
HOSANNA!

H O S A N N A !

Ecumenical Songs for Justice and Peace

Edited by Andrew Donaldson



**World Council
of Churches**
Publications

HOSANNA!

Ecumenical Songs for Justice and Peace

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Cover design: Julie Kauffman

Additional graphics by David Kopulos

Book design and typesetting: Michelle Cook / 4 Seasons Book Design

ISBN: 978-2-8254-1667-9

World Council of Churches

150 route de Ferney, P.O. Box 2100

1211 Geneva 2, Switzerland

<http://publications.oikoumene.org>

CONTENTS

<i>Foreword / Lim Swee Hong</i>	xi
<i>Preface</i>	xiii
<i>Introduction: Singing a Stranger's Song in Our Own Land</i>	xv

Hosanna

1. Psalm 118
Refrain: Qui veut danser pour Jésus?—Hosanna! / *Cameroon*
Alternate refrain (1a): Hosanna / *Brazil*
2. Hosanna Jesu ndi Hosanna/Hosanna, Jesus is Hosanna / *Zimbabwe*
3. With astonishment, fear and wonder / *Spain*
4. Santu, santu, santu/Hosana den altura! / *Curaçao*

Pilgrim songs

5. Psalm 1
Refrain: Imelao / *Nigeria*
6. Bila kau pergi ke tempat yang jauh/When you travel far / *Indonesia*
7. Canción de caminantes/Because the road is hard / *Argentina*
8. Pilgrim prayer / *Switzerland*
9. Dong-tian y wang/Winter has passed / *China*
10. Hamba nathi/The journey is long / *South Africa*
11. Jésus, je voudrais te chanter/Lord Jesus, you shall be my song / *France*
12. Psalm 95
Refrain: Am Hallelujah / *Syria*
Alternate refrain (12a): Halle, hallelujah / *Syria*
Alternate refrain (12b): Deus chama a gente / *Brazil*

13. O povo de Deus/The people of God / *Brazil*
14. Prayer in the wilderness / *United States/Switzerland*
15. Que esta igreja seja um árbol/May this church be like a tree / *Argentina*
16. Tua Palavra é lâmpada/I know your word / *Brazil*
17. Tembea na Yesu /Walk with Jesus / *Kenya*
18. Un camino se abre/A new way has opened / *Cuba*
19. Psalm 42
Refrain: As a deer longs for flowing streams / *Canada*

Gathering

Gathering and greeting

20. A água/Arriving here, O dear God / *Brazil*
21. Psalm 96
Refrain: Alle nacies / *Africa*
22. Lord, we look to you (Centering prayer) / *India*
23. Comment ne pas te louer?/How can we not praise your name? /
Cameroon
24. Hola! como estas? / *United States*

Lord, have mercy

25. Psalm 123
Refrain: Herra, armahda / *Finland/Russia*
Alternate refrain (25a): Der, Voghormia
26. Der, Voghormia (SATB) / *Armenia*
27. Kyrie eleison/Lord, have mercy / *Singapore*
28. Kyrie eleison/Lord, have mercy / *Middle East/Orthodox*
29. Kurie/Lord, have mercy / *Middle East/Orthodox*
30. Moran ethera/Lord have mercy (Syria) / *Middle East/Orthodox*
31. Tsmindao Ghmerto/O holy God, holy and almighty / *Georgia*

Praise and adoration

32. Psalm 24 –

Refrain: Halleluia / *Asia*

Alternate refrain (32a): Chantez le Dieu saint/Clap your hands and sing / *Europe*

