



## Hymnal Revision Committee of the General Conference

201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

Carlton R. Young, Editor  
(615) 749-6159

November 30, 1987

Ms. Gertrude Suppe  
3307 Michigan  
South Gate, CA 90280

Dear Gertrude,

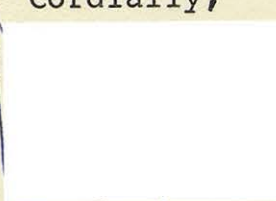
I'm writing concerning your translation of the Spanish hymn "Mantos y palmas" by Ruben Ruiz, "Mantles and branches", now titled "Filled with excitement".

In clearing the use of your text for the new hymnal, we are wondering whether you have had any contact with Mr. Ruiz, relative to his approving your translation?

As soon as we have received from you a copy of the letter or other document that he may have provided you, we can proceed to incorporate your translation in the report and proceed to purchase your translation, if that is agreeable to you.

With many thanks for your splendid contributions to the Hispanic hymns that will be in our new hymnal.

Cordially,

  
Carlton R. Young, Editor  
CRY/lis  
enclosure: SBH/900

Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair—*Tunes*, Robert C. Bennett, Chair  
Worship Resources Committee, Laurence H. Stookey, Chair  
Psalter, Charles M. Smith, Chair—*Service Music*, Charles H. Webb, Chair—*Ritual*, Beryl Ingram-Ward, Chair  
Editorial Production Committee, Robert K. Feaster, Chair



3307 Michigan  
South Gate, CA 90280  
13 de noviembre de 1987

Rubén Ruíz Avila  
Iglesia Metodista de Mexico  
Area Episcopal del Centro  
Distrito de Puebla  
17 Poniente 907 - Código postal 72000  
Mexico

Estimado Señor Ruiz:

Hace varios años encontré su canción, "Mantos y palmas", que me gustó muchísimo. Más <sup>adelante</sup> tarde, cuando la Iglesia Metodista Unida de este país comenzó la obra de publicar el cancionero "Celebremos II", escogieron su canción para incluir en este volumen, con letra en español e inglés. Para el inglés usaron mi traducción.

Parece que su canción se canta con entusiasmo en muchas partes de los Estados Unidos, y ahora va a ser incluido en el himnario nuevo de la Iglesia Metodista Unido, pero con algunos cambios en la letra de la traducción.

Los editores me <sup>informaron</sup> ~~avisaron~~ que yo <sup>debe</sup> ~~debiera~~ haber solicitado su permiso para traducirla en la ocasión de publicar Celebremos II. Por eso pido <sup>46</sup> ~~su~~ perdón, y también le pido que pueda darme el permiso ahora.

<sup>DESCULPE</sup> Cuando <sup>RECIBA</sup> ~~recibo~~ su <sup>RESPUESTA</sup> ~~respuesta~~, <sup>LE</sup> ~~se le~~ enviare una copia hasta <sup>A</sup> ~~el~~ United Methodist Publishing House en Nashville, Tennessee, USA. Si es conveniente escribir la carta en inglés, probablemente sería más fácil <sup>PARA</sup> ~~para~~ las personas en Nashville <sup>EL USO</sup> ~~que usar~~. Si no, puedo traducirlo para ellos.

Muchas gracias por su bondad. Dios le bendiga.

Su hermana en Cristo,

Gertrude C. Suppe

P.S. Muchas veces me pregunto si Ud. ha escrito otras canciones. Si esto es el caso, querría comprar algunos ejemplos.





3307 Michigan

South Gate, CA 90280  
19 de diciembre de 1987

Rubén Ruíz Avila  
17 poniente 907  
Codigo postal 72000  
Puebla, Mexico

Estimado Señor Ruiz:

Adjunto una copia de la carta que le escribí el 13 de noviembre, pidiendo permiso para traducir "Mantos y palmas".

Parece que la dirección que recibí para Ud. no fue completa y Ud. no recibió la carta. Ahora son muy pocas las días antes de completar todas las detalles del himnario, y el Hymnal Revision Committee está esperando su respuesta. Todos quieren que "Mantos y Palmas" se incluye en el himnario nuevo, y para esto es necesario tener su permiso.

Porque hay tan poco tiempo, probablemente será mejor si Ud. envíe una copia de su respuesta al:

Hymnal Revision Committee  
201 Eighth Avenue, South  
P.O. Box 801  
Nashville, TN 37202

y otra copia a mí.

Con muchas gracias, y deseos para un Feliz Navidad y Año Nuevo para Ud,

Su hermana en Cristo,

Gertrude C. Suppe

®



## Hymnal Revision Committee of the General Conference



201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

Carlton R. Young, Editor

Dear Gertrude:

We had left out an important element  
of this address. Perhaps with the addition  
of "Puebla" it will get through.

*Christine Senagale*

Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair—*Tunes*, Robert C. Bennett, Chair  
Worship Resources Committee, Laurence H. Stookey, Chair  
Psalter, Charles M. Smith, Chair—*Service Music*, Charles H. Webb, Chair—*Ritual*, Beryl Ingram-Ward, Chair  
Editorial Production Committee, Robert K. Feaster, Chair



*file*

3307 Michigan  
South Gate, CA 90280  
Dec. 4, 1987

Carlton Young  
Hymnal Revision Committee  
201 Eighth Ave., South  
P.O. Box 801  
Nashville, TN 37202

Dear Sam:


I wrote to Ruben Ruiz on Nov. 13, 1987, asking for permission to translation "Mantos y Palmas". So far, I have had no reply. I will write him again, and hope for greater success.

The address I was given over the phone was:

Ruben Ruiz Avila  
Iglesia Metodista de Mexico  
Area Episcopal del Centro  
Distrito de Puebla  
17 Poniente 907 *Puebla*  
Código Postal 72000, *^* Mexico

Is this address correct? If not, please tell me where to write. Thank you.

Sincerely,

  
Gertrude Suppe



3307 Michigan  
South Gate, CA 90280  
Dec. 31, 1987

Carlton Young, Editor  
Hymnal Revision Committee  
201 Eighth Ave., South  
P.O. Box 801  
Nashville, TN 37202

Dear Sam:

Today I finally received a letter from Ruben Ruiz, giving permission to publish "Mantos y Palmas" (Hosanna). I am enclosing a photocopy of the letter and a translation.

In my first letter to him, I said, "...your song [Mantos y palmas] is sung enthusiastically in many part of the United States, and now it is going to be included in the new hymnal of the United Methodist Church, but with some changes in the words of the translation.

"The editors inform me that I should have asked for your permission to translate it when Celebremos II was published. I ask your pardon, and ask you to give me this permission now."

In my letter of Dec. 19 to Mr. Ruiz, I specifically asked for permission to translate (permiso para traducir). In his reply he does not use the word "translate", but gives permission to publish, and then goes on to give performance suggestions. He also refers to the "Celebremos" hymnal, instead of the hymnal I mentioned.

The whole tone of the letter, however, says, "Go right ahead, you have my permission." I hope these matters will not hold things up any longer.

If so, I do have his current address where you can reach him. It is:

Andador del Potro 406  
Inf. La Margarita  
Puebla, Pue., Mexico

Happy New Year!

Sincerely,

Gertrude C. Suppe



Translation of letter from Ruben Ruiz to Gertrude Suppe - Dec. 20, 1987

Dear sister Gertrude:

Please pardon me for not answering you before. I have been very much pressed by my work, without having time to do the most important things (those of the Kingdom of God).

It gives me great pleasure to know that what God has given me is being used to praise him in other parts of the world (now his useless servant can breathe again). You [plural] have my permission to publish it. The original wording is as follows. Later I made changes which I authorize:

1. MANTOS Y PALMAS ESPARCIENDO VA.  
EL PUEBLO ALEGRE DE JERUSALEM.  
ALLA A LO LEJOS SE EMPIEZA A MIRAR  
EN UN POLLINO AL HIJO DEL REY.

CORO.

MIENTRAS MIL VOCES RESUENAN POR DOQUIER  
HOSANA AL QUE VIENE EN EL NOMBRE DEL SENOR  
CON UN ALIENTO DE GRAN EXCLAMACION  
PRORRUMPEN CON VOZ TRIUNFAL  
HOSANA HOSANA AL REY  
HOSANA HOSANA AL REY.

2. COMO LA ENTRADA A JERUSALEM  
UN DIA NOSOTROS PODREMOS CANTAR  
A JESUCRISTO QUE VENDRA OTRA VEZ  
PARA LLEARNOS AL ETERNO HOGAR

CORO

Note: The manner of singing is like this:

Begin with "Hosana, hosana al rey" (the second part of the refrain). Afterward the women continue singing the same "Hosana, hosana al rey". While the men sing verse No. 1, afterward they unite in the complete refrain, and the men continue with "Hosana, hosana al rey." While the women sing the second verse. And at the end they unite in the refrain (which begins softly and finishes loud)

Finally, I want to tell you, sister, that you [plural] can use the original version or the corrected one in the Celebremos hymnal.

Greetings in the love of Jesus Christ,

Ruben Ruiz





## Mantas y Palmas

1. Mantles & Branches from the tall palm trees  
Cover the streets of Jerusalem  
There in the distance we begin to see  
On a humble donkey the Son of God

Chorus. From every corner a thousand voices sing  
Praises to Him who comes in the name of God  
With one great shout of acclamation loud  
Triumphant song breaks forth:  
"Hosanna, Hosanna to the King.  
Hosanna, Hosanna, Lord."



In that first entrance to Jerusalem  
People sang to their humble king.  
Jesus, still living

~~we sing~~  
~~Praises~~ to Jesus, the living Christ  
~~still~~ ~~now~~ we sing praises to<sup>n</sup>

Following him with our faith + love  
who calls us to follow<sup>him</sup> in faith + love

4/3/81

On  
~~At~~ that first entrance to Jerusalem  
multitudes  
People sang to their humble king.

Still we sing praises to the living Christ  
who calls us to follow him in faith + love.



3307 Michigan  
South Gate, CA 90280  
Jan. 5, 1988

Dr. Carlton Young  
Hymnal Revision Committee  
P.O. Box 801  
Nashville, TN 37202

Dear Sam: "Mantos y palmas" AKA "Filled with excitement"

For several years I have been puzzled about the fact that the translation I made for the second verse of "Mantos y palmas", as it appears in the Supplement, does not say the same as the Spanish that is printed there.

The question came up again when I received the letter dated Dec. 20, 1987, from the composer, Ruben Ruiz, which I sent on to you. In it he includes the text of the song, which matches my translation in the Supplement.

This morning the answer came to me at last.

In his letter he also says, "The following text is the original. Later changes were made which I authorized...You may use the original version or the changed one in the hymnal...."

The only thing that concerns me now is: If the Spanish text is to be used in the hymnal, the second verse should not be the one that appears in his letter. It does not match the English text.

Instead, the Spanish words should be used which appear in Celebremos II and the Supplement. This is the version we worked with in the Hispanic Consultation, which is:

"Como en la entrada de Jerusalem  
todos cantamos a Jesus el Rey,  
al Cristo vivo que nos llama hoy  
para seguirle con amor y fe."

