 FM7 F6 Gm7(\flat 5) C7 Fmin Cmin B \flat 9 *mp*

dare for - get the bit - ter bal - lads of the slums.

15 *mf* *p*

Detailed description: This system contains the third two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a melody with quarter notes and half notes, including a double bar line. The bottom staff is the piano accompaniment, starting with a grand staff and a key signature of three flats. It features a bass line with quarter notes and chords in the right hand, including a double bar line. The dynamic is marked as mezzo-forte (mf) and piano (p).

33. hymn to mary

Erzulie is the African/Haitian Mary. She is surrounded by roses, and in her mirror she sees all our sorrows and weeps for them.

Laurel Mendes

Bmin C D A Emin

La - dy of the flow - ing tears, La - dy of the

C D E D Emin A7

bloom - ing rose. She our ev - 'ry weak - ness and strength——

F#min Bmin Emin A7 D

and of ev - 'ry—— sor - row—— knows.

34. ya ali

Moulana Jalleddin Molavi Rumi

Taneen: Sufi Music Ensemble

Trans: Seyedeh Nahid Angha

Chords: G min, F, G min D min G min D min 7, 1 G min

Lyrics: Ya A - li, Ya A - li, Ya A - li, A - li!

(I call upon the most High)

1.

Detailed description: This system contains the first four measures of the piece. The vocal line is in G minor, 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are 'Ya A - li, Ya A - li, Ya A - li, A - li!' with a parenthetical translation '(I call upon the most High)' under the first 'Ya A - li'. A first ending bracket covers the final measure.

Chords: 2 G min, F, G min, F, G min, Fine

Lyrics: li, A - li! A - li!

2.

Fine

Detailed description: This system contains the next four measures. The vocal line continues with 'li, A - li! A - li!' and ends with a 'Fine' marking. The piano accompaniment continues with similar harmonic support. A second ending bracket covers the final measure.

Verse 1
Chords: G min, C min/G, G min, B b, G min

Lyrics: "Oh per-fect life if there were no death!" So cried a man in the mar - ket-place.

Verse 2
Lyrics: You, my sleep-er, o - pen your eyes, mis - take not life for mere pass - ing by. For

Detailed description: This system contains the final four measures. It is divided into two verses. Verse 1 lyrics: "Oh per-fect life if there were no death!" So cried a man in the mar - ket-place. Verse 2 lyrics: You, my sleep-er, o - pen your eyes, mis - take not life for mere pass - ing by. For. The piano accompaniment provides a harmonic backdrop for the verses.

C min/G G min Bb G min

Hear-ing him a wise man said: "Life would be worth-less with-out death; this
 it is life you take for death, plant-ing a seed in the midst of no-where. Your

12

C min/G G min Bb D min

all re-volv-ing dome of world would not be worth hum-ble cent.
 mind is a mir-ror up-side down, see-ing death in the heart of life. O

16

G min C min/G G min Bb D min G min *D.C. for Verse 2*

You then were just a hay-stack in the midst of no-where tak-ing no care.—
 God, show him what all things are, ly-ing in your trea-sure chest.—
 her

20 *D.C. for Verse 2*

G min F G min D min G min D min7 1. G min

Ya A - li, Ya A - li, Ya A - li, A - li!

25

2. G min F G min F G min Verse 3

li! A - li! A - li! The dead - have not re -

2. Verse 3

29

C min/G G min Bb D m(sus4)

gret of death, but all re - gret that they did not have more, but

33

G min C min/G G min

less. From well to field you have fal - len, wealth and joy are

36

B♭ D min G min C min7/G G min

all a - bout you. Your des - ti - ny is not the ruin but the

40

B♭ D min G min

health that still a - waits you in Pure Wine, and not false

44

F/C F G min no chord

drunk - en - ness. Live life,

48

G min Repeat 3x, then D.C. al Fine

die when it comes!

52 Repeat 3x, then D.C. al Fine

35. kelson's song

Solemnly
Amin

Laurel Mendes

Amin Dmin Amin

The blos - som be - comes the fruit be - comes the seed be - comes the

F Amin Dmin Amin

tree. The blos - som be - comes the fruit be - comes the seed be - comes the

F C F G7 C F

tree. Life flows on - ward, life flow - ing on - ward, from it's be - gin - ning in - to the

G7 C F BbMaj7 C F6 Dmin Amin

end. Then at the end - ing a new be - gin - ning. Life ev - er - last - ing we taste a - gain.

36. into ecstasy

Hakim Omar Khayam
Trans: Seyedeh Nahid Angha

Taneen: Sufi Music Ensemble

Moderato C min F min

Ya A - llah,
(I call upon God)

Ya A - lim,
(the most Knowing)

Ya Rah -
(the most Gracious)

simile

G/C 1 C min 2 C min

man

Ya Ra - him.
(the most Merciful)

Ya A - him.

1. In - to

C min F min

Ec - sta - cy the world has fal - len.
I was young my soul's sphere search - ing for Your

G Cmin

Ev - ery liv - ing heart brings feast - ing to the gar - den. The
 tab - let and pen, hea - ven and hell.