33. Bariki yanafsi arrabba/Praise, oh, praise God O my soul / *Egypt*

34. Hallelujah Bushi / *Japan*

35. Hallelujeh / *Syria*

36. Jukkeso wangwiye/The God of glory goes up to the throne / *Korea*

37. Mari beribadah/Let us come and worship / *Indonesia*

38. Nita mwimbiya Bwana/I will sing to the Lord / *Democratic Republic of Congo*

39. Praise God who gives us life / *Indonesia*

40. Se och smaka/Taste and see / *Sweden*

41. Psalm 100

Refrain:, Alleluia, amen, alleluia / *Cameroon*

42. Sebhat Gloria/Give glory unto God the Lord / *Ethiopia/Oriental Orthodox*

43. Uhibukka Rabbi Yasu/I give my heart to you, O Christ / *Middle East*

44. Yaa Quddsa RuuhilLaah/Come near, O Spirit, come / *Middle East*

45. Yesu ini uhibuka/Yesu, I bring my love to you / *Sudan*

Peace with justice

46. El mensaje que hoy proclamamos/

The message we now are proclaiming / *Colombia*

47. Amos 5: 14-24

Refrain: Let justice flow down / *Canada*

48. Living God / *International*

49. Prayer: Peace please / *Aneth Lwakatare*

50. My peace, my peace / *International*

51. O holy God, there was a time / *Canada*

52. Pace sia, pace a voi/Be our peace, God of peace / *Italy*

53. Peace must be dared / *New Zealand/Sweden*

54. Peace, justice, life / *Korea*

55. We wait / *Indonesia*

Creation

56. Psalm 139

Refrain: Jikelele / *South Africa*

57. Prayer: Confession / *International*

58. Himene te fenua/I look around, eyes open wide / *Maohi Nui/French Polynesia*

59. O God, you planted a garden / *Canada*

60. Psalm 46

Refrain: Don't be afraid / *Scotland*

Economic justice

61. Psalm 126

Refrain: O povo de Deus / *Brazil*

Alternate refrain (61a): No ro tomai au / *Tabiti*

62. Huapango del pan/A chance to earn their bread / *Mexico/Latin America*

63. This land of beauty has been given / *Philippines*

64. Prayer: Rice should be shared / *Korea*

65. Tout est fait pour la gloire de Dieu/All is made for God's glory / *Cameroon*

Health and healing

66. Psalm 131

Refrain Ay yay o ye yo ye / *Trinidad/Tobago*

67. Haitian Kyrie (Kyrie) / *Haiti*

68. Margam, Satyam, Jivam, Nive/Living, moving, end and beginning / *South India*

Gender and sexuality

- 69. Villancico del Dios transformado/Carol of the transformed God / *Argentina*
- 70. Hitatidi/It is not enough / *Africa*
- 71. For everyone born / *United States/New Zealand*
- 72. My love colours outside the lines / *Canada*

Unity and mission

Refugees and exiles

- 73. Psalm 142
 - Refrain: Tryin' to get home / *African-American*
- 74. Strangers and exiles: A gathering prayer / *United States/Switzerland*
 - Strangers and exiles: A sending prayer / *United States/Switzerland*
 - Refrain: Aber du weisst den Weg für mich
- 75. Gospodi/Lord, have mercy / *Bulgaria/Eastern Orthodox*
- 76. Psalm 107
 - Refrain: Höre mich/Hear me / *Germany*

One in Christ

- 77. Christ is our peace / *International*
- 78. Hidup bersama dalam/Doors open wide in welcome / *Indonesia*
- 79. Honja sorironeun/With my voice alone / *Korea*
- 80. Rice field / *Asia*
- 81. Las mesas partidas/These tables divided / *Latin America*
- 82. Murassalat/We are all ambassadors / *Africa*
- 83. Envío/To the streets / *Latin America*

Going out

84. Go on your way in joy, my friends / *United States*
85. Kirisuto no Heiwa/Let the peace of Christ fill all the corners / *Japan*
86. Sithi Halleluya/Together we walk along / *South Africa*
87. When you walk from here / *United States/Canada*
88. Your way, O God, is the way of life / *Canada*
89. Que a nadie le falte/ Let no one miss out / *Argentina*

Indexes

	161
<i>Index of Psalms and Prayers</i>	162
<i>Index of Songs by Region and Language</i>	163
<i>Index of First Lines</i>	168
<i>Index of Composers, Text Writers, Arrangers, and Translators</i>	171

FOREWORD

For a generation, the World Council of Churches (WCC) has been an excellent source of new congregational songs from around the world. These works, originating from its member churches, have enabled local congregations to experience the wider realm of God as embodied in the heart songs of people from other lands. Not surprisingly, many of these works have made their way into denominational hymnals, where they become genuine expressions of global Christianity.

The 2013 Assembly of the World Council of Churches, with its theme “God of Life, Lead Us to Justice and Peace,” once again attracted many new songs. In fact, far too many to be featured in the assembly’s prayer services. So it is a delight that Andrew Donaldson, the WCC’s worship consultant, has taken up this important task of curating a collection that includes many of these works that serve to voice the shared ecumenical concerns for justice, peace and care for creation. Now the WCC invites churches to walk together on a “Pilgrimage of Justice and Peace,” and these songs hold ongoing relevance. Andrew’s apt sense of worship and music has also enabled this book to be more than simply a songbook. It is an inspirational resource with its rightful place at the junction of prayer and music making. This collection clearly empowers the church to sing in solidarity through its diversity.

To that end, may you join your voice to that of your brothers and sisters throughout the world, taking up this life-fulfilling task of singing to God.

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PREFACE

By themselves, songs cannot change the world. But they move people, and people change the world. Songs can become the driving energy that unites people in their faith and in their vision and action for a world of justice and peace.

