



MUSIC & MISSION



Evangelical Lutheran Church in America
God's work. Our hands.



What we do in worship reflects the gospel's call to work for justice, extend hospitality, and participate in God's mission locally and globally. If you are involved in developing, planning and leading worship in congregations, this workshop is for you.

Music transcends our linguistic differences and provides an entrée into other cultures. Music can facilitate deeper cross-cultural engagement while providing experiences of accompaniment.

Liturgical practices reveal our understanding of mission. This workshop will provide knowledge and concrete methods for participants to return their congregations, accompanying them as they connect worship with mission.

IMPORTANT TEACHING TECHNIQUES

A quick overview of 16 tips to remember when introducing music from another culture to a singing assembly.

Get people to sit close together

This helps people sing together better, because they can more easily hear one another. If you can find a non-threatening way to pack people in more closely, you'll improve assembly singing on just about anything you attempt to teach. Sitting closer together is also something we can learn from other churches around the world, particularly in Africa and Latin America, where worshipers often gather as a close-knit community rather than as isolated individuals.

Teach at the right time

This is normally before the worship service has started, in order to not interrupt the flow of the liturgy. Set aside the traditional Prelude spot as "Gathering Music" or "Musical Preparation" and teach anything new during this time. If the assembly learns something before they sing it during worship, it will be in their short-term memory and will be recalled more easily when the time comes to sing it.

Don't teach too much new music at one time

Worshipers sometimes feel alienated if there is nothing familiar to them in a service. As you are expanding the assembly's repertoire, intersperse familiar hymns or chants that allow people to feel "at home" again. It's appropriate to challenge a congregation to learn new music, but don't create an atmosphere where people always feel uncomfortable.

Don't treat your congregation as though it were a choir

This includes grimacing if something goes wrong, referring to bar numbers and asking the altos or tenors to write in a breath mark in the third system. And try not to point to a section of the assembly and say "I think one or two of you over there are singing out of tune." Think less about being "the knowledgeable musician" and more about being

"the enthusiast" who would like to hear a congregation sing well together.

Concentrate on using your voice to introduce a new song

The human voice is easier than another musical instrument to imitate. Worshipers will be much more willing to sing if you actually sing it first and ask them to repeat after you. Adding a lot of instrumentation during the teaching of a song will not necessarily help the assembly learn it.

Encourage paperless teaching

Don't use printed music unless you feel you have to. About 70 percent of the world learns music through the oral tradition; many of the songs from other cultures that you learn were never taught with printed music. Even if you eventually do have people turn to a hymn number, see if it's possible to teach some of the song without worshipers having their nose in a book.

Use your choir

The choir can be both guinea pigs (teach something new to the choir first to see how it goes), and also a secret source of power. Plant your choir members within the congregation and have them prompted to help the assembly respond to your teaching. It can be a huge advantage to have 10 to 20 percent of the overall group already know a new song before it's taught.

Share something about the song

If you know more about the song's origin, style, purpose, or perhaps an insightful line in the text, work out a succinct way to share that with the assembly so they have a context for singing it. Knowing more about a song will help them enter into it with you. At the very least the assembly should know what country it comes from and what language it was written in.

Don't sing a song only once

Unfamiliar songs—especially those from other cultures—need to be sung over and over again in order to be known and loved. So find a good reason to



teach the song—beyond just doing it on Global Mission Sunday—and sing it the following week, so it can get into people’s bones. Think about introducing a short chant seasonally, so that it’s appropriate to sing for the four Sundays of Advent, or for five Sundays during Lent.

Vary teaching methods

You might choose to speak each phrase in the language and have people repeat it back before you start with any of the music; or you might teach the melody first using the syllable “la” instead of the unfamiliar words. Learning both a new language and a new melody at same time can be difficult, unless it’s just a few words.

Teach a song in short, manageable pieces

Break a song down into two, three or four smaller parts, if necessary. Don’t be afraid to repeat a line again, if they’re having trouble getting it. Sometimes you might have to sing a section twice, if they’re having trouble with it.

Be clear with your instructions

Most North American Lutherans are fairly obedient if you just tell them what to do. If you want to sing something first while they listen, just say “Listen once while I sing it for you” or “Sing back what you hear” or “First I’ll sing, then you.” And remember, with assemblies that are primarily European American, if you want them to move their bodies, you usually have to show them how!