Cmin Fmin

Hands of Mo - ses light up ev - ery branch;
 Mas - ter called the se - cret told:

10

G Cmin

breath of Je - sus blows in ev - ery breeze. 2. When
 "You are the tab - let

12

2 Cmin Cmin Fmin

pen - and - all." Ya A - llah, Ya A - lim, Ya Rah -

14

G/C

1 C min

2 C min

man, Ya Ra - him. Ya A - him. 3.Be-

17

C min

F min

G

fore your life is gone and lost, ask for life's e -
yam, what is your bo - dy but the tent whose king, your soul

20

C min

C min

ter - nal wine. Oh, you fool fal - len in
dwells in is ru - ins. Crash - ing through such fra - gile

23

F min

G

C min

sleep; time af - ter time gold - may be wrought, but -
walls, death's an - gel calls, your soul - re - tire from the

25

37. simple gifts

Traditional Shaker Tune

Musical score for the first system of the song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Tis the gift to be simple, 'tis the gift to be free, 'Tis the gift to come down

Chords: G, Emin, Bmin, Emin, Amin, C

Musical score for the second system of the song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: where we ought to be; And when we find ourselves in the place just right, 'Twill

Chords: D7, G, Emin Amin, G, C/E, G/B

Amin/C Emin Amin D7 G G

be in the val - ley of love and de - light. When true sim -

7

G Emin G G/B G Amin/C D7

pli - ci - ty is gained, To bow and to bend we shan't be a - shamed. To

10

G Emin G/D C G/B Amin/C D7 G C G

turn, turn, will be our de - light, Till by turn - ing, turn - ing we come round right.

13

38. canto de entrada

(el salvador)

Trans: Bret Hesla & Bill Pharris

Guillermo Cuéllar

CHORUS

Va-mos to - dos al ban - que - te, a la me - sa de la crea -
Let us go now to the ban - quet, to the feast of the u - ni -

ción; ca - da cual con su ta - bu - re - te tie - ne un
verse. The ta - ble's set and a place is wait - ing; come ev - ery

pues - to y u - na mi - sión. 1. Hoy me
one with your gifts to share. I will

lev - an - to muy tem - pra - no, ya me es - pera la com - un - i -
rise in the ear - ly morn - ing. The com - mun - i - ty's wait - ing for

dad, me. voy su - bien - do a - leg - re la cues - ta, voy en
With a spring in my step I'm walk - ing with my

bas - ca de tu am - is - tad. Va - mos
friends and my fam - i - ly. Let us
D.C. al Fine

2. Venimos desde Soyapango,
San Antonio y de la Zacamil,
Mejicanos, Ciudad Delgado,
Santa Tecla y de Bernal. *
(CORO)

2. We are coming from Soyapango,
San Antonio, and from Zaccamil,
Mejicanos, Ciudad Delgado,
Santa Tecla and La Bernal. *
(CHORUS)

3. Dios invita a todos los pobres
a esta mesa común por la fe,
donde no hay acaparadores
y a nadie le falta el conqué.
(CORO)

3. God invites all the poor and hungry
to the banquet of justice and good.
Where the harvest will not be hoarded,
so that no one will lack for food.
(CHORUS)

4. Dios nos manda a hacer de este mundo
una mesa donde haya igualdad,
trabajando y luchando juntos,
compartiendo la propiedad.
(CORO)

4. May we build such a place among us
where all people are equal in love.
God has called us to work together,
and to share everything we have.
(CHORUS)

* Neighborhoods in San Salvador.

39. eli, eli

(halicha l'kesariya)

Hannah Senesh

David Zehavi

B7 B7 Emin C B7

E - li, e - li, she - lo yi - ga - mer I' - o -
O Lord, my God, I pray that these things nev - er

Emin B7 Emin B7 Emin

lam, Ha - chol v' - ha - yam. Rish - rush shel ha -
end, The sand, and the sea, The rush of the

D G Amin

ma - yim, B' - rak ha - sha - ma - yim, T' - fi -
wa - ters, The flash of the heav - ens, The

Emin Amin B B7

lat prayer ha' - a - dam, Ha - chol v' - ha -
of the the heart. The sand, and the

11

Emin B7 C Amin

yam, rish - rush shel ha - ma - yim, b' - rak ha - sha -
sea, the - rush of the wa - ters, The flash of the

14

Emin B7 Amin B7 Emin

ma - yim, t' - fi - lat ha' - a - dam.
heav - ens, The prayer of the heart.

18

songs of - -

NATURE

40. wakanaka taku niawa
(many and great, o god, are your works)
41. the chorus of life
42. what if?
43. what a wonderful world
44. animals
45. juntos creamos espiritu

40. wakananka taku niawa

(many and great, o god, are your works)

Paraphr. by R.P. Frazier, 1929

Dakota Hymn, J.R. Renville, 1842

Dmin Dmin Gmin Dmin/A A7 Dmin C C7

1. Wa - kan - tan - ka a - ku ni - ta - wa tan - ka - ya
 2. Wo - eh - da - ku ni - ta - wa kin he mi - na - gi
 1. Man - y and great, O God, are your works, Mak - er of
 2. Grant un - to us com - mu - nion with you, O star a -

Dmin A7 Dmin Dmin Bb/D C9/D Dmin E7 Amin

qa o - ta; Ma - hpi - ya kin e - ya - hna - ke ca,
 kin qu wo; Ma - hpi - ya kin i - wan - kam ya - ti,
 earth and sky; Your hands have set the heav - ens with stars,
 bid - ing One: Come un - to us and dwell with us:

Dmin C/E F F/A Gmin A7 Dmin Dmin

ma - ka kin he du - o - wan - ca, Mni - o - wan -
 wi - co - wa - ste yu - ha nan - ka, Wi - co - ni
 your fin - gers spread the moun - tains and plains. Lo, at your
 with you are found the gifts of life. Bless us with

Dmin Gmin Dmin A7 Dmin C C7 Dmin A7 Dmin

ca sbe - ya wan - ke cin, he - na o - ya - ki - hi.
 kin he ma - ya - qu nun, o - wi - han - ke wa - nin.
 word the wa - ter were formed; deep seas o - bey your voice.
 life that has no end, e - ter - nal life with you.