Hosanna! is a collection of 89 songs for Christians and Christian congregations whose journey of faith embraces the themes and challenges of justice and peace. It is offered as a resource to celebrate in song the “pilgrimage of justice and peace,” the guiding theme of the global fellowship of Christian churches in the World Council of Churches since its 10th Assembly in Busan, Republic of Korea, in 2013. Conceiving our fellowship as a pilgrimage is an effort to unite and ignite churches around the world in their faith journeys through concrete engagements and work for justice.

Whether your own pilgrimage is literal or metaphorical, here are pilgrimage songs old and new, such as the medieval Spanish melody, “Como per sasculpas,” appearing here as “With astonishment, fear and wonder.” Some songs can be sung when pilgrims gather together to rest, sing and pray together: greeting songs, ancient *kyries*, contemporary songs of praise and adoration. Others express some of the key themes of the Ecumenical Prayer Cycle: peace, care for creation, land and food justice, health and healing, gender and sexuality.

To enable people and choirs and congregations to learn these new songs, *Hosanna!* is supported by online performances of many of the songs. See hosannapilgrimsongs.wordpress.com.

It is also a companion volume to *Pilgrim Prayer: The New Ecumenical Prayer Cycle*, available in print and online at www.oikoumene.org.

It is my sincere hope that you will find here wonderful new resources for your liturgy, your common prayer, and your life as a congregation engaged with the world, in all its pain and possibility.

In selecting and editing this collection, I wish to acknowledge the aid and support of a global cast of creative collaborators, composers and musicians, along with churches and church agencies. Grateful thanks first to the General Board of Global Ministries, United Methodist Church, for their continued

support of the position of Worship Consultant to the WCC. The Psalms that appear in this book, especially some of the inclusive language and the reading divisions, owe much to *The Book of Psalms*, the Presbyterian Church in Canada (1995), for which I offer profound thanks.

Thanks to those who offered advice and guidance: C. Michael Hawn, US; Jan Hellberg, Finland; JoAnne Lam, Canada; Lim Swee Hong, Singapore/Canada; Jorge Lockward, Greg Scheer, and John Thornburg, US; and Georgios Vlantis, Greece/Germany. Their advice contributed to the strengths of this collection. Its weaknesses, of course, are entirely my own.

Thanks to all who have contributed their songs and prayers. We thank especially the participants of two worship workshops, undertaken to prepare for the 10th Assembly in Busan, Republic of Korea:

In México, at the Comunidad Teológica de México with the leadership of Gerardo Oberman: Mendelson Dávila Amaya, Nicaragua; Laura D'Angiola, Argentina; Martha Díaz, México; Elizabeth Hernández-Carrillo, México; Joel Elí Padrón Ibañez, México; Loida Gáffaro, Venezuela; Louis Marcelo Illenseer, Brazil; Simei Monteiro, Brazil; Dan González Ortega, México; Esteban Paz, Guatemala; Elizabeth Rodríguez, Cuba; Eleazar Torreglosa, Colombia; Horacio Vivares, Argentina.

In Seoul, Korea: Fedric Anilkumar, India; Betty, Peter, Freja and Skjold Arendt, Denmark; Jiries Boulata, Israel; Sorin Vasile Dobre, Romania; Michael Badie Abd el Malek Ghattas; Susanne Gölz; Louis Marcelo Illenseer, Brazil; Unsu Kang, Korea; Yejin Kang, Korea; SeongAe Kim, Korea/US; Caleb Mauwa, Zimbabwe; Lydia Ester Muñoz-Caraballo, US; Maki Takesako, Japan; Ester Widiasih, Indonesia (now WCC staff member); also – and especially – Geonyong Lee, Korea.

I also thank my colleagues Ester Pudjo Widiasih and Hannelore Schmid, along with WCC publisher Michael West for their support of *Hosanna!*

The generosity of the above named people has been humbling, overwhelming; but none more than that of Rev. Terry MacArthur, who has learned, transcribed and taught many of these songs for the past four decades. His diligent work has enriched this collection immeasurably.

Finally, I thank especially my wife, Wendy Wyatt Donaldson, who besides singing many of the songs in weekly worship at the Ecumenical Centre in Geneva, and proofing texts in this volume, has worked with me as an equal, indefatigable and indispensable partner in the many tasks that come with this ministry.

INTRODUCTION: SINGING THE STRANGER'S SONG IN OUR OWN LAND

"Hosanna! Blessed is the one who comes in the name of the Lord!"

From as far back as anyone can remember, pilgrims have sung. Singing gives rhythm to weary feet, helps keep the walkers together, and reminds them why they set out on the pilgrimage in the first place.