Best wishes as you move into the home stretch,

Gertrude Suppe







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201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

Carlton R. Young, Editor

November 11, 1986

Ms. Gertrude Suppe  
3307 Michigan  
South Gate, CA 90280

Dear Ms. Suppe,

Thank you for your letter of October 19, with the enclosure of "A Special Home" (Un Hogar Especial).

I want to bring this along to the meeting that by now you have heard we are going to have in Los Angeles, Friday and Saturday, December 12 and 13th, on the whole matter of Hispanic hymnody and the revised hymnal.

Raquel is setting up the meeting, and will be joined by Roy Barton and a representative from MARCHA, San Antonio.

Cordially,

Carlton R. Young, Editor  
CRY/lis

Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair; Mary Brooke Casad, W. T. Handy, Ezra Earl Jones, Ronald Patterson, Randy Smith, LaVon Wilson, Members.—*Tunes*, Robert C. Bennett, Chair; Raquel Achon, Roger Deschner, J. Edward Hoy, Charles Webb, Members.

Worship Resources Committee, Laurence H. Stookey, Chair—*Psalter*, Charles M. Smith, Chair; George Bashore, Robert Feaster, Nancy Starnes, Members.—*Service Music*, Charles H. Webb, Chair; Harold Dean Jacobs, Hope Kawashima, Members.—*Ritual*, Beryl Ingram-Ward, Chair; Helen Gray Crotwell, Jack Henton, Rueben Job, Members.

Editorial Production Committee, Robert K. Feaster, Chair.



I AM YOUR HYMNAL

I am your hymnal.

I spend my days in the rack in front of you or on the seat beside you and I am always at your command.

When you reach for me I am always there, ready to open at your will.

By the ministry of the printer's art I have shared the wisdom and the ideals of the ages and hold them in store ready to let them leap at your will, from my pages to nestle in your responsive heart.

The beautiful vision of the poets, the heart throbs of the mystics, the dreams of the prophets, and the constructive purpose of the social pioneer - all these are mine - to be made yours.

Men of your own faith, and those of other faiths, broaden your life as they speak to you through me.

By the strange art of printed signs and symbols great music has been captured as it over-flowed the souls of the musicians of all time and is released from me to tremble in the air about you and enter your life.

I am your hymnal.

- - P. R. Haywood

From the Northwestern Christian Advocate



*Haywood*



BER 20, 1936

1:00 A.M.

NEW METHODIST HYMNAL  
Copal Church

s Fantasie" . . . Matthews  
Kieth DeSwarte  
From the Realms of Glory"

o the Lord.

ise unto the Rock of our

presence with thanksgiving.  
unto Him with psalms.

with loving memory of all  
, and all whose hearts and  
rch; with deep gratitude for  
de with us this spiritual  
a hope for those who shall  
come.

od of Hosts!

. of Thee.

sing Thee,

nister -

purify the minds of men, lead-  
ing in them the grace of  
ard the sacrament of beauty  
hearts and to accept our  
the music in the hearts of  
truth, be comforted by Th  
ence. Consecrate these H  
s instruments of praise  
service acceptable unt  
Amen.

R. Sieben

"Some to church repair,  
Not for the doctrine, but the  
music there."  
Pope.

May you help to furnish  
it for forty two more  
years.

"SEE OVER"

#### THE MUSIC OF LIFE

Let all my life be Music,  
Ah, let the heart of me  
Be as a harp where joy and pain  
Are blended harmony;

Strike! Strike the harp that is my  
soul!

Though pain or joy it bring,  
My only sorrow to be dumb,  
My only joy to sing!

Noble Cain

And when the Great Musician plays  
In notes of joy or pain,  
Then let my heart respond and  
sing,  
Though in a minor strain.

A wondrous song, a living song,  
A rapturous song, Oh send.  
Then on a thrilling major chord,  
There let life end!

—Elizabeth Evelyn Moore.

#### GO, SONG OF MINE

Edward Elgar  
1857-1934

Dishevelled and in tears, go, song of mine,  
To break the hardness of the heart of man;  
Say how his life began  
From dust, and in that dust doth sink supine:  
Yet, say, the unerring spirit of grief shall guide  
His soul, being purified,  
To seek its Maker at the heavenly shrine.

—Guido Calvacanti (1250-1301)  
Translated by D. G. Rossetti.

#### Music

Music is well said to be the speech of angels; in fact  
nothing among the utterances allowed to man is felt to  
be so divine. It brings us near to the Infinite; we  
look for moments across the cloudy elements into the  
eternal sea of light, when song leads and inspires us.  
Serious nations, all nations that can still listen to  
the mandate of nature, have prized song and music as the  
highest; as a vehicle for worship, for prophecy, and  
for whatsoever in them was divine.

.....Thomas Carlyle

As per



# Popular children's hymn cut

Panel says reference to races offensive

RAY WADDLE

Religion News Editor

Hymn verses offensive to speech-impaired people and ethnic minorities continue to get the third degree from the United Methodist hymnal revision committee, which wraps up a weeklong meeting here today.

The 25-member committee voted to exclude the popular children's song *Jesus Loves the Little Children* from the new hymnal partly because its reference to races as "red and yellow, black and white" offends some and excludes others.

"Most Asians don't want to be called yellow," committee member Hope Kawashima, a Japanese-American from Flushing, N.Y., said yesterday.

"It has bad connotations. Yellow means cowardice. If anything, we'd prefer gold, golden or tan. A song like that can make children too color-conscious. But children tend to accept that we all children of God. Children aren't as color-conscious as adults."

A Hispanic committee member, Raquel Achon of Long Beach, Calif., said the array of colors in the song does not include a place for brown people.

Committee members also agreed to leave the song out of the new hymnal because it is so popular and easy to learn that adults will teach it to children in Sunday schools, regardless.

It is not included in the current denominational hymnal, the 1966 *Book of Hymns*, which the new hymnal is designed to replace.

Turn to PAGE 2A, Column 1

# Children's favorite cut for racial terms

FROM PAGE 1A

The song reads:

"Jesus loves the little children,  
All the children of the world.  
Red and yellow, black and white,  
They are precious in His sight —  
Jesus loves the little children of the world."

The committee's sensitivity to language that might offend minorities points up the panel's attempts to demonstrate an openness to diversity within the 9.2 million-member denomination, members said, despite sometimes strident criticism from traditionalists who want old favorites to remain untouched.

Examining the popular hymn *There is a Fountain Filled with Blood*, the committee decided to place an asterisk by the last stanza to denote that congregations may opt not to sing it because it might offend disabled people.

The stanza includes the lines,

"Then in a nobler, sweeter song,

I'll sing thy power to save,

When this poor lisping, stammering tongue

Lies silent in the grave."

"The suggestion is that someone without the vocal skills doesn't sing as sweetly as someone who can talk in a 'sweet and noble' way," said Nancy Starnes of Dallas, a committee member who uses a wheelchair.

"I bring a certain perspective on

behalf of disabled people that I simply wanted to lay on the table."

The committee this week has approved dozens of other hymns for the new hymnal, including songs the panel refused to alter, such as *Am I a Soldier of the Cross* and *Brightly Beams Our Father's Mercy*.

But the committee decided to delete a liberal favorite, *Once to Every Man and Nation*, because of multiple "sexist" references to "man."

When possible, the committee tries to change "man" and "mankind" in hymns to more inclusive terms, such as "we," "us," "world" and "people."

Thus the committee changed *Good Christian Men, Rejoice and Sing* to *Good Christian Friends, Rejoice and Sing*.

Members also voted yesterday to place worship liturgy instructions before the hymns in the new hymnal, a seemingly technical point that nevertheless has some members nervous that lay people will not accept it.

"Anything we do that makes the hymnal look different will be an impediment to some," said Robert Feaster, president of the United Methodist Publishing House.

"But I think a large majority will accept it on its contents regardless of these changes," said Feaster, who heads the Nashville-based publishing house that will produce and market the hymnal to United Methodism's 39,000 churches in 1989. ■

NOTE  
It was not cut  
it has never been  
in the hymnal

Perfume,  
I did say (even though)  
it was not printed that I  
dislike to be labeled by colors  
& that we are responsible for  
making children see color in  
people & that is the reason we  
teach them to be prejudiced.





## Hymnal Revision Committee of the General Conference

February 18, 1987

201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

TO: Hymnal Revision Committee  
Members, Consultants, and Staff Associates

Carlton R. Young, Editor  
(615) 749-6159

Dear Friends,

Our deliberations and decisions have been closely followed by the press, as you know. This is both a bane and a blessing; we are fortunate in being able to achieve a high level of advance constituent awareness and interest in the new hymnal, yet it is extremely important to ensure that our decisions are presented accurately, and in balanced form.

At this significant juncture of our work, it would be well for each of us to remember the Hymnal Revision Committee's stated policies regarding interviews/statements to the news media, as previously circulated on January 20, 1986. (See attached photocopy.)

While these policies are focused on our relationship to the press, it would also be well to exercise discretion in our discussions with friends, associates, fellow members of the denomination, and the general public, with specific regard to subcommittee work in progress which has not yet been reported to/acted upon by the full voting HRC. Preliminary 'leaks' of privileged information have in the past aroused unwanted attention from aggressive persons outside the process, whose expressed suggestions/requests have previously been carefully considered --and rejected, in part or in whole-- by the committee or its consultations.

Please exercise good judgment --and a certain degree of caution-- in sharing information with others.

Thanks for your cooperation.

Cordially,

Carlton R. Young, Editor  
CRY/lis

Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair—*Tunes*, Robert C. Bennett, Chair  
Worship Resources Committee, Laurence H. Stookey, Chair  
Psalter, Charles M. Smith, Chair—*Service Music*, Charles H. Webb, Chair—*Ritual*, Beryl Ingram-Ward, Chair  
Editorial Production Committee, Robert K. Feaster, Chair



PRESS RELATIONS POLICY  
Hymnal Revision Committee

As consistent with our action of January 3, 1985, page 8, the Editor and the Chair of the Hymnal Revision Committee are the contacts to the press as interpreters of HRC actions. In practice, this has meant that members of the press present for HRC meetings, including subcommittee meetings, develop their stories and releases from actions taken at that particular meeting and are briefed at the conclusion of each meeting, if desired, by the Editor. The Editor and Chair have granted interviews and reflections on particular interim activity of the HRC and its subcommittees when it is felt appropriate and timely.

At the local level, the press and talk shows have provided HRC members the opportunity to provide background elaboration on those actions of the HRC that are a matter of public record, matters that can and ought to be interpreted in light of the work of individual HRC members in his/her church, academic, and community settings and their individual efforts and contributions need to be highlighted in that regard.

It is extremely important as we enter the "it shall be this way" phase of our work, as opposed to the "thus far" phase, that interviews granted by HRC members to the press be allowed only on matters that are the results of actions of the HRC, or in the instance of a subcommittee action, that which has been released to the public by either the Chair or the Editor. Consultants to the HRC and staff of the UMPH and BOD should not grant any interviews with the press on any matter excepting elaboration of actions already in the public domain, unless prior approval is given by the Chair or the Editor.