41. the chorus of life

Laurel Mendes

Emin Bmin Verse Emin Bmin

1. I heard the wolf howl - ing a
whales dream deep in the
buff - a - lo have wan - dered

Verse

Emin Bmin Emin Bmin

long time a - go; it sound - ed like mu - sic to
heart of the sea of a world with - out har - poons and
far, far a - way, the thunder of their hooves is now

Emin Bmin Emin Bmin Emin

me. I heard eag - les cry as they danced through the
men. The sea tur - tle strands in her eggs on the
still. The bear cries for life in a world grown too

Third time to coda F# G B min E min B min

sky sand small their for is voi - ces like time, tide or sweet cho - lrs scav - en - gers rang. then. Oh, Oh, Oh,

14 **Third time to coda**

Chorus E min G E min B E min

where is the wolf, tell me where has he gone? Will his voice be
 where is the whale, tell me where has he gone? Will his voice be
 where is the buff'lo, tell me where has he gone? Will his voice be

20 **Chorus**

B min E min D D E min

lost from the cho - rus of life? _____ And where is the
 lost to the cho - rus of life? _____ And where is the
 lost to the cho - rus of life? _____ And where is the

25

B min E min F# F#

eag - le, where has she flown?
 tur - tle, where has she swum?
 bear, tell me where has she roamed?

30

F# G A B7(b9) B7

Oh, who will be left to con - tin - ue the
 Oh, who will be left to con - tin - ue the
 Oh, will no one be left to con - tin - ue the

34

E min 1. & 2. B min 3. E min Fine G Coda B min

song? 2. The an - y - one out there
 song? 3. The
 song? 1. & 2. 3. Fine Coda

39

G B min E min B min To Chorus

list - 'ning at all? Oh,

To Chorus

44

42. what if

Burrell Gluskin

$\text{♩} = 152$

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The second system shows a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

Ab6 Fmin7 Bbmin7 Eb

1. What if _____ the sky _____ were
God said _____ that

The first system shows the vocal line with lyrics and a piano accompaniment. The key signature remains three flats. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The lyrics are: "1. What if _____ the sky _____ were God said _____ that".

AbMaj7 Ab6 Gmin7 C7 Fmin Fm(M7)

made out of straw - ber - ry pie? _____ Then clouds would seem just
you'd nev - er ev - er be dead? _____ Now would - n't that just

The second system shows the vocal line with lyrics and a piano accompaniment. The key signature remains three flats. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The lyrics are: "made out of straw - ber - ry pie? _____ Then clouds would seem just you'd nev - er ev - er be dead? _____ Now would - n't that just".

Fmin7 Fmin6 Bb13 Eb7

like whipped cream a - way up on high. What if -
 blow your mind and all hu - man kind? What if -

10

Ab6 Fmin7 Bbmin7 Eb7

the sea had that
 you knew

13

AbMaj7 Ab6 Gmin7 C7 Fmin Fm(M7)

stripes like a big bum-ble- bee? Then oc - to - pil a -
 God had such in - t'rest in you? Now gifts like these don't

15

Fmin7 Fmin6 Bb13 CMaj7 DbMaj7

swim - ing by would gig - gle with glee. Now "if" means
 grow on trees; I'll give you a clue! God's guar - an -

18

change, and how much I don't know. That's not so
 tee is love for you and me. "What ifs" come

22

strange for old things die and new things grow. What if
 true. We're free com - plete - ly, me and you. So now

26

you knew _____ that
 you know _____ "what

29

dreams that you dream could come true? Then trees might knit and
 if" is for real, it is so. It's all God's gifts that

31

Fmin7 Fmin6 Bb13 Eb7

ba - by sit to name just a few to
 have come true for me and for you. For

34

1. Db13+11 AbMaj7 2. AbMaj7 Db13+11

name just a few. 2. What if me and for you, for

1. 2.

37

AbMaj7 Db13+11 CMaj9

me and for you, me and you.

41

43. what a wonderful world

George David Weiss & Bob Thiele

Slowly

C7 F Amin Bb Amin G min7 F

I see trees of green, red ros-es too, I see them bloom

A7 Dmin 3 Db 3 G min7/C C7 3

for me and you, and I think to my-self What a Won-der-ful

F Dmin BbMaj7 C7 F Amin

World. I see skies of blue and

Bb Amin G min7 3 F A7 3 Dmin 3

clouds of white, the bright-bless-ed day, the dark-sac-red night, and I

D \flat
G min7/C
C7
F
B \flat

think — to my-self What a Won - der - ful World.