In the synoptic gospels, as Jesus entered Jerusalem riding on a donkey, his followers sang "Hosanna in the highest heaven!" Mark's gospel records¹ that, as Jesus begins the journey which will end with demonstrations and confrontations in the holy and deeply conflicted city, his disciples are "amazed" and those following are "afraid" – with good reason. As scholarship of recent decades presents it, their song bears little resemblance to church members waving ceremonial palm branches during a well-ordered liturgy, and has more in common with South Africans singing "Siph' Amandla" during the apartheid régime, Americans singing "We shall overcome" during civil rights marches, or LGBT communities and supporters singing Holly Near's "We are a gentle, angry people."

Jesus' Passover entry into Jerusalem from the east, a re-enactment of Zechariah 9 in deliberate, mocking counterpoint to Pontius Pilate's garrison entering Jerusalem from the west,² was prophetic street-theatre: vital, provocative, and dangerous. As they approach Jerusalem, tension mounts, spirits sink, and so they sing: Hosanna!

1. Mark 10:32.

2. Marcus J. Borg and John Dominic Crossan, *The Last Week: The Day-by-Day Account of Jesus' Final Week in Jerusalem* (New York: HarperCollins, 2006), 2-5.

WHAT SONGS DO WE NEED TO SING?

A vital part of the work of the World Council of Churches, and its member churches, has been to take prophetic and sometimes risky stands: against racism, against apartheid, on behalf of re-unification of Germany or of the Korean peninsula. Songs have always been part of its witness, and a unifying and energizing element in the ecumenical movement.

As member churches of the WCC continue walking together on the pilgrimage after the 10th Assembly in Busan, we must keep asking, what songs do we need to sing to be the people that God is calling us to be?³

Every branch of the Christian church has its characteristic answer to this question. The ecumenical movement, particularly (though by no means exclusively) as expressed by the World Council of Churches since 1983, has proposed that we must sing the whole church, and that this must involve learning to sing another community's sounds, language, rhythm, and performance practice. With apologies to the Psalmist, we must learn to sing the stranger's song in our own land.⁴

SINGING THE STRANGER'S SONG IN OUR OWN LAND

The 6th Assembly of the World Council of Churches in Vancouver in 1983, it is often said, marked a turning point in the common prayer of the ecumenical movement, particularly in the WCC. A songbook published after the Assembly states: "Many who attended the 6th Assembly...remember the worship in the tent as one of the most impressive parts of the assembly."⁵ According to Rev. Drew Strickland, a minister at a Presbyterian church in a Vancouver suburb and a local organizer at the 6th Assembly, the worship was a "spine-tingling, visceral experience."

3. This question comes from pastor and hymn-writer John Thornburg, a consultant with TMF (Texas Methodist Foundation), past-president of the Hymn Society in the US and Canada, and translator of a number of songs in this present collection.

4. As will quickly become clear, I write as a white Canadian with Protestant roots, working not as an historian or theoretician, but as a practitioner and teacher of congregational song. However, my hope is that my North American, pew-level perspective will offer insights along with its limitations.

5. *African Songs of Worship*, I-to Loh, ed. (Geneva: World Council of Churches, 1986), i.

Some of the power (humanly speaking) came from how the Assembly Worship Committee synthesized elements from preceding events.

According to Wesley Ariarajah,⁶ secretary of the committee, the 6th Assembly learned from Doreen Potter's leadership at the 5th Assembly in Nairobi, 1975, with her introduction of new songs, short sung responses, and contemporary prayers and creeds. It also took inspiration from the Conference on World Mission and Evangelism in Melbourne, Australia, in 1980, with its "use of symbols and symbolic actions, and participation of many people, lay and ordained, in the liturgical action."⁷

From the Melbourne conference the committee also drew the critical principle that worship could not effectively be offered in the plenary hall and needed a space of its own. This led to the choice of a worship tent for the Vancouver assembly,⁸ which was not only a neutral space for cross-cultural and inter-confessional common prayer but also reminded worshipers that they were a pilgrim people, journeying with Jesus, the Word who pitched a tent among us.⁹

In this tent, the worship was not "instrumental," that is, not used to highlight or promote an issue or a programme, but was directed toward God.¹⁰

The worship at the Assembly was buoyed by the celebration of the Lima Liturgy, which was developed to give liturgical expression to the historic document on *Baptism, Eucharist and Ministry*, adopted by Faith and Order at its plenary commission meeting in Lima, Peru, in 1982, which explored the growing agreement - and remaining differences - in fundamental areas of the churches' faith and life.¹¹

The Assembly Worship Committee asked key questions about daily prayer.¹² The responses to these questions laid the foundations for many WCC events to come:

6. Recollection of S. Wesley Ariarajah, retired WCC staff, and youth advisor to the Commission on Faith and Order at the Nairobi assembly.