Outline the tune in the air

Many people can pick up the pitch and rhythm of notes when they are marked in the air much more easily than when they are simply sung. Use hand and arm gestures large enough (and over your music stand, if you need one) to be seen in a big room. In a smaller setting, you can use smaller gestures.

Teach with encouragement and expectation

We only get from a congregation what we expect it to give. If we don’t expect much, our behavior as song leaders will indicate that. But if we can

look relaxed, smile and clearly anticipate a good response, we’re more likely to get it. Never start with an apology or with mumbling. Instead exude confidence, both in yourself and in the people’s ability to sing this song with you. Don’t scold, but be forgiving if they don’t get it at first. If they need help, you might say, “That’s a good first effort; let’s try it once more.”

If a song is call and response, sing the call only

As the leader, you are the caller, not the responder. Let others in the assembly take the response. It’s similar to the liturgy where the presider says: “The Lord be with you” and the assembly responds: “And also with you.” As in liturgy, it’s a dialogue, of which you have one part, not both.

Get out of the way once the song is learned

Once you have taught people to sing the song, it should be theirs to sing. It’s not necessarily the time for you to be a star performer or to dominate the song by being the loudest. If you are not playing a critical role as cantor or caller, back off the mike, or disappear into the assembly so they can own the song as their own.

Credit: Thanks to John Bell, from the Iona Community, Scotland for helping to articulate some of these techniques. See his tips outlined more fully in the book, **The Singing Thing Too**, available through GIA Publications, Inc. (Product #G-5510) www.giamusic.com or 800-GIA-1358.

This information originally prepared by Tom Witt.

GENERAL SUGGESTIONS FOR ENLIVENING AFRICAN, ASIAN, AND LATIN AMERICAN MUSIC IN WORSHIP

C. Michael Hawn

Adapted from C. Michael Hawn, *Halle, Halle: We Sing the World Round; Teacher's Edition* (Garland, TX: Choristers Guild, 1999), pages 6-7.

Songs from Africa

These are suggestions for assisting the musician and the choir in helping the congregation catch the spirit of African song south of the Sahara:

- **Steady beat.** Maintain a steady rhythm (no ritards or holding of notes). Do not drop beats between repetitions or successive stanzas.
 - **Repetition.** Repeat the music, adding more vocal parts, instrumental sounds, movement, volume, and intensity until the song “heats up.” Nathan Corbitt says, “African singing is not beautiful in the Western sense, but hot. You don’t really start singing right until you begin to sweat!”
 - **Unaccompanied.** Avoid using the organ, if possible. In most cases unaccompanied vocal music, except for the use of percussion, is preferable.
 - **Percussion.** Using percussion is not optional. The hands and the body are percussion instruments as well. Even if you do not have drums or shakers, you can divide the choir and give them several contrasting rhythms to clap, creating a polyrhythmic effect.
 - **Dance.** Using movement is not optional. Stomping may be part of the dance. Dancing may be nothing more than swaying or walking in place.
 - **Articulation.** Generally, consonants should be crisp and clear (a part of the percussion).
 - **Oral tradition.** Teach as much of the music as possible to the choir orally/aurally first and then use the written notation as a reminder of sounds you already have learned. This changes the quality of their engagement with the music, creating an experience dominated by hearing and moving rather than by reading the musical score.
- **Bright tone.** Brighten the vocal sound (open throat). There are no diphthongs in African languages. Use a straighter tone.
 - **Improvisation.** Harmonize by ear. The written page is only one way to do it.
 - **Call and response.** Be aware of leader versus ensemble effects. Call-response patterns may not be indicated in all written scores and will have to be added by the leader.
 - **Everyone participates.** Break down the barriers between the congregation and the choir. Encourage the congregation to participate, not just watch. Again, Nathan Corbitt says, “A common phrase used by folks in Africa is that Western music is something you listen to; African music is something you do.”

Songs from Asia

The complexity of Asian music is beyond the scope of this brief introduction to fully clarify. The following are some considerations that generally apply.

- **Monophonic music.** Much traditional Asian music is monophonic, using only a single melodic line. While this may seem stark to the Western musician who is oriented to vertical harmonies, congregations can appreciate the simplicity of monophonic, unaccompanied singing and its power to unify the body of believers gathered (ecclesia) for worship. Many Asian hymns call for us to listen to the “still, small voice,” a welcome alternative to the contemporary emphasis on fuller volume, more instruments, and increased technological sophistication.
- **Heterophony.** When harmony is used, it is best to employ a more polyphonic texture rather than hymn-like vertical, familiar homophonic chords. Furthermore, if instruments are used, especially string and woodwinds, rather than playing traditional Western vertical harmonies, the effect is one of heterophony with each instrument embellishing the melody idiomatically according to the nature of the instrument, the scale of the melody, and the style of the music. This is usually done in a semi-improvisatory manner rather than being written down.