13

F
G min7
C7
F
F/C

The col - ors of the rain - bow, so pret - ty in the sky are

16

G min7
C7
F
D min
C
3

al - so on the fa - ces of peo - ple go - in' by, I see friends sha - kin' hands, — say - in'

19

D min
C
D min
F \sharp dim 7
G min7 F \sharp dim 7
G min7 C7

"How do you do!" They're real - ly say - in' "I love you." I hear

22

F Amin B \flat Amin G min7 F

ba - bies cry, I watch them grow. They'll learn much more than

25

A7 3 D min 3 D \flat 3 G min7/C C7 3

I'll — ev - er know — and I think to my - self What a Won - der - ful

28

F Am7(b5) D7 G min7 3

World. ————— Yes, I think to my - self

31

G min7/C C7(b9) 3 F B \flat 6 F

What a Won - der - ful World. —————

34

44. animals

Burrell Gluskin

$\text{♩} = 208$

G⁶ Em11 Am11 D11 G⁶ Em11 Am11 D11

G⁶ Em11 Am11 D11 G⁶ Em11

1. An - i - mals are strange - ly crea - tures some with ver - y
 2. Some are ver - y el - e - gant (which does - n't count the
 3. Some are slow and some are not, just like the hawk and

Am11 D11 G⁶ Em11 Am11 D11 G⁶ Em11

we - ird fea - tures. Some are nois - y some are qui - et, oth - ers have a
 el - e - phant). The swan and e - mu, chee - tab, too, the cas - so - war - y,
 o - ce - loot. The sloth and tur - tle bare - ly go, I mean to say they're

Amin D11 G⁶ D11 D7 G⁶ D11 D7 (no chord)

fun - ny di - et. An - i - mals, an - i - mals, God made all the
 black and blue, oh, An - i - mals, an - i - mals, God made all the
 ver - y - slow, oh, An - i - mals, an - i - mals, God made all the

12

1-6 G M9 G6 Bmin7 Bb7 Amin7 D9 7 G M9 G6

an - i - mals. an - i - mals. an - i - mals. an - i - mals.

16 7.

4. Some are peaceful, some are fighters
 some are nibblers, others biters.
 Some eat grass and others meat while
 some are sloppy, others neat - oh

Animals, animals, God made all the animals.

5. Kangaroos and albatrosses,
 little tree frogs, pinto ho'ses,
 rhinos, hippos, tall giraffes and
 baby bulls and darling calves, oh

Animals, animals, God made all the animals.

6. Snakes and sharks and marmosets, oh
 some are mean and some are pets and
 pumas: owls, and pink flamingoes,
 pelicans and dogs called dingoes.

Animals, animals, God made all the animals.

7. There are thousands more to name
 and some are wild and some are tame
 but as with us God put them here so
 we could hold each other dear, oh

Animals, animals, God made all the animals.

45. juntos creamos espiritu

(el salvador/usa)

Al Hage, Jorge Flores, Bret Hesla & Bill Pharris

Bret Hesla

G D7

1. Jun - tos cre - a - mos es - pir - i - tu. Jun - tos cre -
 2. We're build - ing spir - it to - ge - ther. We're build - ing
 3. We bind our hearts to each oth - er and weave our

G Emin Amin

a - mos es - pir - i - tu, Bai - lan - do, llo - ran - do,
 spir - it to - ge - ther, with dan - cing and cry - ing,
 spir - its to - ge - ther, with threads of joy and sor - row,

D7 G (hand claps) D7

bai - lan - do, llo - ran - do, Du - ra - de -
 with dan - cing and cry - ing, Ne - ver turn -
 we spin hope for to - mor - row, Ne - ver turn -

G

- ro, du - ra - de - ro, du - ra - de - ro. —
 - ing, ne - ver turn - ing, ne - ver turn - ing back. —
 - ing, ne - ver turn - ing, ne - ver turn - ing back. —

(Marimba cue)

(hand claps) D7

Du - ra - de - ro, du - ra - de - ro, du - ra - de -
 Ne - ver turn - ing, ne - ver turn - ing, ne - ver turn -
 Ne - ver turn - ing, ne - ver turn - ing, ne - ver turn -

12

G

— ing ro. —
 — ing back. —
 — ing back. —

15

46. we are one

songs of the - -

HUMAN FAMILY

- 46. *we are one*
- 47. *siyahamba (we are marching to the light of god)*
- 48. *in star and crescent, wheel and flame*
- 49. *join hands together*
- 50. *weaving round*
- 51. *we shall overcome*
- 52. *jin suy kung (throughout all space and time)*
- 53. *weave us together*
- 54. *canticle of the turning*
- 55. *de colores*
- 56. *kol ha'olam kulo*
- 57. *lift every voice and sing*

46. we are one

Suzanne Toolan, RSM

Emin C Amin7 F#m7(b5)

1. We are your eyes to see that there's but one great
2. We are your arms to hold a loved one close in

B7 Emin C Amin7 F#m7(b5)

fam - i - ly. We are your ears to hear the chil - dren's cry of
sweet em-brace. We are your voice to speak con - sol - ing words to

B7 G D7

ev - 'ry race. We are your hands to touch the
 those in need. We are your song to sing of

Detailed description: This system contains the first three measures of the musical score. The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in grand staff (treble and bass clefs). The first measure has a B7 chord, the second a G chord, and the third a D7 chord. The lyrics are: 'ev - 'ry race. We are your hands to touch the' on the first line, and 'those in need. We are your song to sing of' on the second line.

B7 Emin C Emin B7

low - ly ones, to heal their pain. We are your
 mo - ments full of joy or pain. We are your

Detailed description: This system contains the next three measures. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The first measure has a B7 chord, the second an Emin chord, the third a C chord, the fourth an Emin chord, and the fifth a B7 chord. The lyrics are: 'low - ly ones, to heal their pain. We are your' on the first line, and 'mo - ments full of joy or pain. We are your' on the second line. A measure number '11' is written in the piano part.

G Emin Amin B7 Emin G Emin

heart to love the sight of ev - 'ry hu - man face.
 peo - ple called to love you, both in word and deed.