7. Per Harling, ed., *Worshipping Ecumenically* (Geneva: WCC Publications, 1995), 7.

8. Conversation with Terry MacArthur, Worship Consultant from the United Methodist Church USA to the WCC, 1988-2000.

9. Harling, p.7, citing John 1:14.

10. Harling, p. 7.

11. World Council of Churches website.Home/ Resources/ Documents/ WCC commissions and working groups/ Faith and Order Commission - Studies/ I. Unity: The Church and its mission/ Baptism, Eucharist and Ministry (Faith and Order Paper no. 111, the "Lima Text")

12. Letter from Wesley Ariarajah.

What kind of worship will attract and help people who come from *very different church traditions* (Orthodox, Roman Catholic, Protestant and Pentecostal/Charismatic churches) to be fully involved in the worship events, and how can we integrate some of the important elements of their worship life into ecumenical worship?

What kind of morning worship at the assembly can take full advantage of the *very different cultures* that would be represented at the assembly?

How can we avoid the *rich diversity of languages* of the people at the assembly becoming a hindrance to their becoming fully involved at worship events?

With nearly 3000 people at an assembly, how can we make worship *as participatory as possible*?

How best can we secure *the involvement of men, women, youth, children, ordained and laypersons* in leading worship?

Since morning worship events are open to both delegates and visitors, what kind of *worship space* will help us implement an adequate worship experience for nearly 1500-2000 people?

The choice of a tent for daily prayer proved powerful, and, as has already been observed, made an indelible impression on attendees. Several other choices of the worship committee are worthy of note:

Skilled teachers and animateurs of congregational song were added as advisors to the committee. These “enliveners” were able to present songs, not only from their own cultural background, but also from other traditions.

Fifteen minutes before each service was dedicated to teaching songs, sung in their original languages.

In order to reinforce this learning, the committee decided to repeat what was learned in subsequent worship events.

There have been many seismic shifts in church music since the middle of the 20th century, so it is essential to note from this vantage point that musically the Worship Committee of the 6th Assembly and its advisors and collaborators chose to swim like British Columbia salmon: upstream, against the ecclesiastical current, particularly that of mainstream Protestant churches in Canada and the U.S. This current, flowing from European traditions, brought with it many riches that still nourish congregational¹³ song around the world. But it also swept North American churches into practising what had been preached by such musical theoreticians as eighteenth-century historian Charles Burney, who opined that folk music “is best learned in the nursery and the street. Real music arises from a complete scale under the guidance of such rules of art as successful cultivation has rendered respectable and worthy of imitation.”¹⁴

A “complete scale,” is of course the diatonic scale of Western tradition, which effectively eliminates pentatonic scales, “gapped” scales, blues scales, ragas, and so on, from music worthy of consideration. This prejudice still exerts a strong and often unspoken influence on Western music leaders, editors, and music committees. Even a hymnbook as committed to presenting songs from global sources as *Cantate Domino*¹⁵ smoothed out original harmonies such as Pablo Sosa’s “Cristo vive,” to make them conform to European common practice for four-part voice-leading.

The songs sung in Vancouver, though they have since shown themselves to be worthy of imitation, would not have been, in many church circles, considered cultivated or respectable. They drew on a great range of musical forms and traditions, including from folklore. They also presented original languages, and in ways which approached performance practices of their place of origin.

13. In this introduction, I use “congregation” in both the specific sense of songs and hymns sung by a worshiping body, in whatever branch of the Christian church, and in the broader sense of the singing of any gathering of people.

14. Warren Dwight Allen, “Eighteenth-Century Histories,” in *Philosophies of Music History* (New York: American Book Company, 1939), 80.

15. Eric Routley et al., *Cantate Domino* (Oxford: Oxford University Press, 1980), 89.

THE ADVENT OF GLOBAL SONG

There has been much discussion in the past decade or so around the term “global” song. For our purposes here, a “global” song is, as Pablo Sosa has said,¹⁶ simply a local song that travels. Songs of faith that travel, invite and challenge the receiving congregation to express new insights, images, to experience another person’s picture of God, and to walk in another faith community’s shoes as they sing. Songs that have travelled from one community to another can also draw from what Mary Oyer, a Mennonite hymnologist, calls a different “sound pool,”¹⁷ with the challenges of different melodic structure, harmony (or, from a Western perspective, lack of harmony), rhythm, language, dance and other movement.

The songs of the *oikoumene* in this way challenged attendees in Vancouver. In the global reach of their texts and particularly in the variety of musical forms sung, they employed the wine-skins of tango, *carnivalito* and *cueca*, fisher-folk melody, call-and-response, and chant, to express (if not quite contain) the themes of pilgrimage, of anger against oppression, of lament over betrayal and denial, of God struggling with and working alongside hurting people, of hope, *fiesta* and liberation. These songs took their place beside ancient Orthodox liturgical responses, newly-composed songs, hymns and Taizé refrains as part of the travelling repertoire of a pilgrim church.