- **Melodic style.** Many of the melodies, especially in southeastern Asia, incorporate glides, most often sliding into a tone from below. These are part of the style and should be taught with intentionality. With the appropriate introduction and repetition, I have found that many people are moved by the quiet power and authenticity of these sounds.
- **Percussion.** While Asian hymnody often employs percussion, I would avoid it unless it is indicated on the page.

Using Latin American music In worship

It is very difficult to indicate specific performance practice suggestions that encompass the complexity of Latin American music. To this end, I refer the reader to notes on individual songs in *Halle, Halle: We Sing the World Round*. Since Spanish is the second most common language in the United States, I have expanded these suggestions to include not only issues of performance practice, but also suggestions for using Latin American song in worship. Some of these suggestions may be effective when introducing music from other regions of the world as well.

- **Sing refrain only.** Invite the congregation to sing only the refrain in Spanish first while the choir sings the stanzas.
- **Use piano and guitar.** Use piano and/or guitar and, when appropriate, unpitched percussion when introducing these hymns.
- **Contextual statement.** Offer a brief (two or three sentences) introduction to the hymn and its origins in the written order of worship or in a spoken form before the service.
- **Repeat new materials.** Sing the new hymn for at least three weeks with a new variation each week before making a value judgment on its quality and appropriateness for your context.
- **Service music as a seasonal recurrent theme or leitmotif.** Use shorter forms or only the refrains as service music, for example, a prayer response or benediction, for an entire liturgical season, first with the choir and then with the congregation.
- **Sing in Spanish.** During week two or three, teach the refrain in Spanish, especially on the refrain, where there are just a few words to learn. Invite the congregation to sing the stanzas in English and the refrain in Spanish. Children and young people will be excellent teachers and models for this.
- **Hear the word in Spanish.** Accompany the singing of the hymn with the Scripture for the day read in both Spanish and English.
- **Listen to the Spanish.** Read the song text aloud to the congregation. This is particularly effective if you invite someone in the congregation whose first language is Spanish to read. If you provide a literal translation of each Spanish line verbally, many people will be drawn into the rich and varied metaphors and images of the text and want to sing the hymn. Paraphrases for singing often vary considerably from the original.
- **Prepare the choir.** Make sure that the choir is secure with the hymn before you introduce it to the congregation.
- **Use slower songs.** Include some of the slower, smoother songs in your Spanish-language repertoire. Do not stereotype Latin American music as only upbeat. From a pedagogical perspective, slower songs are much easier to learn for non-Spanish speakers.
- **Capture the Fiesta spirit.** A fiesta is not a giddy party. Pablo Sosa notes that fiesta comes “out of oppression, [when] men and women rise up to celebrate, not forgetting their struggle, [but] to be nurtured by the sweet foretaste of the great fiesta of victory and liberation. It is not ordinary fiesta, intended to have people forget about their worries, to alienate them. It is the fiesta which liberates. For this reason it is said: ‘People who have no strength to celebrate, have no strength to liberate themselves.’”
- **Listen to Latin American music.** Listen to Latin American music on recordings. Musical style is learned through the ear first and then reinforced through the eye. Two cassette recordings of Latin American congregational song produced by Pablo Sosa that are readily available are “God’s Fiesta: Latin American



Church Songs” and “Todas las Voces,” both of which are distributed in the United States by Oregon Catholic Press (OCP). Ideas for piano, guitar and percussion patterns appropriate for various Latin American styles can be found in the Spanish-language hymnal “Libro de Liturgia y Cántico” (Minneapolis: Augsburg Fortress, 1998). An appendix at the conclusion of this hymnal lists rhythms and accompaniment patterns for 35 Latin American styles.

- **Just do it!** Always be positive when introducing a Spanish-language hymn. Do not tell the congregation that it will be difficult or “very different.” Just do it!

This material was presented by C. Michael Hawn at the introductory event for Come, Let Us Worship, January 21-23, 2002, Wilshire UMC, Los Angeles, Calif.

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HELPFUL RESOURCES

Resources about singing, song-leading and teaching songs to singing assemblies:

The Singing Thing

By John Bell, Iona Community, published by GIA Publications, Inc. (Product #G-5510) www.giamusic.com or 800-GIA-1358.