Detailed description: This system contains the final three measures of the score. The vocal line concludes in treble clef. The piano accompaniment concludes in grand staff. The first measure has a G chord, the second an Emin chord, the third an Amin chord, the fourth a B7 chord, the fifth an Emin chord, the sixth a G chord, and the seventh an Emin chord. The lyrics are: 'heart to love the sight of ev - 'ry hu - man face.' on the first line, and 'peo - ple called to love you, both in word and deed.' on the second line. A measure number '14' is written in the piano part.

47. siyahamba

we are marching in the light of god

African Folksong

G G D7 G C

Si - ya - hamb' e - ku - kha - nyen' kwen - khos', si - ya -
We are march - ing in the light of God, we are

D G

hamb' e - ku - kha - nyen' kwen - khos'. Si - ya -
march - ing in the light of God. We are

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48. in star and crescent, wheel and flame

Mary Louise Bringle

Scottish Folk Melody (arr. MLB)

F G min A min G min7

1. In star and cres - cent, wheel and flame, in
 2. In burn - ing in - cense, tith - ing gifts, in
 3. With va - ried hopes and dreams and creeds, all

F G min7 A min C 7sus4 F

rug - ged cross and emp - ty tomb, We im - age
 break - ing bread and pour - ing wine, Each act of
 tiles in one mo - sa - ic whole, We serve our

G min A min G min7/Bb F G min7

forth one match - less Name, one Ho - ly Ma - rix,
 ar - dent wor - ship lifts our hu - man hearts to
 God in faith - ful deeds, on path - ways to a

Bb F Amin Dmin Gm7sus4 C

Fount— and Womb. 'Though diff - 'rent cul - tures, tribes and lands— use
 Love— Di - vine. In Budd - hist chant— and Mus - lim prayer, — in
 com - mon goal. No Jew or Gen - tile, slave nor free, — no

15

F Amin Bb C7 F Cmin

len - ses ground — to diff - 'ring sight, each — col - or of — the
 sho - far, drum, — and sa - cred song, the — mu - sic thank - ful
 male — and fe - male set — a - part, but — all are one, — as

21

Dmin F/A G7/D C7 F BbM6 C7 F

pris - m's bands — re - fract — from one — all daz - ling Light.
 spir - its share — give — praise — in voi - ces mil - lions strong.
 fam - i - ly — held — close — with in — our Ma - ker's heart.

27

49. join hands together

Sr. Maria Goretti Kisak

D G Emin A9 A7 D G E

U - ni - ted Re - li - gions of East A - fri - ca join hands to pray for peace and

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

D/A A7 G F#min G A D E7

Ju - stice. Em - braced with the con - cept of God's bless - ing, in Him we put our

The second system continues the piece. The vocal line starts with a quarter rest, then a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines.

A7 G F#min G A D G6 G/A

trust. Em - braced with the con - cept of God's bless - ing, in thee we put our

The third system concludes the piece. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

D D F#min

trust. God al-might-ty fa-ther Lis-ten to our pray-er

12

GMaj7 F#7 Bmin

We are cry-ing for — peace. Let all the na-tions

15

D/A Emin/G A9 D D/F# G D

and all their lead-ers join hands to-geth-er for — peace. Hands to - geth - er.

18

JOIN HANDS TOGETHER

2. **United Religions, invites all the people**
To enter into prayer day and night,
Meditation conversations,
Action for nations' building
To bring fraternal love and peace
Hands together
3. **Children of the nations, in East Africa**
Calling for peace Day and Night
Nations leaders, listen to their voices,
Respond to their cry for peace.
Hands together
4. **People's hearts are broken**
Because of suffering
There's need for peace and love
Let Religious Leaders, Join hands together
Unite all the people of the World.
Hands together
5. **Creator of the Universe**
Fill the World with love
Fill the Nations with Justice
Let all the people be God fearing
Let them have respect for Human Rights.
Hands together
6. **Spirit of Heaven, Inflamm all our hearts**
To conquer all evils in the world.
And give us courage
In the midst of darkness
To save the generations to come.
Hands together

**Composed by Sr. Maria Goretti Kisak
from Uganda as a contribution to the
United Religions Initiative Conference,
Nairobi, Kenya, East Africa. May 1998.**

50. weaving round

Suzanne Toolan, RSM

1 Cmin G7 **2** Cmin

Weave, weave, weave us to - geth - er in one great

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on G4, followed by a quarter note on A4, and then a half note on Bb4. The piano accompaniment features a steady bass line with chords in the right hand. Measure 1 has a C minor chord, and measure 2 has a G7 chord. A second ending bracket labeled '2' covers the final two notes of the vocal line.

3 G7 Cmin G7

fam - i - ly. Though man - y ra - ces, cul - tures and lan - gua - ges,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note on G4, a quarter note on A4, and a half note on Bb4. The piano accompaniment continues with similar chords. Measure 3 has a G7 chord, measure 4 has a C minor chord, and measure 5 has a G7 chord. A third ending bracket labeled '3' covers the final two notes of the vocal line.

4 Cmin **4** G7 **final** G7 Cmin

we are all one through - out the world. out the world.

Detailed description: This system contains the final two measures. The vocal line concludes with a quarter note on G4, a quarter note on A4, and a half note on Bb4. The piano accompaniment provides harmonic support. Measure 6 has a C minor chord, measure 7 has a G7 chord, measure 8 has a G7 chord, and measure 9 has a C minor chord. A fourth ending bracket labeled '4' covers the first two measures, and a 'final' bracket covers the last two measures.