But powerful as the worship was, it was after the 6th Assembly had packed up that an even more significant thing happened: The songs kept travelling.

Tosh Arai was the director of the Subcommittee on Renewal and Congregational Life for the WCC in the 1980s and ’90s. “Under his sponsorship, the WCC was able to hold many Ecumenical Seminars on Liturgy and Music around the world from 1984 to 2000. Arai initiated and supervised the WCC Worship Resource Center.”¹⁸ Even though the project was outside of Arai’s regular work at the WCC,¹⁹ he felt strongly that the music sung in Vancouver had to be sung in the wider church, so he criss-crossed Germany raising funds for music and liturgy workshops, for a reprint of the songs from the 6th

16. During a session of “God’s Fiesta,” a workshop on global song given by Sosa at Waterloo Lutheran Seminary, Waterloo, Ontario Canada, April 2008.

17. Workshop given by Mary Oyer, Conrad Grebel University College, Waterloo, Ontario, October, 2008.

18. I-to Loh, *Hymnal Companion to Sound the Bamboo*, (Chicago, IL: GIA, 2011), 394.

19. Conversation with Terry MacArthur.

Assembly and, in collaboration with musicologist I-to Loh, for the collection *African Songs of Worship*.

According to *African Songs of Worship*, events were held in Odense, Denmark and, after the 7th assembly in Harare, another workshop for young people and pastors in Kitwe, Zambia, and yet another in North America. I was a participant at the North American workshop held near Toronto, Ontario in 1987. It was led by some members of the team that had animated the 6th Assembly, and organized in Canada by Vancouver musician, editor and choir leader Len Lythgoe, among others. Among the attendees was Terry MacArthur, who was about to begin a 12-year ministry as Worship Consultant to the WCC, supported in this position by the United Methodist Church, USA. His now decades-long work of learning, transcribing and teaching songs from around the world has resulted in what may well be the largest repertoire of songs to be found anywhere.

Beside the hoped-for outcomes of this workshop was one which probably could not have been predicted. As noted by Lythgoe,²⁰ among the attendees at this workshop were a group, including this writer, who would both edit and collaborate as ecumenical partners on three major Canadian denominational hymnbooks of the 1990s: *Voices United* (United Church of Canada), *The Book of Praise* (Presbyterian Church in Canada), and *Common Praise* (Anglican Church of Canada). To the editorial process of these denominational collections, the attendees of the WCC workshop brought their learning, not only of how the songs sounded when sung by people from each tradition, but also how what was written in musical notes on a page was brought to life by rhythm, dance, gesture, repetition, improvisation – all characteristics of much music drawn from outside the text-bound givens of Western hymnody. This resulted in a much richer inclusion of “global” songs in these three worship communities than might otherwise have been the case. In addition, the Presbyterian Church in Canada’s *The Book of Psalms*, companion volume to *The Book of Praise*, included as psalm refrains many songs from around the globe.

20. In a workshop given by Lythgoe at the “Think Globally, Sing Locally” conference of the Hymn Society in the U.S. and Canada, Vancouver School of Theology, July 11-15, 1999: “The Influence of the Vancouver 1983 Assembly of the World Council of Churches in Spreading Global Song.”

NO LONGER A STRANGER: A NEIGHBOUR

The inclusion of the songs from the 6th Assembly (and many others) was given further reach in Vancouver, in 1999 at the annual conference of the Hymn Society in the U.S. and Canada. Entitled “Think Globally, Sing Locally,” this was the first Hymn Society conference in which all of the plenary sessions, and many of its sectional presentations, were dedicated to “global” hymnody. Featuring many of the *animateurs* from the 1983 Assembly, and thematically guided by C. Michael Hawn from Perkins School of Theology (SMU, Dallas, Texas), this conference not only introduced songs from the *oikoumene* to an international gathering but also offered a cultural, theological, musicological and pedagogical framework for the use of these global songs in a local setting. The Hymn Society continued its commitment to “singing the world round”²¹ in sectional offerings in subsequent conferences.

A tangible result of this commitment could be seen and heard at its annual conference in Columbus, Ohio, in the evening hymn festival of July 15, 2014. It was called “JivanDho (Give Us Life): A Festival on Land and Community,” coordinated by Swee Hong Lim, Director of the Sacred Music Program, University of Toronto, and Chi Ye Chen, a member of the Presbyterian Church (USA) Committee on Congregational Song. A song called “Jukke so wang-wiye” by RyuHyung Sun²² from Korea was sung twice during the festival: as the first complete hymn of the evening, and reprised at the very end.