This handbook by John L. Bell of the Iona Community, Scotland, explores the reasons we, as humans, are compelled to express ourselves in song. John has compiled a list of charming introspections about what motivates us to sing or prevents us from singing. Whether we sing to tell stories or don't sing because someone once told us we can't, this

engaging and enlightening book examines why everyone can sing and why everyone should. A must read for choir directors, cantors, and song leaders.

The Singing Thing Too

By John Bell, Iona community, published by GIA Publications, Inc. (Product #G-6918) www.giamusic.com or 800-GIA-1358.

In the first volume of *The Singing Thing* John Bell explored the reasons why people sing. In the long-awaited second volume his concerns are learning and teaching. How do people pick up new music? How do you encourage a congregation to learn a new song? How can you breathe new life into quality hymnody that has gone stale? With both tact and irreverence, John Bell shares insights culled from over 20 years in which he and his colleagues in the Wild Goose Resource and Worship Group have taught new songs in venues as diverse as homes for the elderly with half a dozen hearing-impaired people to the Greenbelt Festival with over 10,000 gathered for worship. *The Singing Thing Too* is a great resource for pastoral musicians interested in improving the participation of their congregations.

Gather into One: Praying and Singing Globally

By C. Michael Hawn; published by Eerdmans, 2003 (ISBN-13: 978-0802809834) Available on Amazon.com

In this book, C. Michael Hawn explores the work of five of the most influential global church musicians found in North American hymnals: Pablo Sosa (Argentina), I-to Loh (Taiwan), David Dargie (South Africa), Patrick Matsikenyri (Zimbabwe) and John Bell (Scotland). Hawn discusses the biographical background of each of these composers and elucidates the meaning of their music within their respective cultures. Having studied global song himself onsite throughout the world, Hawn sees this music as a valuable gift from other cultures to our own—sung prayers that can broaden the ways we pray and sing together in corporate worship. His extensive research leads to some intriguing proposals, with Hawn encouraging diverse expressions of worship, endorsing the church musician as a wor-



ship “enlivener,” and making a case for “polyrhythmic worship” in our churches. A unique resource, *Gather into One* demonstrates the spiritual riches to be gained through multicultural worship and makes a concrete contribution toward realizing the worldwide unity of the Christian church.

One Bread, One Body: Exploring Cultural Diversity in Worship

by C. Michael Hawn; published by Alban Institute, 2003 (ISBN-13: 978-1566992770)
Available on Amazon.com

Hawn seeks to help bridge the gap between the human tendency to prefer ethnic and cultural homogeneity in worship and the church’s mandate to offer a more diverse and inclusive experience. He also offers a concise and practical theological framework as well as numerous strategies and an extensive bibliography for implementing “culturally conscious worship.” This book is invaluable for congregations that want to undertake the hard work of cross-cultural worship.

Drums in the Church: A Practical Guide for Percussion in Christian Worship

A DVD resource by Marc Anderson, published by GIA Publications, Inc. (Product #DVD-654)
www.giamusic.com or 800-GIA-1358.

A hands-on guide to the effective and creative use of percussion instruments in the context of Christian worship services. This essential DVD covers fundamental rhythms and techniques for a wide range of musical styles. Marc Anderson, accomplished performer and instructor of percussion, has traveled the world teaching and worshipping in hundreds of churches, temples and synagogues. This wealth of life experience provides the foundation for *Drums in the Church*. Using the songs of the church, Anderson teaches Latin and African styles on the hand drums, American folk style on the dumbek, and Irish or Northern European styles on the bodhran. Experienced percussionists, choir directors, and music ministers can all benefit from the easy-to-follow, step-by-step instructions on the DVD, which are reinforced by the accompanying

booklet. The *Drums in the Church* DVD features a picture-in-picture window for a front-row view of the different drumming techniques, which are demonstrated from several angles.

Leading the Church’s Song

Augsburg Fortress Publishing, 1998
(ISBN-13: 978-0806635910)
www.augsburgfortress.org or 800-328-4648

A practical introduction to leading congregational song in a variety of musical styles and with various instrumental accompaniments. This helpful guide, with audio CD included, will help church musicians master the skills necessary to confidently lead congregational song with stylistic integrity and cultural sensitivity.