51. we shall overcome

United States Traditional

C F G7 C FMaj7 C F G7 C FMaj7

1. We shall o - ver - come, we shall o - ver - come,
 2. We'll go hand in hand, we'll go hand in hand,
 3. Truth shall make us free, truth shall make us free,
 4. We shall live in peace, we shall live in peace,

C/E G7/D Amin/C Emin/B Amin D G GM7 G7 Amin7 G7

we shall o - ver - come some day; Oh,
 we'll go hand in hand some day; Oh,
 truth shall make us free some day; Oh,
 we shall live in peace some day; Oh,

C Csus4 Dmin7 C Gmin7 C/G F Emin/B G7 Amin Dmin/F

deep in my heart, I do be - lieve,
 deep in my heart, I do be - lieve,
 deep in my heart, I do be - lieve,
 deep in my heart, I do be - lieve,

C C7/Bb F Fmin/C C/G G7 F C

we shall o - ver - come some day.
 we'll go hand in hand some day.
 truth shall make us free some day.
 we shall live in peace some day.

52. jin syu kung

(throughout all space and time)

Chan Master Hsuan Hua

D G A D D

jin syu kung fwo sying chung man lyac byan fa jye

G A D G A

you ching ywan yu jau; jung sheng cheng fwo

D Bmin Bmin G A D

fwo hwa tung pau. wan fa wei syin dzau;

G A D D

wan fa— wei syin— dzau.

D G A D D

twan jye yi jr fu sying sheng— jyau. chi two son gung nu

G A D G A D

li young— meng syang tao— yau da gung chu dz sz, jr syin

Bmin G A D Bmin Bmin

dzwei— hao, chi bau— chr nei syi di chen— ai,

G A B min

ching jing— gwang ming wan fwo— myau jau

27

(R.H.)

G A D G A

wan fa— wei syin— dzau; wan fa— wei syin—

30

D D.S. al Fine G A D Fine

dzau. wan fa— wei syin— dzau.

D.S. al Fine Fine

33

THROUGHOUT ALL SPACE AND TIME

Throughout all space and time,
The awakened nature pervades.
Nurturing all beings
Everywhere in the Universe;
Living beings become Buddhas,
As Buddhas teach us all:
All things in creation arise only from the mind.

United, with one common goal,
We'll revive the Sages teaching of wisdom,
As diligent and courageous, we cultivate the Way.

Be open, without selfishness,
A straight heart is the very best,
All things in creation arise only from the mind.

In pools made of seven jewels,
We wash away confusion,
With the pure radiance of Ten Thousand Buddhas,
We reach Wonderful Enlightenment!

Be open without selfishness,
A straight heart is the very best:
All things in creation arise only from the mind,
All things in creation arise only from the mind.

盡虛空
Jin xukong
法界佛教大學校歌
Fajie fojiao daxue xiaoge

盡虛空佛性充滿了，
jin xukong foxing chung man liao

遍法界有情蘊育著，
bian fajie youqing yunyu zhao

眾生成佛，佛化同胞，
zhongsheng chengfo fo hua tongbao

萬法唯心造，萬法唯心造！
wanfa weixinzao, wanfa weixinzao.

團結一致，復興聖教，
tuanjie yizhi fuxing shengjiao

齊抖擻，更努力，勇猛向道，
qi dousou geng nuli yongmeng xiangdao

要大公，除自私，直心最好，
yao dagong chu zisi zhixin zuihao

七寶池內洗滌塵埃，
qibaochinei xidi chenai

清淨光明萬佛妙覺，
qingjing guangming wanfa miaojiao

萬法唯心造，萬法唯心造！
wanfa weixinzao, wanfa weixinzao

53. weave us together

Rosemary Crow

E \flat *G min* *F min* *B \flat 9* *E \flat* *F min* *B \flat* *E \flat*

Weave, weave, weave us to - geth - er. Weave us to - geth - er in

F min *B \flat 7* *E \flat* *G min* *F min* *B \flat 9* *E \flat*

u - ni - ty and love. Weave, weave, weave us to - geth - er,

F min Eb Bb7 Eb *Fine* Ab

Weave us to- geth - er, to - geth - er in love. 1. We are man - y tex - tures,
2. We are dif - ferent in - stru - ments

Fine

7

G min F min Bb Eb Eb7

we are man - y col - ors, each one dif - ferent from the oth - er. — But
play - ing our own mel - o - dies, each one tun - ing to a dif - ferent key. — But

10

Ab G min F min Bb7 *D.C. al Fine*

we are en - twined with one an - oth - er in one great tap - es - try.
we are all play - ing in — har - mo - ny, in one great sym - pho - ny.