There were at least two significant things about this festival. First, it did not announce itself as a festival illustrating Asian music. Its subtitle was “A Festival on Land and Community.” It presented Asian music to explore issues close to many Asians’ experience. Second, when the musical feast was over, the ensemble started “Jukke so wangwiye” again as an instrumental postlude. But that night, rather than immediately leaving this evening event, people stayed to sing it, all the way through, in Korean, for a third time.

A merely anecdotal witness perhaps, but in this case, in an influential gathering of church musicians, “global” song was sung, not as an exotic exception, or “ethno-musicological” illustration, but to be learned and sung on its own terms and welcomed for its musical and spiritual gifts. The “stranger” became, in Jesus’ sense, a neighbour.

21. C. Michael Hawn, ed., *Halle, Halle: We Sing the World Round* (Garland, Texas: Choristers’ Guild, 1999).

22. #36 in this collection.

The Global Praise program of the United Methodist Church, USA,²³ continues to be a major force in providing and promoting songs from around the world to the larger Christian church. It was initiated in 1993 by the Mission Evangelism Committee of the UMC “to gather, receive, and share the songs of the people called Methodist and other Christians around the world.”²⁴ Led in particular by Jorge Lockward after the retirement of S T Kimbrough, the Global Praise program gathers, teaches and promotes songs of the world, not as a marginal hymnody but as an integral element in the congregational song of the church.

This work of welcoming cross-cultural and interconfessional song into not only ecumenical gatherings but also local church life has now been carried on by succeeding “generations” of *animateurs* around the world, now too numerous to mention here.

NURTURING CONGREGATIONAL SONG FROM GLOBAL SETTINGS

But much remains to be done. We must remember that congregational song must be taught “in season, and out of season,” that a congregational and denominational repertoire must be built with as much care as any other part of a service of common prayer. Some of the foundational ideas of the 6th Assembly continue to be practiced in gatherings of the World Council of Churches. But there are several of them that we must continue to re-affirm.

Time. Teaching and promoting songs take time. Music has become, especially in Europe and North America, a product to be consumed rather than a social activity; and so song leaders cannot assume that a group of people knows how to sing together.

Event organizers must assist worship planners and song leaders by building teaching time into conferences and other events.

Pedagogy. Teaching requires not only those who know the song’s tradition but also those with the skill and training to teach it. One solution is to use two song-leaders: a person from the region, and one skilled in teaching congregational song. If this is not possible, a song *animateur* should research as much as

23. <https://www.umcmmission.org/Find-Resources/Global-Praise#sthash.3rs7GSxb.dpuf>

24. From the Introduction to Global Praise 1, S T Kimbrough, Jr., General Editor, Carlton R. Young, Musical Editor, (New York: GBGMusik 1996).

possible to learn the original sounds and performance style, and teach the song - as but one step along the path of learning to sing it better together!

Animateurs. Use of a choir is important - but a group of people hastily assembled just before prayer begins does not constitute a choir able to lead congregational song. Rehearsal is essential, and must be built into the schedule of a conference or a congregational gathering.

Repetition. Songs must be repeated to be learned. It is often said that to learn a new song, it must be sung five times. It is a good and worthy ideal to balance songs from different regions, but using a song once only, and then moving on to the next regionally representative song does not honour either song's tradition.

JESUS ON THE MOVE

Pilgrims sing. What must we now sing to be the people God is calling us to be?

We must sing songs of the *oikoumene* in prophetic counterweight to songs that only reflect our cultural comfort zone. We must sing our neighbours' song in prayerful solidarity, because they are companions on the pilgrimage. We must sing in counterbalance to songs that offer praise and worship without also singing of the works of righteousness and compassion. We must sing songs that imagine the world where God's "will is done, as it is in heaven."

Songs and psalms accompany Jesus in the gospels, from Mary's joyful, subversive *Magnificat* to the hymn which ended the Paschal meal, and most strikingly as he enters Jerusalem with his followers singing "Hosanna! Blessed is the one who comes in the name of the Lord!"

Hosanna can be translated as "Help us, O God! Give us success!" This prayer can be understood as witnessing to our collaboration with God as, with awe and astonishment, we dare to pick up a cross and walk with Jesus on the way of risk and reconciliation, justice and peace.

ABOUT THIS BOOK

This book presents 89 songs, psalms and prayers from around the world to support the themes of the World Council of Church's "Pilgrimage of Justice and Peace." There are new songs here, many written and presented for use at the 10th

Assembly in Busan in 2013. But there are also older songs, chosen to express the varied themes of the pilgrimage. *Hosanna!* is designed to be a companion and complement to *Pilgrim Prayer: The New Ecumenical Prayer Cycle*, also published by the World Council of Churches.

Video-recordings of a number of the songs in this book are available on the web. Visit hosannapilgrimsongs.wordpress.com.