January 20, 1986







## Hymnal Revision Committee of the General Conference

Memo To HRC members, FYI Date 2-26-87  
Subject Ethnic population, UMC From Gary Smith *JS*

According to Doug Johnson of the Research Department of the Board of Global Ministries, the most recent (though unofficial) figures regarding the ethnic makeup of the United Methodist Church are as follows:

	<u># of churches</u>	<u># of members</u>
Black	3,874	361,389
Hispanic	1,011	37,518
Asian	1,431	36,601
Native American	519	13,472

A revised (and official) report from the Board of Global Ministries is due out at the next General Conference.







## Hymnal Revision Committee of the General Conference

201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

September 17, 1986

Mrs. Gertrude Suppe  
3307 Michigan  
South Gate, CA 90280

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

Carlton R. Young, Editor  
(615) 749-6159

Dear Mrs. Suppe,

I've received the information, by way of Raquel Achon, about your library of songs, hymnals, papers, dissertations, tapes, records, and manuscripts. I shall be in Los Angeles during the Fall to meet with Raquel concerning hispanic resources for the new hymnal, and would be very happy to meet with you at that time and see your library, if this would be convenient.

As soon as Raquel and I have worked out details for our visit together, I will be back in touch with you.

Thank you for your generous spirit in suggesting that the United Methodist Publishing House be the recipient of your extensive hispanic collection.

Sincerely,

Carlton R. Young, Editor  
CRY/lis  
cc: Ron Patterson



Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair—*Tunes*, Robert C. Bennett, Chair  
Worship Resources Committee, Laurence H. Stookey, Chair  
Psalter, Charles M. Smith, Chair—*Service Music*, Charles H. Webb, Chair—*Ritual*, Beryl Ingram-Ward, Chair  
Editorial Production Committee, Robert K. Feaster, Chair



# The United Methodist Publishing House

201 EIGHTH AVENUE, SOUTH, P.O. BOX 801, NASHVILLE, TENNESSEE 37202

NAME Gertrude Suppe 564-52-4572  
3307 Michigan  
ADDRESS South Gate, CA 90280

CHECK  
NUMBER 145227

DATE 12-11-87

The attached check in the amount of  
\$ 235.00, which bears the serial number above, is tendered in full payment for rights  
to the material described and as stated below:

---

## DESCRIPTION OF MATERIAL AND RIGHTS CONVEYED

---

Spanish or Portuguese translations to English text as found  
in exhibit A of contract number UMH - 120.

---

By endorsement of this check the payee (1) conveys to the United Methodist Publishing House the rights to the material described and as stated above, and (2) certifies that he is in legal possession of the rights conveyed and has full authority to execute this conveyance.

THE UNITED METHODIST PUBLISHING HOUSE



# OCP PUBLICATIONS

## 1988 CATALOG

*Exciting*  
NEWS INSIDE!

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# ANNOUNCING

## 3 New COLLECTIONS

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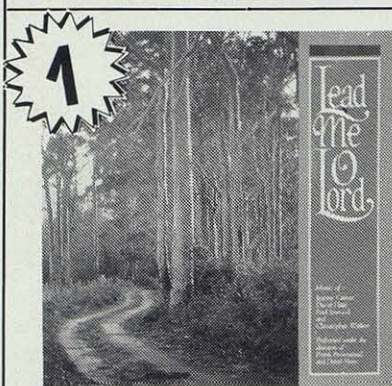
### ST. THOMAS MORE CENTRE

That's right! *Three* new, exciting collections with the exquisite music of the St. Thomas More Centre, plus the ever popular songs of David Haas and Jeanne Cotter.

**T**hese new collections continue our commitment to present the best liturgical music possible. We have chosen the finest from a rich resource of well-crafted settings to best meet your needs in various parish situations.

**T**he success of the first two St. Thomas More Collections continues to be tremendous. These new anthologies contain a rich and refreshing variety of styles and forms, providing inspiration and excitement, yet always functional and accessible.

#### ST. THOMAS MORE CENTRE • DAVID HAAS • JEANNE COTTER



##### LEAD ME, O LORD

Side A performed under the direction of David Haas featuring music by Jeanne Cotter and David Haas.

Side B performed under the direction of Frank Brownstead featuring music by Paul Inwood and Christopher Walker of the St. Thomas More Centre.

Contents: We Will Rise Again (Haas); Where There Is Love (Haas); Be Still (Cotter); Advent Gospel Acclamation (Haas); I Am The Living Bread (Haas); Rise, O Jerusalem (Haas); O Blessed Are Those (Inwood); Prayer Of Commitment (Walker); I Hear Your Voice (Walker); Preserve Me, God (Walker); For Us A Child Is Born (Inwood); Lead Me, O Lord (Walker).

- |                      |      |
|----------------------|------|
| 8763 Songbook        | 6.95 |
| 8764 Stereo Album    | 9.95 |
| 8765 Stereo Cassette | 9.95 |

Octavos available in the OCP and St. Thomas More Choral Series

## The exciting music of ST. THOMAS MORE CENTRE

### HOLY IS GOD

St. Thomas More Centre, London

Performed under the direction of Frank Brownstead in Los Angeles.

Arranged in organ/vocal and guitar/vocal editions where possible and solo instrument parts.

Contents: We Believe (Walker); Father, We Come To You (Walsh); How Can I Repay The Lord (Inwood); Coventry Acclamations (Inwood); Bread Of Life (Farrell); Holy Is God (Inwood); King Of Glory (Tamblyn); One Thing I Ask (Dean); You, Lord, Have The Message (Inwood); Festival Mass (Walker); Litany Of The Spirit (Inwood); Send Us As Your (Walker).

- |  |                  |
|--|------------------|
| 8758 Songbook                                | (In Preparation) |
| 8759 Stereo Album (available, spring '88)    | 9.95             |
| 8760 Stereo Cassette (available, spring '88) | 9.95             |

Octavos available for selected titles in this collection (see pages 13-18).



### COME TO SET US FREE

St. Thomas More Centre, London

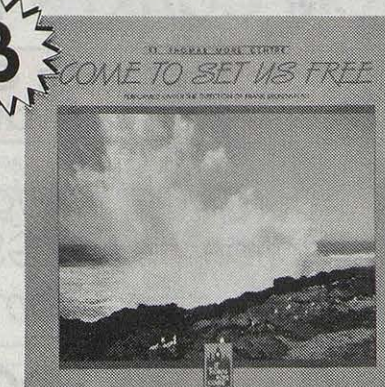
Performed under the direction of Frank Brownstead in Los Angeles.

A wide range of musical style and liturgical usefulness is exhibited in this contemporary collection, Volume Three, from the St. Thomas More Centre. Arranged for voice, guitar, piano, organ, solo instrument, B♭ Clarinet, and brass.

Contents: Ring Out Your Joy (Inwood); O My Soul, Bless The Lord (Walker); Sing Praises To The Lord (Walker); Taste And See (Walker); Water Of Life (Dean); Send Forth Your Spirit, O Lord (Walker); Come To Set Us Free (Farrell); Center Of My Life (Inwood) Gospel Greeting (Adams); I Will Praise You, Lord (Inwood); Evening Psalm/Let My Prayer Rise Before You (Inwood); Sing To The World (Sands).

- |                      |      |
|----------------------|------|
| 8702 Songbook        | 6.95 |
| 8703 Stereo Album    | 9.95 |
| 8704 Stereo Cassette | 9.95 |

Octavos available for selected titles in this collection (see pages 13-18).



### SING OF THE LORD'S GOODNESS

St. Thomas More Centre, London

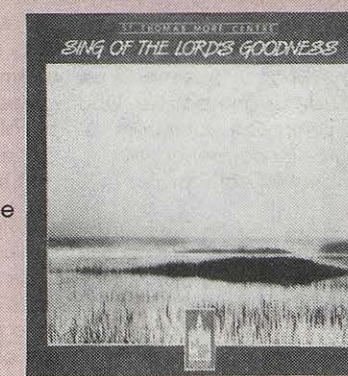
Recording directed by Frank Brownstead, Los Angeles.

This collection is arranged in organ/vocal and guitar/vocal editions where possible and has solo instrument parts.

Contents: Because The Lord Is My Shepherd (Walker); Celtic Alleluia (O'Carroll/Walker); Eucharistic Acclamations-2 (Inwood); Eucharistic Prayer 1 (Inwood); Father Almighty (Walsh); Give Us, Lord, A New Heart (Farrell); Jesus, Lamb Of God (Inwood); Lord, We Share In This One True Bread (Walker); Remember Your Mercy, Lord (Inwood); Sing Of The Lord's Goodness (Sands); St. Augustine's Gloria (Walker); and The Bread That We Break (Dean).

- |                      |      |
|----------------------|------|
| 8627 Songbook        | 6.95 |
| 8628 Stereo Album    | 9.95 |
| 8629 Stereo Cassette | 9.95 |

Octavos available for all titles in this collection (see pages 13-18).



### WE ARE YOUR PEOPLE

St. Thomas More Centre, London

Recording directed by Frank Brownstead, Los Angeles.

This collection is arranged in organ/vocal and guitar/vocal editions where possible and has solo instrument parts.

Contents: Alleluia Fontium (Inwood); Bread For The World Broken (Walker); Eucharistic Acclamations (Farrell); Unless A Grain Of Wheat (Farrell); Great Is The Lord (Inwood); O Lord, Our God (Sands); Paschal/Palm Procession (Walker); Taste And See (Dean); Glory To God (Jones); Veni Sancte Spiritus (Walker); We Are Your People (Walsh); and Praise To You, O Christ, Our Savior (Farrell).

- |                      |      |
|----------------------|------|
| 8680 Songbook        | 6.95 |
| 8681 Stereo Album    | 9.95 |
| 8682 Stereo Cassette | 9.95 |

Octavos available for all titles in this collection (see pages 13-18).





# ST. THOMAS MORE CENTRE presents the music of TAIZÉ

## WATCH AND PRAY Volume 1

Directed by Paul Inwood of the St. Thomas More Centre and recorded on the campus of Cotton College in Staffordshire, England, these stereo cassette recordings feature a variety of Taizé chants from the years since 1980.

These recordings bring alive the distinctive prayer-music of Taizé—an interdenominational community of brothers whose lives are devoted to work and prayer for reconciliation. Born of a rich musical heritage and nurtured by this community located on a low ridge of hills in French Burgundy, these recordings were produced and manufactured in England.

### WATCH AND PRAY

Contents: In The Lord: Stay With Me; Kyrie 12; My Peace; The Lord Is My Light; Alleluia 9; O Lord, Hear My Prayer and Surrexit Christus.