D.C. al Fine

13

54. canticle of the turning

Rory Cooney

Irish Traditional

Bmin Emin C D7

1. My soul cries out with a joy - ful shout that the
 2. Though I am small, my God, my all, you
 3. From the halls of power to the for - tress tower, not a
 4. Though the na - tions rage from age to age, we re -

G C Amin D Bmin Emin

God of my heart is great, and my spi - rit sings of the
 work great things in me, and your mer - cy will last from the
 stone will be left on stone. Let the king be - ware for your
 mem - ber who holds us fast: God's mer - cy must de -

C D7 G C Amin Emin

won - drous things that you bring to the ones who wait. You
 depths of the past to the end of the age to be. Your
 jus - tice tears ev - 'ry ty - rant from his throne. The
 liv - er us from the con - quer - or's crush - ing grasp. This

G D Emin C Amin

fixed your sight on your ser - vant's plight, and my weak - ness you did not
 ver - y name puts the proud to shame, and to those who would for you
 hun - gry poor shall weep no more, for the food they can nev - er
 say - ing word that our fore - bears heard is the prom - ise which holds us

D Bmin Emin C D7

spurn, so from east to west shall my name be blessed. Could the
 yearn, you will show your might, put the strong to flight, for the
 earn: There are ta - bles spread, ev - 'ry mouth be fed, for the
 bound. 'Til the spear and rod can be crushed by God, who is

13

G C D7 Emin G

world be a - bout to turn? My heart shall sing of the
 world is a - bout to turn. turn.
 world is a - bout to turn. My heart shall sing of the
 turn - ing the world a - round. round.

18

D G C Amin D Bmin Emin

day you bring. Let the fires of your jus - tice burn. Wipe a - way all tears, for the

19

C D G D7 E

dawn draws near, and the world is a - bout to turn.

23

55. de colores

(all god's colors)

English lyrics: Hugh Trutton

Mexican folk song

D A7 D D/A D

De co - lo - res, de co - lo - res se vis - ten los
All God's col - ors! see the col - ors that fields, hills and

F#min B min 7 Emin

cam - pos en la pri - ma - ve - ra. De co -
mea - dows bring us ev - 'ry spring - time. All God's

A7 A9 Emin A9 A7

lo - res, de co - lo - res son los pa - ja - ri - tos que vie - nen de'a
col - ors! see the birds of the for - est and jun - gle that sing of their

D D A7 D

fue - ra. De co - lo - res, de co -
free - dom. All God's col - ors! see the

D D/A D7

lo - res es el ar - co i - ris que ve - mos sa -
rain - bows and sun - sets and stars that give hope in the

13

G G/F# Emin7 A9 F#sus4 B7

lir, Y por e - so los gran - des a - mo - res de mu - chos co -
sky; all God's col - ors are there in the fa - ces and eyes of all

15

E-11 A9 D D7 G A9

lo - res me gus - tan a mi, Y por e - so los gran - des a -
ra - ces that make this great world. All God's col - ors that make us seem

18

F#sus4 B7 Emin A7 D

mo - res de mu - chos co - lo - res me gus - tan a mi.
diff - erent are real - ly the col - ors that show us God's love.

21

56. kol ha'olam kulo

*All the world is a narrow bridge.
The main thing is not to fear.*

Rabbi Nachman of Bratislava

Baruch Chait

Spirited

Amin Amin Amin G Dmin

Kol ha - o - lam ku - lo ————— ge - sher ——— tzar m' - od

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a quarter note 'K', followed by eighth notes 'o - lam', a quarter note 'ku - lo' with a long dash, eighth notes 'ge - sher', a quarter note 'tzar', and a quarter note 'm' - od'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Dmin Amin Amin Amin C E

ge - sher ——— tzar m' - od ge - sher ——— tzar m' - od

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'ge - sher', a quarter note 'tzar', and a quarter note 'm' - od'. The piano accompaniment continues with similar chords and bass notes.

Amin Amin Amin G Dmin

kol ha - o - lam ku - lo ————— ge - sher ——— tzar m' - od

The third system concludes the piece. The vocal line starts with a quarter note 'kol', followed by eighth notes 'ha - o - lam', a quarter note 'ku - lo' with a long dash, eighth notes 'ge - sher', a quarter note 'tzar', and a quarter note 'm' - od'. The piano accompaniment continues with chords and a bass line.

Dmin C E Amin Amin

ge - sher ——— tzar m' - od ——— v' - ha -

13

Amin/E Amin E7 Amin G G/D

i - kar v' - ha - i - kar lo l' - fa - chöd

18

G7 Amin Amin Amin/E Amin E7

lo l' - fa - chöd k'lal v' - ha - i - kar v' - ha - i -

23

Amin G G Amin

kar lo l' - fa - chöd k'lal

28

57. lift every voice and sing

James Weldon Johnson

John Rosamond Johnson

C7 F A/E Dmin F/C C#dim Dmin A7/E Dmin

1. Lift ev-ery voice and sing, till earth and heav - en ring, ring with the
 2. Ston - y the road we trod, bit - ter the chas - tening rod, felt in the
 3. God of our wea - ry years, God of our si - lent tears, God who has

Gmin A7 Bb Gmin/Bb F/C Bdim C7 F A7

har - mo - nies of lib - er - ty; Let our re - joic - ing
 days when hope un - born had died; Yet with a stead - y
 brought us thus far on the way; God, who by your

D F#dim Gmin A7 Bb Bdim F/C C#dim Dmin

rise, high as the lis - tening skies, let it re - sound loud as the
 beat, have not our wea - ry feet, come to the place for which our
 might, led us in - to the light, keep us for - ev - er in the

C7 F F

roll - ing sea. Sing a song full of the faith that the harsh past has
 par - ents sighed? We have come o - ver a way that with tears has been
 path, — we pray. Lest our feet stray from the plac - es, our God, where we

14

D \flat

taught us, Sing a song full of the hope that the pres - ent has
 wa - tered, We have come, read - ing our path through the blood of the
 met you, Lest our hearts, drunk with the wine of the world, — for -

19

F F \sharp dim C7 F A7/E D F \sharp dim G min A7

brought — us; Fac - ing the ris - ing sun of our new day be -
 slaugh - tered; Out from the gloom - y past, till now we stand at —
 get — you; Shad - owed be - neath your hand, may we for - ev - er —

23

B \flat Bdim F/C C \sharp dim D min C7 F

gun, let us march on till vic - to - ry — is won.
 last stand, where the white gleam of our bright star — is cast.
 true to our God, true to our na - tive land.