Musician’s Guide to Evangelical Lutheran Worship

Augsburg Fortress Publishing, 2007
(ISBN-13: 978-0806653891)
www.augsburgfortress.org or 800-328-4648

An essential resource for any musician who leads the assembly using *Evangelical Lutheran Worship*. This practical and useful text includes an introduction to how music serves worship, an interpretation of the rubrics related to music, a look at the various styles of music in *Evangelical Lutheran Worship*. This volume features specific suggestions for each piece of service music, hymn and song in the pew edition with the aim of assisting music leaders enrich meaningful worship.

SONG COLLECTIONS

Agape: Songs of Hope and Reconciliation

Edited by Maggie Hamilton and Paivi Jussila, published by Oxford University Press in association with The Lutheran World Federation.
(ISBN-10: 0191000132X) www.oup.com/us/catalog

A collection of 111 songs, hymns and chants from across the globe, all used at the 2003 Lutheran World Federation Tenth Assembly gathering in Win-

nipeg. Many songs include piano accompaniment. Book includes liturgical and biblical indexes.

Come All You People: Shorter Songs for Worship

By John Bell, published by GIA Publications, (vol. 1 - Product #G 4391, vol. 2 - Product #G 5111) www.giamusic.com or 800-GIA-1358.

A collection (#G-4391) of brief chants, choruses and responses from Wild Goose Worship Group that can be used in liturgies where printed music isn't used. There is One Among Us is the sequel (#G5111) – a second collection of shorter songs for worship that help us to strengthen our prayer by allowing everyone in an assembly or crowd to sing short, easy-to-learn pieces in harmony, without accompaniment. Accompanying each song in these two music collections is an indication of how it may be used in creative liturgy. Also, the books conclude with a number of prayers that may be used in conjunction with the songs. Both songbooks and accompanying CDs with a sampling of songs found in the books are available from GIA Publications.

Global Praise 1

Published by General Board of Global Ministries, GBGMusik, The United Methodist Church. Order from Cokesbury, www.cokesbury.com or 800-672-1789 (ISBN-13: 978-1890569013).

A 1996 collection of 68 hymns and songs from the global Methodist connection and the ecumenical community—a mixture of contemporary and traditional texts and music. A companion CD has 14 songs recorded, and a Program and Resource Book helps provide background and useful suggestions for use.

Global Praise 2

Published by General Board of Global Ministries, GBGMusik, The United Methodist Church. Order from Cokesbury, www.cokesbury.com or 800-672-1789 (ISBN-13: 978-1890569228).

Sequel to Global Praise 1. Also has a companion CD or cassette with 16 of 127 songs in the songbook.

Global Praise 3

Published by General Board of Global Ministries, GBGMusik, The United Methodist Church. Order from Cokesbury, www.cokesbury.com or 800-672-1789 (ISBN-13: 978-1890569877).

Another sequel with 180 more songs in a songbook. Also has a companion CD with a smaller number of songs recorded.

Global Songs/ Local Voices

Published by Augsburg Fortress, www.augsburgfortress.org or 800-328-4648. (ISBN-13: 978-0806650210)

Bread for the Journey's first song book, a companion to the compact disc. Seventeen songs and hymns from the church in Africa, Latin America, Asia, Europe and North America. Includes all the songs on the recording, including keyboard accompaniments, background and performance notes for each song.

Global Songs 2: Songbook

Published by Augsburg Fortress, www.augsburgfortress.org or 800-328-4648. (ISBN-13: 978-0800656744)

This is Bread for the Journey's second song book collection, and companion to a compact disc of the same title. Twenty-one more songs from the church around the world.

Pave the Way, Global Songs 3: Songbook

Published by Augsburg Fortress, www.augsburgfortress.org or 800-328-4648. (ISBN-13: 978-0800676896)

This is the third in the series. Again a songbook and CD with another 16 songs.

Halle, Halle: We Sing the World Round

Published by the Choristers Guild, www.choristersguild.org (ISBN: 1-929187-16-5).



C. Michael Hawn has compiled this 1999 collection of 36 songs from the global church for children, youth and congregation. Available is a singer's edition songbook, teacher's edition songbook, and CD recording.

The teacher's edition contains all you need to successfully teach this music to choirs and congregations. An extensive introduction contains theological, global and sung-prayer perspectives, as well as musical performance practices, background on writers and countries, liturgical context and ideas for use in worship. The teacher's edition also includes full scores with indigenous instrumental suggestions.