ABOUT THE PSALMS

This collection also includes many renderings of the Psalms. Psalms belong everywhere, and need not be restricted to a liturgical setting. These are designed to be part of singing, wherever and whenever people sing together.

The psalms in this collection may be read responsively (Leader/**Congregation**). The Leader's part may be taken by several readers. They may also be read antiphonally.

They may simply be read; singing them is optional. But psalms come alive when they are sung or chanted, marched and danced to.

There are many traditions of psalm singing. This collection owes much to the psalms in the United Methodist Hymnal of 1989, and especially to *The Book of Psalms* from the Presbyterian Church in Canada.

PSALM SINGING INSTRUCTIONS

Psalms 118, the first psalm in the collection uses – as do all the psalms – a *tone*, a short melody with which to sing the text. The first note in this tone is used to sing the varied length of text. The other notes are sung with the final words of each line, as shown by the bolded underlined words and syllables.

Leader
(L):

Congregation
(C):

The Lord is **my** **might** The Lord has become **my** **sal** - **va** - **tion**.

my strength and

A leader or cantor can sing all the text of the psalm. However, congregations can also sing alternately with a cantor, and this has been provided for in these psalms.

The refrains have been chosen to underscore a theme of each psalm, and also to express different aspects of the pilgrimage theme of this collection. Some psalms have alternate refrains, usually designed to be sung when the psalm is read responsively.

All of the refrains derive from a complete song, and each song is printed at the end of the psalm. If desired, the reading or singing of the psalm with its refrain can then lead directly into the singing of the whole song. And, of course, each refrain can be sung on its own, without the psalm.

HOSANNA



1. Psalm 118: 14-16, 19-26

Refrain

Qui veut danser pour Jésus? (Hosanna!)

Cameroon

The musical score is written for three parts: Soprano, Alto, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The Soprano part begins with a melodic line for 'Ho - san - na' and includes a first and second ending. The Alto and Bass parts provide harmonic support with chords and rhythmic patterns. The lyrics 'Ho - san - na' are repeated throughout the piece.

Leader: ¹⁴The LORD is my strength and my might;

Congregation: the Lord has become my sal-va-tion.

L: ¹⁵There are glad songs of victory in the tents of the right-eous:

C: “The right hand of the LORD does val-iant-ly;

¹⁶the right hand of the LORD is exalt-ed;

the right hand of the LORD does val-iant-ly.”

Refrain

¹⁹ Open to me the gates of righteous-ness,
that I may enter through them
and give thanks to the LORD.

²⁰ This is the gate of the LORD;
the righteous shall enter through it.

²¹ I thank you that you have answered me
and have become my sal-va-tion.

²² The stone that the builders rejected
has become the chief corner-stone.

²³ This is the LORD's doing;
it is marvelous in our eyes.

²⁴ This is the day that the LORD has made;
let us rejoice and be glad in it.

Refrain

²⁵ Save us, we beseech you, O LORD!
O LORD, we beseech you, give us suc-cess!

²⁶ Blessed is the one who comes in the name of the LORD.
We bless you from the house of the Lord.

Refrain

(As before, or sing the complete song.)

Alternate refrain

Qui veut danser pour Jésus?

Cameroon

1. Qui veut dan - ser pour Jé - sus? Qui veut dan - ser pour Jé - sus?
2. Jé - sus n'aime pas la hon - te Jé - sus n'aime pas la hon - te

Ho - san - na. Ho -

The first system of the musical score is in 2/2 time. It features a vocal melody with two verses and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur.

1. Qui veut
Jé - sus

Ho - san - na

san - na. san - na. Ho - san - na. Ho - san - na. Ho

The second system continues the musical score. It includes a vocal melody with a first ending bracketed and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur.

1. Ho - san na. Ho - san - na.

san - na. Ho - san - na. Ho - san - na. Ho - san - na. Ho - san - na.

The third system concludes the musical score. It includes a vocal melody with a first ending bracketed and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur.

Alternate refrain

1a. Hosanna

Traditional

Maestoso

Simeí Monteiro, Brazil

Women

C Am Dm G B° Dm C G

Ho - san - na, ho - san - na, ho - san - na in the high - est! Ho -

C Am Dm G B° Dm G C

san - na, ho - san - na, ho - san - na in the high - est!

Men

Am C F Dm G⁷ Dm Em C

Blest is the one who comes in the name of the Lord, ho - san - na!

Am C F Dm G⁷ Dm G⁷

Blest is the com - ing reign of jus - tice and ev - er - last - ing peace!

Unison

C Am Dm G B° Dm C G

Ho - san - na, ho - san - na, ho - san - na in the high - est! Ho -

C Am Dm G B° Dm G C

san - na, ho - san - na, ho - san - na in the high - est!

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