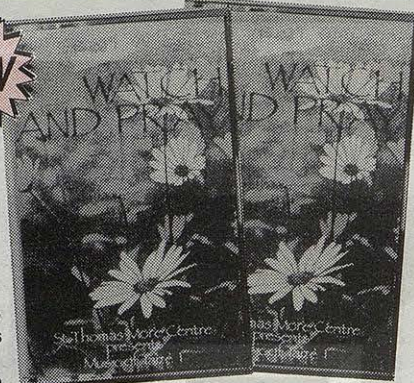
8903 Stereo Cassette . . . . . 9.95

## WITH YOU ALWAYS Volume 2

### WITH YOU ALWAYS

Contents: Kyrie 11; O Christe Domine Jesu; Nada Te Turbe; Christus Resurrexit; Psalms Domino; Dona Nobis Pacem, Domine; Alleluia 7 and Wait For The Lord.

8904 Stereo Cassette . . . . . 9.95



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"The Bible makes it quite clear that *there is no such thing as legitimate praise outside of the demand for justice*. Praise is rendered to God, not outside of history, but *because of history*; 'Praise to you, God of all creation, for you are the one who . . . has made us, has smashed the chains of our oppressors, who has made us one people, who has led us out of exile, who has taken the side of the poor.' Cut adrift from its biblical context, praise (such as the preceding) becomes incomprehensible, a waxy exercise in self-obedience; what Schillebeeckx calls 'praise of God at the expense of people.'"

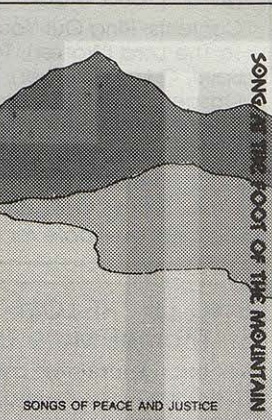
What does this mean for us, the singers? It means that each time there is a word of thanksgiving and praise in our music it must be overtly coupled with a yearning for liberation. Biblical prayer is in every instance prayer for 'Tikkun,' the mending of creation, the return to the Law, when people are in right relationship with one another, a state of radical equality and justice. There is no other prayer because there is no other God."

—Tom Conry

This first edition of **SONG AT THE FOOT OF THE MOUNTAIN** is an effort to emphasize and support this conviction. It gives us a voice to praise the God who is *among* us, the God whose most sacred dwelling place is in the hearts of the poor and the lowly—here at the *foot* of the mountain.

### CONTENTS:

As A Deer  
As Grain Once Scattered  
Awake, You Who Sleep  
Born Of Peace  
Christmas Proclamation  
City Of My Heart  
Easter Proclamation  
General Intercessions  
Give Peace, O Lord  
God Of All That Lives  
Hold Me In Life  
Hold Us In Your Mercy  
I Am Become  
I Believe — Ps 27  
I Turn To You, Lord — Ps 32  
I Will Lift Up My Eyes  
I Will Not Die  
I Will Walk In The Presence  
In Deepest Night  
In The Midst Of Death  
Let My Tongue Be Silent — Ps 137  
Litany For Giving Thanks  
Litany For Reconciliation  
Litany For The Sick  
Litany Of The Holy Cross  
Litany Of The Holy Spirit  
Litany Of Mary  
Mary's Song Of Thanksgiving  
Maybe, Now And Then  
Now Comes The Day  
One Who Gives  
People Of God  
Philippians 2  
Praise The Lord — Ps 147  
Psalm For Coming Home  
Psalm Of The Body Of Christ  
Remember — Ps 22, 31, 55  
Shepherd Of Israel



Song At The Foot Of The Mountain  
Song Of All Seed  
Song Of One Who Is Living  
Song Of The Journey  
Song Of Wisdom  
Song To Jesus Christ  
Still Must We Walk  
The Day Is Near  
The Great Sunday Entrance  
Litany  
The Lord Has Seen Me  
The Lord Is My Shepherd — Ps 23  
The River Will Rise  
The Song Of The First Among Us  
The Story Of Creation  
This Is The Day  
Today Is Born Our Savior — Ps 98  
Water Psalm — Ps 77, 78  
We Shall Not Be Silent  
Were Not Our Hearts Burning With Us  
What Is This Place  
What Is Your Name  
When Israel Made Her Way From Egypt  
Why Do You Look  
Why Stand Staring  
You Are My God  
You Fathom My Heart



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This latest release from TEAM publications unites music and text to reflect the exciting, stimulating world we live in. The vibrantly personal songs of Tom Conry, combined with the strong depth of the Bernard Huijbers songs, provide a collection that is sure to challenge and inspire.

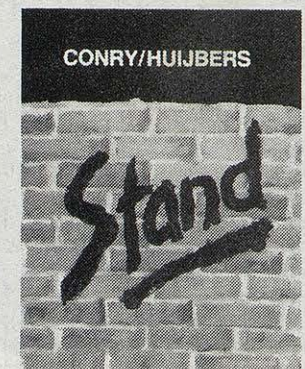
The music is offered in keyboard/vocal editions and guitar/vocal editions (where possible), plus instrumental and choral parts are provided for many of the pieces.

Contents: As A Deer (Huijbers); As Grain Once Scattered (Conry); Christmas Proclamation (Conry); Easter Proclamation (Conry); I Am Become (Conry); In The Midst Of Death (Huijbers); Now Comes The Day (Conry); Song At The Foot Of The Mountain (Huijbers); Song Of All Seed (Huijbers); Song Of Wisdom (Loomis); Still Must We Walk (Conry); We Shall Not Be Silent (Conry); Were Not Our Hearts Burning Within Us (Conry); and You are My God (Huijbers).

8653 Songbook . . . . . 6.95

8655 Stereo Cassette . . . . . 9.95

Octavos available for selected titles in this collection (see pages 13-18).



### VIGIL: CHRISTMAS

#### Tom Conry and Bernard Huijbers

A seasonal collection written for guitar/keyboard and voice with solo instrument parts (and some choral).

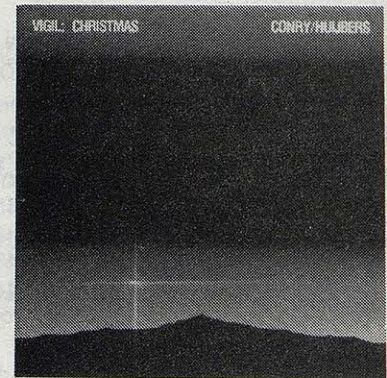
Contents: Born Of Peace; In Deepest Night; The River Will Rise; Hold Me In Life; Song Of One Who Is Living; This Is The Day; People Of God; God Of All That Lives; Mary's Song Of Thanksgiving; City Of My Heart; and One Who Gives.

8535 Songbook . . . . . 6.95

8536 Stereo Album . . . . . 9.95

8537 Stereo Cassette . . . . . 9.95

Octavos available for selected titles in this collection (see pages 13-18).



### VIGIL: EASTER

#### Tom Conry and Bernard Huijbers

A seasonal collection written for guitar/keyboard and voice with solo instrument parts (and some choral).

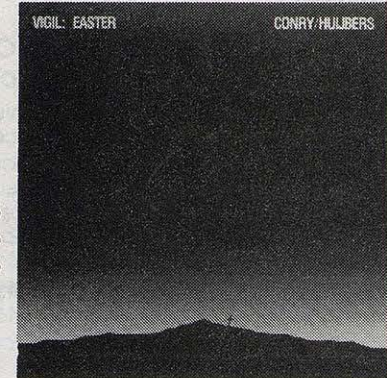
Contents: Shepherd Of Israel; Why Do You Look; Awake, You Who Sleep; Philippians 2; The Story Of Creation; When Israel Made Her Way From Egypt; and Maybe, Now And Then.

8538 Songbook . . . . . 6.95

8539 Stereo Album . . . . . 9.95

8540 Stereo Cassette . . . . . 9.95

Octavos available for selected titles in this collection (see pages 13-18).



### JUSTICE, LIKE A RIVER

#### Tom Conry and Bernard Huijbers

A strong collection centering on social justice and action, arranged for guitar/keyboard and voice with solo instrument parts (and some choral).

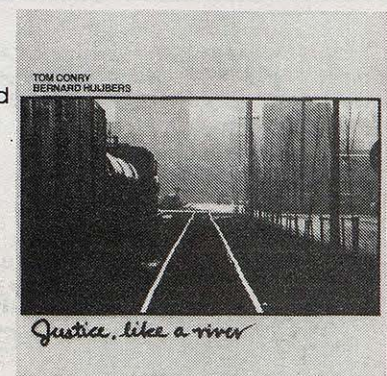
Contents: The Day Is Near; What Is This Place; Hold Us In Your Mercy; Song Of The Journey; I Will Not Die; You Fathom My Heart; Song To Jesus Christ; I Will Lift Up My Eyes; What Is Your Name; The Lord Has Seen Me; and Why Stand Staring.

8489 Songbook . . . . . 6.95

8491 Stereo Album . . . . . 9.95

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## BOB HURD &amp; ANAWIM

BOB HURD and ANAWIM, each time I think of you



## EACH TIME I THINK OF YOU

Bob Hurd &amp; Anawim

The newest collection by this composer is arranged for guitar/keyboard, voice and solo instruments.

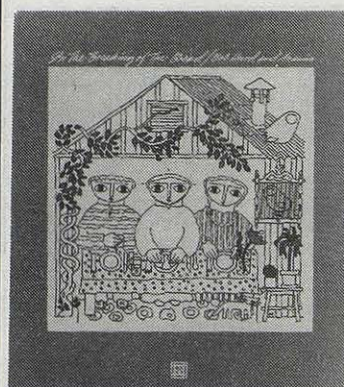
Contents: The Word Is In Your Heart; Create In Me; Song Of Blessing; Flow, River, Flow; From My Mother's Womb; Penitential Rite C; Be It Done Unto Me; Each Time I Think Of You; Be With Me, O God; Ready The Way; and Lamentation.

8630 Songbook ..... 6.95

8631 Stereo Album ..... 9.95

8632 Stereo Cassette ..... 9.95

Octavos available for selected titles in this collection (see pages 13-18).



## IN THE BREAKING OF THE BREAD

Bob Hurd &amp; Anawim

This popular collection is arranged for guitar/keyboard, voice and solo instruments.

Contents: In The Breaking Of The Bread, Unless A Grain Of Wheat; Return To Me; Power Of Love; Shelter Me, O God; Arise, O Jerusalem; If You Belong To Me; I Want To Praise Your Name; Like A Weaned Child; O God, Hear Us; Come Unto Me; and They Who Do Justice.

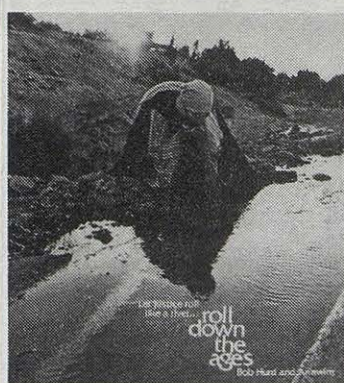
8436 Songbook ..... 6.95

8438 Choralbook ..... 2.95

8439 Stereo Album ..... 9.95

8440 Stereo Cassette ..... 9.95

Octavos available for selected titles in this collection (see pages 13-18).