Libro de Liturgia y Cántico

Published by Augsburg Fortress,
www.augsburgfortress.org or 800-328-4648.
(ISBN-13: 978-0806642451)

Developed by and recommended for use in the ELCA, a 1998 collection of Spanish language hymns, liturgical music and songs. Includes music from Mexico, Central and South America. An appendix in the back helps you identify styles, suggested rhythms and use of specific percussion instruments.

Many and Great: Songs of the World Church

By John Bell. Iona Community/Wild Goose Publications. Available from GIA Publications (#G3649),
www.giamusic.com or 800-442-1358.

Twenty-five songs of the global church, from Argentina, Brazil, Cameroon, Caribbean, Czechoslovakia, China, Hungary, India, Malawi, Nepal, Nigeria, Philippines, South Africa, United States, Russia and Zimbabwe. All have withstood the test of time in their own communities, and all include performance notes, English translations, and guitar chords where appropriate. Companion CD available.

Sent by the Lord: Songs of the World Church, vol. 2

By John Bell. Iona Community/Wild Goose Publications. Available from GIA Publications (#G 3740),
www.giamusic.com or 800-442-1358.

Twenty-five more songs from all over the world. Songs range from Argentina to South Africa to Russia to Korea. All have withstood the test of time in their own communities, and all include performance notes, English translations and guitar chords where appropriate. Companion CD available.

Sound the Bamboo: CCA Hymnal 2000

Available from GIA Publications (#G-6830)
www.giamusic.com or 800-442-1358.

A comprehensive collection of hymns and songs from the churches in Asia. Updated in 2000 by the Christian Conference of Asia.

Music from Taizé, vols. I and II

By Jacques Berthier, Les Presses de Taizé. Available from GIA Publications, www.giamusic.com or 800-442-1358.

A collection of responses, litanies, acclamations and canons in basic Latin text, written for use in the ecumenical Community of Taizé in France. Three editions available: participant, vocal and instrumental.

Cantos de Taizé vol.1

By Jacques Berthier. Les Presses de Taizé, 1986. Available from GIA Publications, (#G 2974)
www.giamusic.com or 800-442-1358.

Responses, litanies, acclamations and canons from the ecumenical Community of Taizé. Spanish and Latin texts.

Songs and Prayers from Taizé

Les Presses de Taizé, 1991. Available from GIA Publications (#G 3719A), www.giamusic.com or 800-442-1358.

This Far By Faith: An African American Resource for Worship

Published by Augsburg Fortress, 1999.
www.augsburgfortress.org or 800-328-4648.
(ISBN-13: 978-0806638959)

A diverse collection, of resources from and for



African American worship. Includes 300 hymns and psalms, plus several liturgies. Also a good introduction on Worship and Culture, and on Leading African American Song.

Worshipping Ecumenically

Available from: World Council of Churches, 150
Route de Ferney, 1211 Geneva 2, Switzerland
www.oikoumene.org/en/resources.html.
(ISBN: 2-8254-1141-8)

A 1995 release from the World Council of Churches that includes orders of service from global meetings with suggestions for local use. Per Harling's introduction to the book "The Liturgy of the World: Ecumenical Worship with All Senses" is worth the price alone. But in addition to the many services, including the Lima Liturgy, there are more than 100 pieces of liturgical music from all over the world printed within the services.

HYMNS FROM OTHER COUNTRIES IN EVANGELICAL LUTHERAN WORSHIP

#	English title	Original title
151	Kyrie	
153	Kyrie	<i>Nkosi, Nkosi</i>
155	Kyrie	
158	Kyrie	
160	Holy God	
164	Glory to God, Glory in the Highest	
171	Hallelujah	<i>Heleluyan</i>
172	Halle, Halle, Hallelujah	
173	Gospel Acclamation	
174	Gospel Acclamation	
175	Gospel Acclamation	
197	O Lamb of God	<i>Oi, Jumalan Karitsa</i>
198	O Lamb of God	
236		<i>Magnificat</i>
247	Come Now, O Price of Peace	<i>O-so-suh</i>
253	He came down	
262	Wait for the Lord	
266	All Earth is Hopeful	<i>Toda la tierra</i>
280	Midnight Stars Make Bright the skies	<i>Mingxing canlan ye wei yang</i>
281	Silent Night	<i>Stille Nacht</i>
298	The Bells of Christmas	<i>Det kimer nu til julefest</i>
348	Stay With Me	
364	Christ has Arisen, Alleluia	<i>Mfurahni, halelulya</i>
375	Alleluia! Christ Arisen	<i>Alleluya! Cristo resucito</i>
388	Be not Afraid	
401	Gracious Spirit, Heed our Pleading	<i>Njoo kwetu, Roho mwema</i>
406	Holy Spirit, Come to Us	<i>Veni Sancte spiritus</i>
407	O Living Breath of God	<i>Soplo de dios vivente</i>
472	Eat This Bread	
473	Holy, Holy, Holy	<i>Santo, santo, santo</i>
486	God Extends an Invitation	<i>Nuestro Padre nos invita</i>