28

ALPHABETIC BY TITLE

- | | | | |
|-----|--|-----|--|
| 10. | <i>African Processional</i> | 11. | <i>Let There Be Peace On Earth</i> |
| 3. | <i>Alleluia (Guiraldi)</i> | 57. | <i>Lift Every Voice and Sing</i> |
| 6. | <i>Alleluia (Lundin)</i> | 23. | <i>Light One Candle</i> |
| 44. | <i>Animals</i> | 14. | <i>O God of Love, O God of Peace</i> |
| 29. | <i>Breathe On Me, Breath of God</i> | 1. | <i>One World, Many Voices</i> |
| 20. | <i>Bring Many Names</i> | 22. | <i>Ose Shalom</i> |
| 54. | <i>Canticle of the Turning</i> | 17. | <i>Peace is Flowing Like a River</i> |
| 38. | <i>Canto de Entrada</i> | 16. | <i>Peace Like a River</i> |
| 41. | <i>Chorus of Life, The</i> | 32. | <i>Prayer</i> |
| 25. | <i>Cordel da Cultura de Paz</i> | 15. | <i>Prayer of St. Francis</i> |
| 55. | <i>De Colores</i> | 28. | <i>Quiet Place, A</i> |
| 31. | <i>Dedication of Merit</i> | 30. | <i>Santo, Santo, Santo</i> |
| 19. | <i>Dona Nobis Pacem</i> | 37. | <i>Simple Gifts</i> |
| 26. | <i>Down By the Riverside</i> | 18. | <i>Song of Peace, The</i> |
| 39. | <i>Eli, Eli</i> | 12. | <i>There'll Be Peace</i> |
| 13. | <i>Give Peace (Da Pacem Cordium)</i> | 5. | <i>This Little Light of Mine</i> |
| 8. | <i>Halle, Halle, Hallelujah</i> | 27. | <i>Time for Building Bridges, A</i> |
| 7. | <i>Halleluya (Ashrat)</i> | 40. | <i>Wakanaka Taku Niawa</i> |
| 2. | <i>Hymn of Celebration</i> | 47. | <i>We Are Marching to the
Light of God (Siyahamba)</i> |
| 33. | <i>Hymn to Mary</i> | 46. | <i>We Are One</i> |
| 48. | <i>In Star & Crescent, Wheel & Flame</i> | 51. | <i>We Shall Overcome</i> |
| 36. | <i>Into Ecstasy</i> | 53. | <i>Weave Us Together</i> |
| 52. | <i>Jin Suy Kung</i> | 50. | <i>Weaving Round</i> |
| 49. | <i>Join Hands Together</i> | 43. | <i>What a Wonderful World</i> |
| 9. | <i>Joy is Passing By</i> | 42. | <i>What If?</i> |
| 4. | <i>Jubilate, Everybody</i> | 34. | <i>Ya Ali</i> |
| 45. | <i>Juntos Creamos Espiritu</i> | 21. | <i>Ya Salaam</i> |
| 35. | <i>Kelson's Song</i> | | |
| 56. | <i>Kol Ha'olam Kulo</i> | | |
| 24. | <i>Last Night I Had the Strangest Dream</i> | | |

Acknowledgments

The Editorial Team –Iftexhar Hai, United Muslims of America, the Reverend Paul Chaffee, Interfaith Center at the Presidio; the Reverend Heng Sure, Berkeley Buddhist Monastery; Robert Walter, Joseph Campbell Foundation; Father Gerard O'Rourke, the Archdiocese of San Francisco; Sri Ravi Peruman, KGO Radio-San Francisco; Cantor Roslyn Barak, Congregation Emanu-El (San Francisco); Elder Rowan Fairgrove, Covenant of the Goddess; the Reverend Lizann Bassham, United Church of Christ; Salima Ginny Patton Machette, Taneen-Sufi Music Ensemble - IAS; and Pastor Jack Lundin, Lutheran, convener of 'Expressing the United Religions Initiative through Music and the Arts' Cooperation Circle. The team's work was supported and enhanced by musicians from around the world and many faith traditions who sent in contributions.

The Production Team – Special thanks goes to the production team. Hugh Trutton provided musical editing and typeset a camera-ready manuscript for the printer. His new arrangements grace many selections. Georga Allen, a gifted musician herself, secured permission from copyright holders and provided new lyrics to the title song of the book, set to the tune of "Morning Has Broken." Jack Lundin championed the idea in the first place, organized the project, and led the editorial team. Appreciation also goes to Don Frew, a national leader in the Wiccan community, and Mort Miller of the United Religions Initiative Interim Global Council for their help with the project. And thanks goes to Paul Chaffee and the board of directors of the Interfaith Center at the Presidio for accepting the role of publisher.

Donations from members of United Religions Initiative's Interim Global Council and the Interfaith Center at the Presidio made it possible to collect, secure permission, edit, and print copies of *One World, Many Voices* as a nonprofit venture offered to the interfaith world at a modest cost.

We invite lyricists, composers, poets, musicians, translators, and donors the world over to make further contributions for later editions! Send your contributions to Interfaith Center at the Presidio, P.O. Box 29055, San Francisco, CA, USA 94129.