## ROLL DOWN THE AGES

Bob Hurd &amp; Anawim

This first collection by this composer is arranged for guitar and voice with some keyboard accompaniments.

Contents: I Am The Light Of The World; Lord, Have Mercy; Alleluia Lord; Praise The Lord Who Heals The Brokenhearted; Our Father; Alleluia; Roll Down The Ages; Holy; When We Eat This Bread; I Am The Vine; Dying You Destroyed Our Death; Gift Of Love; Christ Has Died; Lamb Of God; and All My Life.

8412 Songbook ..... 6.95

8410 Stereo Album ..... 9.95

8411 Stereo Cassette ..... 9.95

Octavos available for selected titles in this collection (see pages 13-18).



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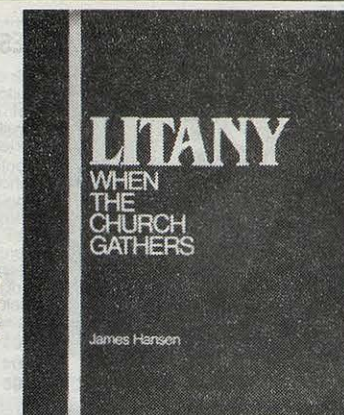
James Hansen

This collection of litanies brings life to a prayer form long dormant. They are composed primarily for keyboard, cantor and assembly (guitar chords are provided wherever possible). Contents: Litany Of The Holy Cross; Litany For The Sick; Litany For Reconciliation; Litany Of Mary; The Great Sunday Entrance Litany For Advent, Lent, or Any Time Of The Year; General Intercessions; Litany For Giving Thanks; and Litany Of The Holy Spirit.

8619 Accompaniment Book ..... 6.95

8620 Cantor's Book ..... 17.95

8621 Stereo Cassette ..... 9.95



## COME &amp; PRAISE THE LORD

Randall DeBruyn

Recording directed by Dr. Elaine Rendler, Washington D.C.

A choral collection for the Church Year, with many of the selections including a melody line for assembly. All have organ accompaniments while some include guitar chords and solo instrument parts.

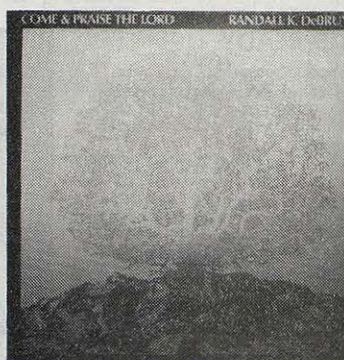
Contents: Come And Praise The Lord; Rise Up, Jerusalem; Rejoice In The Lord; The Virgin Is With Child; The Lord Said To Me; The Word Of God Became Man; In Perfect Charity; Bless The Lord, My Soul; How Lovely Is Your Dwelling Place; Festive Hymn Of Praise; Ye Sons And Daughters; and How Precious Is Your Steadfast Love.

8610 Choralbook ..... 3.95

8611 Stereo Album ..... 9.95

8612 Stereo Cassette ..... 9.95

Octavos available for all titles in this collection (see pages 13-18).



## OWEN ALSTOTT

## PSALMS, HYMNS, CANTICLES, Vol. 1

Owen Alstott

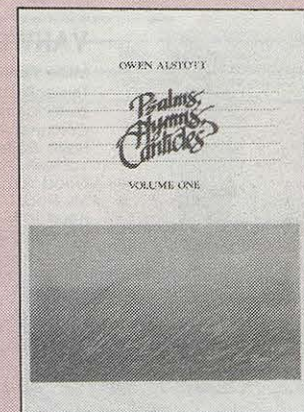
A varied choral collection arranged for assembly, choir, organ and solo instruments (some selections have guitar harmonizations).

Contents: Sing To The Lord; Our Daily Bread (Kreutz/Alstott); There Is One Lord; My Soul Rejoices; You Have Given Us, O Lord; There Is One Bread (Kelly/Alstott); Light Of Christ; O Holy Mary; and Gather Us Together.

8557 Octavo Packet ..... 5.95

8559 Stereo Cassette ..... 9.95

Octavos available for all titles in this collection (see pages 13-18).



## PSALMS, HYMNS, CANTICLES, Vol. 2

Owen Alstott

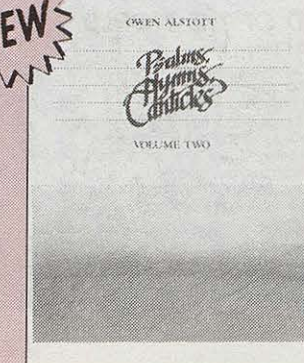
This choral octavo packet offers a variety of liturgical music for the Church Year arranged for choir, organ, assembly and solo instruments (most have guitar harmonization).

Contents: Father Of Mercy; Christ Is Our Light; Lord, Let Your Mercy Be On Us; The Spirit Of God; Grant Them Eternal Rest; Come, Let Us Worship; O Lord, Have Mercy; Where Two Or Three; How Lovely Is Your Dwelling Place; Grant Us, O Lord.

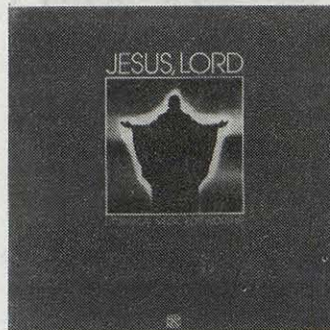
8803 Octavo Packet ..... 5.95

8804 Stereo Cassette ..... 9.95

Octavos available for all titles in this collection (see pages 13-18).







### JESUS, LORD

This collection is arranged for guitar/keyboard and voice with solo instrument parts. Some selections will be available as octaves in the OCP Choral Series.

Contents: O Bless The Lord (Michaels); Behold The Lamb (Willett); The Giving King (Seitz); You Are The Lord (DeBruyn); Jesus, Lord (DeBruyn); I Will Lift Up My Eyes (Conry); To You, O Lord (Alstott); His Mercy Endures (Krisman); May God Bless You (Van Grieken); Sing A Joyful Song (Farrell); Servant Song (McGargill); Alleluia (Henkes); and Song Of Celebration (Doane).

8503 Songbook ..... 6.95  
8504 Stereo Album ..... 9.95  
8505 Stereo Cassette ..... 9.95

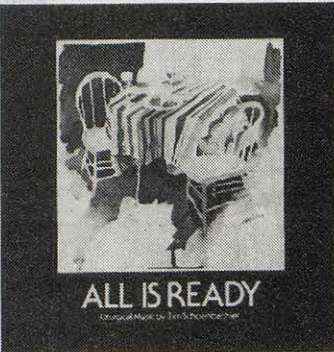
### ALL IS READY

Tim Schoenbachler

A collection of folk music arranged for guitar/keyboard and voice (with some solo instrument parts and optional vocal harmonies).

Contents: Forever I Will Sing; Maranatha; Speak, Lord; Send Out Your Spirit; Babylon; Taste And See; Lord Of The Dance; This Is The Day; Here I Am; Happy Are They; and Glory To God.

8402 Songbook ..... 6.95  
8403 Stereo Album ..... 8.95  
8404 Stereo Cassette ..... 8.95



### YAHWEH IS MY SHEPHERD

Millie Rieth

This collection is arranged for guitar/organ, voice and solo instrument. Contents: Praise The Lord; O Lord, I Have Waited; I Will Bless Yahweh; Bless Yahweh; Yahweh Is My Shepherd; How Good You Are, God; O God, You Are My God; Modern Psalm; God Make A Heart In Me; and Mary's Song.

8224 Songbook ..... 5.95  
8227 Stereo Cassette ..... 7.95

### BREAD OF THE WORLD

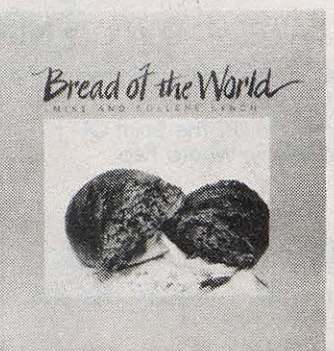
Mike and Collene Lynch

The Lynch's newest collection written for guitar/piano/organ and voice with solo instrument parts (and some choral).

Contents: Come Before The Lord; Give Us Your Bread; We Are Called; Let My Tongue Be Silenced; I Believe That I Shall See; In The Land There Is A Hunger; We Come To Your Table; Glory To God; Bread Of The World; I Lift Up My Eyes; Forever I Will Sing; and Sing To The Lord.

8605 Songbook ..... 6.95  
8606 Stereo Album ..... 9.95  
8607 Stereo Cassette ..... 9.95

Octaves are being prepared for selected titles in this collection.



### IN PERFECT CHARITY

A contemporary collection arranged for voice, guitar/organ and solo instruments. Some titles will be available in the OCP Choral Series.

Contents: Great Is The Lord (Toolan); Gentle Shepherd (Colgan); Glory To God (Hummer); He The Grain (Frolick); Send Out Your Spirit (Schoenbachler); The King Of Glory (Israeli Melody); In Perfect Charity (DeBruyn); Church Of God (Daly); Wood Of The Cross (Alstott); I Am The Resurrection (Anderson); We Are The Light Of The World (Grief); and Rejoice, Rejoice (Dalley).

8405 Songbook ..... 6.95  
8409 Choral Book ..... 2.95  
8406 Stereo Album ..... 8.95  
8407 Stereo Cassette ..... 8.95

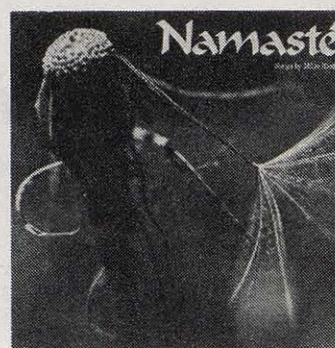
### COMFORT MY PEOPLE

Marianne Missetich, SNJM

A collection which is arranged for guitar/organ and voice with solo and bass instrument parts.

Contents: The Holy One Of Israel; Blessed Are You, Lord; This Is The Day; Let Not Your Hearts; A Joyful Sound; Mary; Comfort My People; Here Is Your God; I Have Waited; Sing To The Lord; As The Deer Longs; Holy Spirit; and Go In Peace.

8223 Songbook ..... 5.95  
8225 Stereo Cassette ..... 7.95



### NAMASTE

Millie Rieth

A contemporary collection for worship and praise. The songbook includes guitar/vocal editions (for accompaniment) plus assembly editions.

Contents: Abba, Amen, Allelu; Let The Highest Heavens; Namaste; Rejoice, Rejoice O Israel; 1 Corinthians 10:16-17; I Will Sing Your Praise; How Good You Are, God; Mourning Into Dancing; I Am On My Way; Dance Of Light; Alleluia; Praise God; Potter Song; Mary's Song; and Holy, Holy, Holy.