489	Soul, Adorn Yourself with Gladness	<i>Vengo a ti, Jesus amado</i>
491	Come, Let Us Eat	
498	United at the Table	<i>Unidos en la fiesta</i>
513	Listen, God Is Calling	<i>Neon lake Mungu</i>
519	Open Your Ears, O faithful People	<i>Hasdic tune</i>
523	Let Us Go Now to the Banquet	<i>Vamos todos al banquete</i>
525	You Are Holy	<i>Du är helig</i>
528	Come and Fill Our Hearts	<i>Confitemini Domino</i>
529	Jesus, We Are Gathered	<i>Jesu, tawa pano</i>
530	Here, O Lord, Your Servants Gathered	<i>Sekai no tomo tote otsingani</i>
535	Hallelujah! We Sing Your Praises	<i>Haleluya! Pelo tsa tona</i>
538	The Lord Now Sends Us Forth	<i>Enviado soy de dios</i>
549	Send Me, Jesus	<i>Thuma mina, Nkiosi yam</i>
554	Lord, Your Hands Have Formed	
555	Oh, Sing to God Above	<i>Cantemos al señor</i>
566	When Twilight Comes	
583	Take My Life, That I May Be	<i>Toma, oh dios, mi voluntad</i>
602	Your Heart, O God, is Grieved	<i>Vieme to, Pane Bozë náš</i>
616	Jesus, Remember Me	
639	When We Are Living	<i>Pues si vivimos</i>
642	Where True Charity and Love Abide	<i>Ubi caritas et amor</i>
643	We Are All One in Christ	<i>Somos uno en Cristo</i>
646	The Peace of the Lord	<i>La paz del señor</i>
649	Behold, How Pleasant	<i>Miren qué bueno</i>
653	Where True Charity and Love Abide	<i>Ubi caritas et amor</i>
664	Heaven is Singing for Joy	<i>El cielo canta alegría</i>
680	We Plow the Fields and Scatter	<i>Aramos nuestros campos</i>
682	To God Our Thanks We Give	<i>Reamo leboga</i>
702	You, Dear Lord	<i>Tu, señor, que brillas</i>
706	The People Walk	<i>Un pueblo que camina</i>
715	Christ, Be Our Light	
725	When the Poor Ones	<i>Cuando el pobre</i>
738	God Created Heaven and Earth	
741	Your Will Be Done	<i>Ma yenziwe</i>
751	O Lord, Hear My Prayer	



762	Holy, Holy, Holy	<i>Santo, santo, santo</i>
781	Children of the Heavenly Father	<i>Tryggare kan ingen vara</i>
797	Blessed Be the Name	<i>Heri ni jina</i>
808	Lord, Jesus, You Shall Be My Song	<i>Jesus, je voudrais te chanter</i>
809	Send Me, Lord	<i>Thuma mina</i>
814	Take, O Take Me as I Am	
817	You Have Come Down to the Lakeshore	<i>Tu has venido a la orilla</i>
819	Come, All You People	<i>Uyaimose</i>
822	Oh, Sing to the Lord	<i>Cantad al señor</i>
827	Arise, My Soul, Arise!	<i>Nyt ylös, sieluni</i>
837	Many and Great, O God	<i>Wakantanka taku nitawa</i>
844	Praise to the Lord	<i>Louex l'Eternel</i>
846	Amen, We Praise Your Name	<i>Amen siakudumisa</i>
849	Yours, Lord is the Glory	<i>Tuy a es la Gloria</i>
852	Golden Breaks the Dawn	<i>Qing zao qilai kan</i>
866	We Are Marching in the Light	<i>Siyahamba</i>
869	We Have Seen the Lord	<i>Nimemwona Bwana</i>
875	Praise, Praise, Praise the Lord!	