8528 Guitar Accompaniment Songbook ..... 4.95  
8529 Stereo Album ..... 8.95  
8530 Stereo Cassette ..... 8.95

### FOREVER, A PROMISE

Joanne Oberreuter

A collection of original music for baptisms, weddings and funerals. The songbook features guitar/vocal editions.

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RESPONSE (Open SATB)

Optimal Dances

VERSE (Cantor or SATB):

Gm (Bm) (Em) (A) (Bm) (Dm)

1a. In you, O LORD, I take refuge; Let me never be put to shame; 1b. In your just rescue me. With your hands I com- mend my faith- ful soul to LORD.

2a. For all my foes I am an object of re- proach; I am forgotten like the wine- mended dead; I am like a dish that is broken. 2b. They flee from me who hate me; I am like a broken dish that is broken. 2c. But my trust is in you, O LORD; I say, "Thou destroyer!" Rescue me from the clutches of my persecutors and my enemies. 3a. Let your face shine upon your servant; Save me, O LORD, from the hands of all who hate me. 3b. Take courage and be stout- hearted; All you who hope in the LORD.

1. Original "Thou who are my refuge, save me." 2. Original "Thou who are my refuge, save me."

GOSPEL ACCLAMATION: Phil 2:8-9

ACCLAMATION (Open SATB): MD 124

Optimal Dances

VERSE (Cantor):

Em D C G Am Em Am Em D C G Am Em C D Em

Christ be- came a- be- di- ant for us, ev- en to death, dy- ing on the cross. There- fore God raised him on high and gave him a name at which all o- ther names bow.

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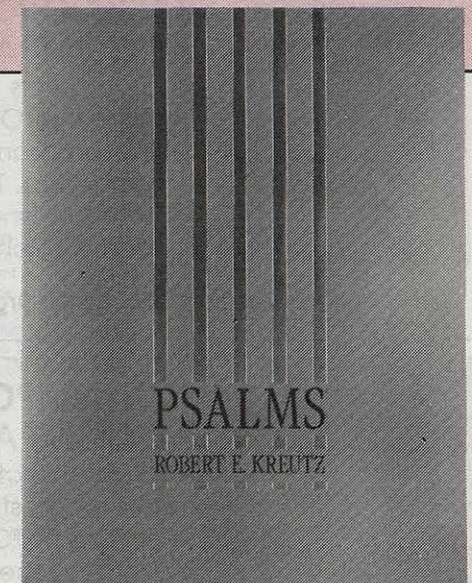
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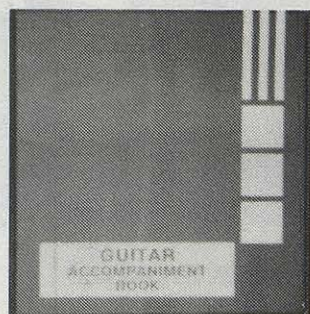
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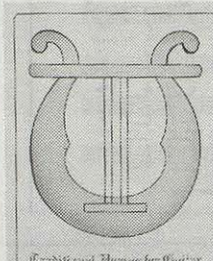
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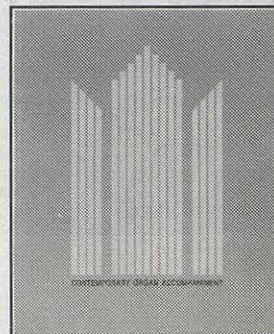
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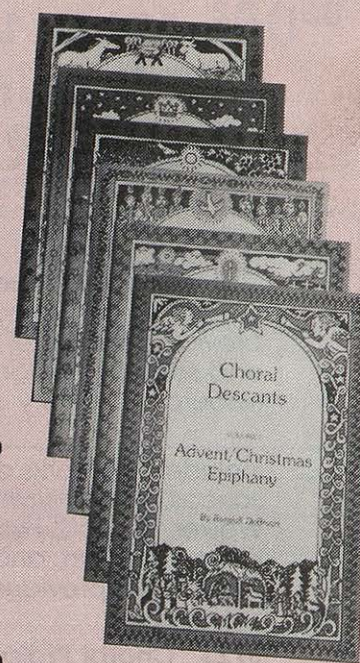
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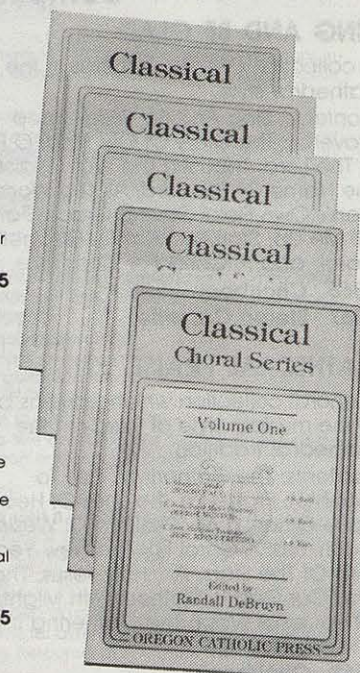
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For assembly, SATB choir, organ, guitar, trumpet, timpani and suspended cymbal, this piece is based on Ps 63 with a message of hope in a steadfast God.
- 8805 I WILL NOT DIE (Funeral/Heal/Gen) .85  
With a strong message of hope and promise, this selection is for assembly, unison choir (with optional two-part ending), organ, guitar and trumpet. This edition includes an optional coda for organ, piano, handbells and trumpet, interpolating the KREMSER and HYFRYDOL hymn tunes.

## JEANNE COTTER

- 8774 RISE, O JERUSALEM (Adv/Chr) .95  
This joyful piece is written for unison choir with soprano descant with the assembly singing the refrain. This edition includes piano or separate organ accompaniment and a guitar/vocal arrangement.

## RANDALL DeBRUYN

- 8137 COME AND PRAISE THE LORD (Gath) .85  
Unison/SAB entrance song for assembly and choir with text adapted from Ps 134 with organ/guitar accompaniment. An exciting and joyful call to worship appropriate for most Sundays of the year.
- 8215 FESTIVE HYMN OF PRAISE (Gen) .85  
A joyous hymn of praise based on Ps 95. Assembly refrain is scored with choral descant and an optional double descant for two trumpets with organ accompaniment. Verses are set for SATB choir.
- 7702 FIVE SONGS FOR ADVENT AND CHRISTMAS (Adv/Chr) .80  
Five original, creative settings of favorite Advent and Christmas hymns, all different from those in Choral Descant Series. Includes solo with unison choir, two-part SATB and four-part SATB arrangements, with solo flute and organ. Contents: Rise Up, Jerusalem; People Of Zion; Rejoice In The Lord; The Word Of God Became Man; and The Lord Said To Me.
- 8130 GOD IS OUR REFUGE (Gen) .85  
SAB arrangement of Ps 46 with organ. Compelling with a modal flavor. Verse and refrain structure and suitable for many celebrations.
- 8126 HOW LOVELY IS YOUR DWELLING PLACE (Off/Euch/Gen) .60  
For assembly with choral descant and organ/guitar accompaniment. A melodious setting of Ps 84.
- 8127 HOW PRECIOUS IS YOUR STEADFAST LOVE (Gath/Gen) .75  
For unison/SAB, assembly and organ, based on Ps 36. Set in refrain/verse structure with assembly joining on refrain. Strong and compelling.
- 8129 I LIFT UP MINE EYES (Off/Gen) .85  
For SAB choir with organ, a modal setting of Ps 121 with contemporary harmonization. A simple yet dynamic anthem.
- 8132 I SAW WATER FLOWING (East/Bapt) 1.75  
An Easter "aria" for soprano, unison choir, flute and organ. The text is from the Liturgy of Baptism on both Easter Vigil and Easter Day. May be used to accompany the sprinkling of the people with blessed water.
- 8875 I SAW WATER FLOWING-II (East/Bapt) .60  
For assembly, SATB choir and organ/guitar, the text is from the Easter Vigil Liturgy and flows in a modified chant style.
- 8109 IF YOU ABIDE IN ME (Medi/Gen) .75  
SAB choir with optional organ, a simple and prayerful setting of Jesus' admonition to "love one another." Useful throughout the church year.
- 8413 IN PERFECT CHARITY (Medi/Off) .85  
An SATB setting (with organ and flute) of the beautiful prayer of St. Francis. Perfect for meditation or during Presentation of the Gifts.
- 8141 JESU, JOY OF MAN'S DESIRING (Gen) .85  
This J. S. Bach piece (from Cantata 147) is arranged by Randall DeBruyn for SATB choir with organ and solo instrument.

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- 7126 PRAISE TO YOU, O CHRIST, OUR SAVIOR (Lent/Gen) .75  
This song which also serves as a Lenten Gospel Acclamation, is arranged for assembly, unison choir, organ, guitar, trumpet and solo instrument.
- 7115 UNLESS A GRAIN OF WHEAT (Euch/Holy Wk/Funeral/Gen) .75  
A simple and beautiful setting of a powerful communion text. Arranged for assembly, SATB choir, organ and guitar, B-flat clarinet and solo instrument.

## TERESINE FONDER, SNJM

- 8003 HYMN OF THANKSGIVING (Gen) .75  
For SATB choir with organ or piano, this selection paraphrases the "Te Deum" and is an excellent anthem for any festive occasion.
- 8206 MAGNIFICAT (Marian/Adv) .75  
An exciting and joyful setting of Mary's words, according to Luke. For choir (unison/SATB) with organ or piano. Appropriate for all Marian Feasts as well as the Fourth Sunday of Advent.

## JAMES FRANKUS

- 8139 HE SHALL RULE FROM SEA TO SEA (Epiph/East/Christ The King) .75  
For SATB choir with organ accompaniment, this festive anthem celebrates the Kingship of Christ.
- 8138 SONG OF ST. CLARE (Off/Gen) .60  
Unison with organ, this simple, yet beautiful setting of the Wexford Carol is perfect for Presentation of the Gifts (features new text by Janine Applegate).

## JEANNE FROLICK, SFCC

- 8216 SPEAK, LORD! (Gosp. Acc./Gen) .60  
Unison with choral descant, guitar and/or organ. Short, simple and direct, this selection can be used as the Gospel Acclamation.

## JOSEPH GALLUCCI, JR.

- 8458 MASS OF OUR MOTHER OF PERPETUAL HELP (Svc. Music) 2.95  
A very singable Mass for assembly, SATB choir, optional descant and trumpet with organ.

## ROBERT GRIGLAK

- 8870 A CHILD IS BORN (Christmas) .60  
For choir and organ, this Christmas piece is straight-forward and basic for the volunteer choir. The verses are unison (can alternate solo/tutti) while the verses are for SATB choir.
- 8869 HOLY IS GOD (Holy Wk/Good Fri) .60  
This a cappella piece for SATB choir is well-suited for Veneration of the Cross. The freely sung verses are for cantor or choir section (also a cappella).
- 8868 WE GIVE YOU THANKS (Thanks/Svc. Music) .60  
Written in litany style, this thanksgiving piece with organ accompaniment has a common response for assembly with verses to be sung by either cantor, unison choir or presider.

## DAVID HAAS

- 8732 ADVENT GOSPEL ACCLAMATION (Adv/Chr/Epi) .85  
A strong Gospel Acclamation with seasonal verses, this selection is arranged for assembly, cantor, two-part choir, guitar, keyboard and solo instrument. Includes verses for Advent, Christmas and Epiphany.
- #8709 BE LIGHT FOR OUR EYES (Gath) .70  
For assembly, SATB choir, keyboard and guitar, this is a rousing selection ideal as a Gathering Song.
- #8711 BLEST ARE THEY (Medi) .90  
A beautifully prayerful setting of The Beatitudes, arranged for assembly and SATB choir with keyboard and guitar.
- 8730 I AM THE LIVING BREAD (Euch) .75  
A Eucharistic Song based on John 6 and written for assembly, two-part choir, guitar, keyboard and solo instrument.
- #8453 TO BE YOUR BREAD (Euch) .75  
A Eucharistic hymn with antiphon and verses for SATB choir, keyboard and guitar.
- #8533 WE HAVE BEEN TOLD (Euch/Wedding/Ministry/Holy Wk) .80  
Appropriate for ministry, weddings and Eucharist, this piece is for cantor, SATB choir and assembly. Also suitable for Foot Washing Rite on Holy Thursday.
- 8731 WE WILL RISE AGAIN (Heal/Reconcil/Funeral) .85  
A powerful song of resurrection originally written for a service of healing. The text is taken from Is 40:11, 26-29 and 41:10. Arranged for assembly, two-part choir, guitar, keyboard and solo instrument.
- 8729 WHERE THERE IS LOVE (Wedding/Gen) .75  
Based on 1 Jn 4:16 and 1 Cor 13:4-7, 10 and 13, this selection is arranged for assembly, two-part choir, guitar, keyboard and solo instrument.

## HAAS/HAUGEN

- #8807 ALL THE ENDS OF THE EARTH (Resp. Ps/Christmas) .70  
For assembly, SATB choir, keyboard, guitar and two solo instruments, this rousing setting of Ps 98 is ideal for festive celebrations (especially as the Responsorial Psalm on Christmas), affirming "the saving power of God."

## JAMES HANSEN

- 8905 ONCE AND FOR ALL \*\*  
Music of death and life from the letter of Paul to the Romans 6:1-10. Arranged for assembly, cantor(s), SATB Choir and keyboard.

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USE ATTACHED ORDER FORM

## MARTY HAUGEN

- #8531 CANTICLE OF THE SUN (Gath/Dism) .80  
SATB with assembly part, piano and guitar accompaniment plus two woodwinds in C. A joyous song of praise.
- #8534 EYE HAS NOT SEEN (Medi) .90  
A gentle and beautiful song, useful for a variety of worship settings. Woodwinds, guitar, piano organ and SATB choir.
- #8532 GATHER US IN (Gathering) .80  
An energetic anthem written as a gathering song for the Eucharistic Liturgies. Includes woodwinds, guitar and piano with SATB choir.
- #8706 THE LIGHT OF CHRIST (Easter Vig/Evening Pr) .80  
A beautiful setting of The Exultet text for unison choir, assembly, keyboard, brass and handbells ad lib. Written for Easter Vigil, this is also ideal for Evening Prayer.
- #8710 MY SOUL IN STILLNESS WAITS (Adv) .70  
For choir, assembly, percussion, guitar and keyboard with optional solo instrument part. A prayerful and quiet selection in which the first four verses are taken from the "O" Antiphon prayers, with the final two based on Ps 95.
- #8695 WE ARE MANY PARTS (Euch/Thanksgiv/Wedding) .80  
For assembly, SATB choir, keyboard, guitar and two woodwinds in C, this song of unity and ministry calls us to be one body in faith.
- #8459 WE REMEMBER (Gather/Euch/Thanks) .80  
For SATB choir, assembly, guitar and organ with two trumpets. The antiphon can be used as an alternate setting for the Memorial Acclamation, or with the verses added, it can be a processional song, a hymn of thanksgiving or an antiphonal Eucharistic song.
- #8546 WE WALK BY FAITH (Dism/Thanks) .80  
A wonderful hymn setting of text by Henry Alford. For SATB choir and assembly, and useful as departure or thanksgiving song.

## RICHARD HILLERT

- #8213 FESTIVAL CANTICLE: WORTHY IS CHRIST (East/Pent/Gen) .45  
Unison choir with descant and organ accompaniment. This exciting processional, suitable for single or multiple choirs, is especially appropriate for Easter and other festive celebrations.

## BERNARD HUIJBERS

- 8772 AS A DEER (Adv) .75  
A simple and effective setting of Ps 42 written for assembly, unison choir, organ, and trumpet. This edition also includes a separate guitar/vocal arrangement.
- 8825 AWAKE, YOU WHO SLEEP (Lent/East Vig/Funeral/Gen) .95  
This powerful piece reflects several styles: a folk melody, a canon, recitative and litany. The refrain is easily learned by the assembly while the cantor/choir sings the verses. With refrain text from Eph 5:14 and verse text from Is 59 and 60, this arrangement is for assembly, cantor, double SATB choir, guitar, organ and brass quintet.
- 8835 HOLD ME IN LIFE (Adv/East/Pent/Gen) .60  
Based on Ps 25, this moving piece is in typical hymn style and arranged for assembly, SATB choir, keyboard and guitar.
- 8715 IN DEEPEST NIGHT (Adv/Chr) .85  
Using a (translated) Christmas text by Huub Oosterhuis, this anthem for assembly, SATB choir, and keyboard tells of Christ's coming and the invitation to believers.
- 8799 THIS IS THE DAY (Chr/Gen) .85  
Written as an "opening song for Christmas," this selection is a fitting processional. The rhythm is exciting with a strict 2/4 meter while the text is independent with its own word rhythm. Arranged for assembly, SATB choir, guitar, organ and trumpets.
- 8738 WHAT IS THIS PLACE (Gath/Gen) .75  
Bernard Huijbers and Tom Conry have taken this traditional Dutch gathering hymn with a translation of an Oosterhuis text and arranged it for assembly, SATB choir, organ and timpani.

## BOB HURD

- 8714 ARISE, O JERUSALEM (Adv/Chr/Gen) .75  
Arranged for assembly, cantor/SATB choir, organ, guitar and solo instrument, the text is an adaptation of Is 75 and the Magnificat.
- 8794 BE IT DONE UNTO ME (Marian/Holy Week) .75  
This beautiful arrangement by Craig S. Kingsbury using the text of Luke 1:26-38 and the Institution Narrative is ideal for Holy Week as well as Marian Feasts. For assembly, SATB choir, organ, guitar and solo instrument.
- 8793 BE WITH ME, O GOD (Lent/Holy Week/Funeral) .75  
With words of supplication for God's faithfulness in time of trouble, this arrangement is for assembly, 3-part choir, organ, guitar and two solo instruments.
- 8792 CREATE IN ME (Lent/Holy Week/Reconcil/Gen) .75  
This piece can be effective as a response to the Word or for meditation. Arranged for assembly, SATB choir, organ and solo instruments, this octavo includes a separate guitar arrangement with two-part vocal harmony.
- 8791 EACH TIME I THINK OF YOU (Funeral/Medi/Gen) .75  
A meditation piece throughout the church year. Set for assembly, SATB choir, organ, guitar and solo instrument.
- 8790 FLOW RIVER FLOW (Bapt/Funeral/Lent/Gen) .75  
Based on Ex 11:19-20, Is 35:16 and Jn 4:7-15, this moving piece speaks of "living water, poured out for free . . . flow over me." Arranged for assembly, SATB choir, organ, guitar and solo instrument.