HYMNS FROM OTHER COUNTRIES IN WITH ONE VOICE

Compiled by Mikyoung Park

#	English Title	Original Title	Origin	Use	Ect
601	Kyrie	<i>Kyrie</i>	Ghana	Service Music	<i>Latin</i>
602	Kyrie	<i>Kyrie</i>	Russian Orthodox	Service Music	<i>Latin</i>
604	Kyrie	<i>Kyrie</i>	Plain Song	Service Music	<i>Latin</i>
605	Lord, Have Mercy	<i>Señor, ten piedad</i>		Service Music	<i>Spanish</i>
609	Hallelujah	<i>Heleluyan</i>	Muscogee (Creek) Native American	Service Music	<i>Canon</i>
610	Alleluia	<i>Alleluia</i>	South Africa	Service Music	
612	Halle,Halle, Hallelujah		Caribbean traditional	Service Music	
613	Celtic Alleluia			Service Music	
620	Lamb of God	<i>Agnus Dei</i>	Plain Song	Service Music	<i>Latin</i>
629	All Earth Is Hopeful	<i>Toda la tierra</i>		Advent	Spanish
630	Light One Candle to Watch for Messiah		Yiddish folk tune	Advent	
639	Oh, Sleep Now, Holy Baby		Hispanic	Christmas	<i>Spanish</i>
640	Glory to God	<i>Gloria</i>	Traditional	Christmas	<i>Latin</i>
642	I Wonder As I Wander		Appalachian folk	Christmas	
650	We Are Marching in the Light of God	<i>Siyahamba</i>	South Africa	Epiphany	<i>South African</i>
663	When Twilight Comes	<i>Evening Song</i>	Philippine	Holy Week	
665	Where True Charity and Love Abide	<i>Ubi Caritas et Amor</i>	Taizé	Holy Week	<i>Latin</i>
667	Stay Here		Taizé	Holy Week	
678	Christ Has Arisen, Alleluia		Tanzania	Easter	



681	Come, O holy Spirit, Come	<i>Wa wa wa Emimino</i>	Nigeria	Pentecost	<i>Nigerian</i>
686	Holy Spirit, Come to Us	<i>Veni Sancte Spiritus</i>	Taizé	Pentecost	<i>Latin</i>
687	Gracious Spirit, Heed Our Pleading		Tanzania	Pentecost	<i>Swahili</i>
708	Grains of Wheat	<i>Una espiga</i>	Spain	Holy Communion	<i>Spanish</i>
709	Eat This Bread		Taizé	Holy Communion	
712	Listen, God Is Calling		Tanzania	The Word	<i>Swahili</i>
715	Open Your ears, O Faithful People		Hasidic traditional	The Word	<i>Hebrew</i>
717	Come, All You People	<i>Uyai mose</i>	Zimbabwe	Trinity	<i>Shona</i>
722	Hallelujah! We Sing Your Praises		South Africa	Sending	
724	Shalom		Israeli traditional	Sending	<i>Hebrew</i>
726	Oh, Sing to God Above	<i>Cantemos al Señor</i>	Mexico	Morning, Evening	<i>Spanish</i>
727	Lord, Your Hands Have Formed		Ikalahan (Philippines)	Morning, Evening	
740	Jesus, Remember Me		Taizé	Forgiveness, Healing	
753	You Are the Seed	<i>Sois la semilla</i>	Spain	Witness	<i>Spanish</i>
754	Let Us Talents and Tongues Employ		Jamaican folk tune	Witness	
761	Now We Offer	<i>Te ofrecemos</i>	Nicaraguan folk tune	Stewardship	<i>Spanish</i>
765	Jesu, Jesu, Fill Us with Your Love		Ghanaian folk tune	Society	
772	O Lord, Hear My Prayer	<i>The Lord Is My Song</i>	Taizé	Prayer	
773	Send Me Jesus	<i>Thuma mina</i>	South Africa	Prayer	<i>Zulu</i>
774	Dona Nobis Pacem		Traditional	Prayer	<i>Latin</i>
784	You Have Come Down to the Lakeshore	<i>Tú has venido a la orilla</i>	Spain	Commitment	<i>Spanish</i>
786	Amen, We Praise Your Name	<i>Amen, siakudumisa</i>	South Africa	Praise, Adoration	<i>Xhosa</i>



788	Glory to God, Glory in the Highest		Peruvian traditional	Praise, Adoration	
791	Alabaré			Praise, Adoration	
792	Amen, Hallelujah		Javanese tune	Praise, Adoration	
795	Oh, Sing to the Lord	<i>Cantad al Señor</i>	Brazilian folk tune	Praise, Adoration	<i>Portuguese</i>