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## CHORAL OCTAVOS

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- 8789 FROM MY MOTHER'S WOMB (Holy Week/Medit)** .75  
This arrangement for assembly, SATB choir, organ, guitar and solo instrument, with text based on Ps 22:2-3, 10-11, 17 and Is 50:5-7 is a reflective affirmation on God's steadfastness.
- 8776 IN THE BREAKING OF THE BREAD (Euch/Gen)** .85  
This popular piece is arranged for assembly, SATB choir, organ, guitar and solo instrument and includes additional new verses by Bob Hurd and Michael Downey.
- 8788 LAMENTATION (Lent/Funeral)** .75  
This eloquent "lament" piece can be used as a response to the Word during Lent, as well as fitting funeral and social justice themes. Arranged for assembly, SATB choir, (with optional Spanish descant and verse), organ, guitar and solo instruments.
- 8787 READY THE WAY (Adv)** .95  
Arranged for SATB choir (by Craig S. Kingsbury), this fast moving song is easily learned by the assembly. This octavo edition includes SATB, assembly, organ, guitar and solo instrument parts.
- 8836 SHELTER ME, O GOD (Medit/Gen)** .75  
Based on Ps 16, 61 and Luke 13:34, this gentle song of reassurance is arranged for assembly, melody/descant, organ, guitar and solo instrument.
- 8786 SONG OF BLESSING (East/Pent/Gen)** .85  
A joyful song of gathering or dismissal which is easily learned by the assembly. Arranged for assembly, SATB choir, organ, guitar and solo instrument.
- 8617 THE WORD IS IN YOUR HEART (Gen)** .85  
Written as the theme song for the 1986 Los Angeles Religious Education Congress, with text by Bob Hurd and Michael Downey (based on Rom 10:8-13; Luke 9:25; and Matt 4:4), this piece is arranged for assembly, cantor/SATB choir, organ, guitar and solo instrument.
- PAUL INWOOD**
- 7127 ALLELUIA FONTIUM (Gosp Accl)** .60  
The simple meditative ostinato of this new Gospel Acclamation balances the melodic line of the cantor's part. Arranged for assembly, cantor, SATB choir, organ and guitar.
- 7136 CENTER OF MY LIFE (Lent/Gen)** .85  
This reflective song of an affirmed faith states "... I will always hold you in my sight." Arranged for assembly, SATB choir, piano, guitar and two solo instruments.
- 7108 EUCHARISTIC ACCLAMATIONS-2/EUCHARISTIC PRAYER 1 (Svc. Music)** .2.25  
The Holy, Memorial Acclamations B and C, and Amen, which use an echo approach among cantor, choir and assembly, with organ, guitar and solo instrument. This expanded octavo edition also includes the Presider's text and music for Eucharistic Prayer 1.
- 7137 FOR US A CHILD IS BORN (Chr)** .85  
This Christmas piece is for assembly, cantor(s) and keyboard. The assembly shares a common response while the cantor(s) sing the verses which tell of Christ's peace-bringing presence.
- 7111 GREAT IS THE LORD (Adv/Even/Marian/Gen)** .75  
A new hymnstyle setting of the Magnificat. Arranged for assembly, SATB choir, organ, guitar and B-flat instrument.
- 7131 JESUS, LAMB OF GOD (Svc. Music)** .75  
Also known as "Lamb Of God Litany," this selection is arranged for assembly, unison choir, organ, guitar and solo instrument. Ideal for an extended Fraction Rite.
- 7101 REMEMBER YOU MERCY, LORD (Lent/Reconcil)** .85  
Ps 25:4-9 set for cantor, assembly, SATB choir and organ (with optional canon ending). A haunting melodic line combined with an ideal Lenten text.
- WILLARD JABUSCH**
- 8310 THREE SONGS (Gen)** .60  
SAB choral arrangements of "Whatsoever You Do," "Song Of Good News," and "The King Of Glory."
- MICHAEL JONCAS**
- #8588 A VOICE CRIES OUT (Adv)** .95  
Based upon Is 40:1-11, this song which heralds preparation for the Lord's coming is arranged for assembly, cantor/SATB choir and keyboard.
- #8594 AS THE WATCHMAN (Adv/Morning Pr/Gen)** .1.00  
With a text based on Ps 62 (Grail), this song of hope is arranged for assembly, cantor/SATB choir (with soloists), organ or piano (or harp) and handbells.
- #8451 BE WITH ME, LORD (Lent/Holy Wk)** .95  
An SATB setting of Ps 91 for assembly, cantor and choir (with tenor and soprano soloists) and piano accompaniment. Composed with antiphon/verse structure.
- #8454 CANTICLE OF ZACHARY (Adv/Gath/Dism/Morn. Prayer)** .85  
Set for assembly and SATB choir with piano or organ, plus brass ad lib. An anthem setting Luke 1:68-79 suitable for Gathering or Dismissal during Advent or Ordinary Time, or as the Gospel Canticle for Morning Prayer.
- #8593 EVERY STONE SHALL CRY (Advent/Christmas/Euch)** .75  
For assembly, tenor solo, SATB choir and piano, this piece serves well as a choral anthem, assembly hymn, eucharistic hymn or in response to the Word.
- #8596 I SEE HIS BLOOD (Lent/Holy Week)** .55  
Characterized by a legato spirit, this Lenten carol with the language of a contemporary profession of faith is set for Cantor, SATB Choir, with organ or piano.
- #8598 LALLUBYE (Christmas/Marian)** .55  
This Marian carol is arranged for Assembly (ad lib), soprano soloist, SSAA Choir and piano. The text is an adaptation of a poem by British poet W. Ballet and reflects on the Christmas mystery.
- #8591 LORD, YOU HAVE THE WORDS (Ordinary Time)** .65  
For Assembly, Cantor, soprano and tenor soloists, SATB Choir and piano or organ, with text from John 6:68 and Ps 19:8-11, this piece can serve as a Common Responsorial Psalm or be part of the Liturgy Of Hours.
- #8595 MY SOUL REJOICES (Adv/Marian/Evening Pr)** .1.10  
For Assembly, Cantor, alto solo, SATB Choir, piano and oboe obbligati, this setting of The Magnificat is useful for Advent and Marian celebrations, plus Evening Prayer.
- #8590 SONG OF THE LORD'S APPEARANCE (Christmas)** .1.00  
With text by Huub Osterhuis, this reverent setting is arranged for soloist, SATB Choir and keyboard. Being ideal for Midnight Mass, it also serves as a seasonal hymn for Christmastide in the Liturgy Of Hours.
- #8676 SPIRIT OF GOD WITHIN ME (Gen)** .80  
An octavo edition of the Concertato for SATB choir, assembly and organ.
- #8589 THIS IS THE DAY (Gen/Christmas/Fest)** .1.35  
A festive processional or recessional based on Ps 118:1-2, 16-17, 22-24. Arranged for assembly, cantor, SATB choir with keyboard accompaniment, plus handbells and glockenspiel.
- #8452 WHEN WE EAT THIS BREAD (Mem. Acc./Euch)** .65  
A communion processional song for cantor, assembly, SATB choir and organ or piano. Arranged so the choir can sing the verses and the assembly sings the memorized refrain as they come forward. Also useful as Memorial Acclamation C.
- PETER JONES**
- 7110 GLORY TO GOD—Full Score (Svc. Music)** .1.75  
An exciting and festive Glory To God arranged for assembly, cantor, SATB choir, organ, six-part brass choir and timpani. A four-part brass arrangement is also available.
- 7148 GLORY TO GOD—Choral/Organ Edition (Svc. Music)** .85  
This octavo is the same piece as Edition No. 7110 but is set for assembly, SATB choir and organ only. Note: is parallel with Ed. 7110 and more practical for singers.
- DANIEL KELLY, FSC**
- 8720 THERE IS ONE BREAD (Euch)** .75  
With text based on 1 Cor 10:17 (adapted by Owen Alstott), this communion song with antiphon/verse structure is arranged for assembly, SATB choir, organ and guitar with solo instrument.
- ROBERT KREUTZ**
- 8479 AN IRISH BLESSING (Gen)** .75  
An SATB setting of the traditional blessing text. This octavo contains two complete arrangements (one with organ, one with piano).
- 8105 BEHOLD YOUR MOTHER (Marian)** .75  
Unison or optional SATB, with organ accompaniment. A new Marian hymn which is simple yet devout.
- 8217 GOD'S PLAN (Medit/Gen)** .60  
For SATB choir with organ, the text is by Willard F. Jabusch. A reflective anthem rejoicing in God's plan of salvation through Christ.
- 8005 GIFT OF FINEST WHEAT (Euch)** .75  
Original SATB arrangement (organ accompaniment) used at the 41st International Eucharistic Congress in Philadelphia.
- 8142 GLORY TO GOD (Svc. Music)** .85  
For assembly, unison choir with optional harmony part and organ accompaniment. With antiphonal structure, this lively Gloria is simple to learn and also useful for Children's celebrations.
- 8302 HOW LOVELY IS YOUR DWELLING PLACE (Euch/Gen)** .75  
A responsorial setting of Ps 84 for cantor and SATB choir with organ accompaniment. Features a simple and beautiful refrain for assembly.
- 8802 I COULD NEVER RUN FROM YOU (Gen)** .60  
Using a text by Willard Jabusch, this reflective choral arrangement with keyboard speaks of God's constancy and presence in our lives. The unison refrain is balanced by SAB verses.
- 8456 IMPROPERIUM (Medit/Funeral)** .60  
For SATB a cappella choir (with optional organ part), the text of Ps 68:21-22 is taken from the Offertory of Palm Sunday for this primarily homophonic Latin piece which was written as a tribute to John F. Kennedy.
- 8820 LAUDATE DOMINUM (Gen)** .2.00  
This 28-page commission piece was written for the 1987 visit of Pope John Paul II to Los Angeles and is arranged for assembly, cantors, 8-part choir and keyboard. With the text based on Psalms chosen and compiled by Paul Ford, the structure provides a common Latin antiphon for assembly and choral verses in Hebrew, Greek, Arabic, Syriac, Armenian, Old Slavonic and English.
- 8204 MAIDEN CALLED MARIA (Marian)** .60  
SATB with piano or organ (text by Willard Jabusch), in this simple but expressive hymn we are invited to ponder Mary's love and obedience to God's will.
- 8717 OUR DAILY BREAD (Euch/Gen)** .85  
For assembly (on refrain), SATB choir with organ accompaniment, solo instruments I, II and optional English Horn. This beautiful eucharistic song (with text by Owen Alstott) is appropriate throughout the year.

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- 8666 OUR LORD AND KING (Gen)** .85  
Using text (by Willard Jabusch) which tells of God's majesty, splendor and power, this choral selection is for SATB choir, descant, keyboard and trumpet.
- 8128 QUEEN OF THE POOR (Marian)** .75  
Two-part chorus with piano or organ accompaniment. A devout and sensitive setting of text by Willard Jabusch in honor of Mary, "... whose love for the poor shone forth on the miracle of Tepeyac Hill."
- 8483 WITH WATER MOST PURE (East/Bapt)** .85  
SATB with organ, this is an expressive choral piece well-suited for Baptisms, Sunday Renewal of Baptismal Promises and the Easter Vigil.
- EUGENE LINDUSKY**
- 8481 ALL EYES LOOK WITH HOPE (Adv/Medit)** .75  
An SATB setting with organ of the text from the ancient Monastic table prayers. A beautifully meditative choral invocation.
- 8482 DROP DOWN DEW (Adv)** .85  
SAB with organ of the text from the ancient Breviary's "Rorate, Coeli, Desuper" (the Versicle for Vespers of the First Sunday of Advent).
- 8484 LIFT UP YOUR EYES, JERUSALEM (Adv)** .85  
SAB with organ of the antiphon at Magnificat, Vespers of Monday of First Week of Advent (based on Bar 5:5 and 4:36). A rousing choral call for readiness at the coming of the Lord.
- 8131 NO OTHER PLEA (Lent/Holy Wk)** .75  
Choral arrangement of an old Norse air, with organ or piano accompaniment. Simple and reverent. Suitable for all times of the year, but especially for Holy Week.
- 8115 THE GREAT "O" ANTIPHONS (Adv)** .60  
Unison with optional descant and organ accompaniment. Although traditionally used during the final week of Advent, these antiphons could be sung throughout Advent. The flowing descant adds a special touch to this stirring hymn.
- PATRICK LOOMIS**
- 8785 SONG OF WISDOM (Bapt/Renew/Reconcil)** .75  
With text by Gary Hardin arranged for assembly, SATB choir, descant, organ and solo instruments, this choral piece speaks of the ways in which God provides "bread of truth" and "fulfillment for the poor."
- MICHAEL LYNCH**
- 8134 BLESSINGS ON THE KING (Palm Sun)** .85  
Arranged by Randall DeBruyn, this piece is unison with choral and trumpet descants. Accompaniment is for organ and/or guitar with drum. A festive arrangement of the well-known hymn for the entrance procession on Palm Sunday. Also appropriate (minus Vs. 1) for the Feast of Christ the King.
- BEATRICE MILLER**
- 8767 COME THOU LONG EXPECTED JESUS (Adv)** .75  
This arrangement of the traditional hymn opens simply in SATB canon style and later modulates to a powerful SATB finale with strong organ accompaniment.
- 8894 WONDROUS LOVE (Lent/Gen)** .60  
This new arrangement of the well-known folk hymn from "Southern Harmony" has varying vocal textures and is set for SATB choir and organ.
- MARIANNE MISETICH, SNJM**
- 8145 BLESSED ARE YOU, LORD (Euch/Gen)** .75  
For assembly, SATB choir, organ and/or guitar, this selection is a setting of the presider's words of preparation over the gifts of bread and wine.
- 8218 COME UNTO ME (Offer)** .75  
For assembly and SATB choir with organ/guitar accompaniment. Useful at Presentation of the Gifts.
- 8460 REST IN PEACE (Funeral/Gen)** .75  
An SATB arrangement with optional descant, and organ accompaniment. This prayerful A-B-A piece uses text of "Rest In Peace" and "One Thing I Ask" and is ideal for funeral or memorial service.
- GEORGE NESBIT**
- 8303 O SACRUM CONVIVIVM (Lent/Holy Wk)** .85  
For SAB a cappella choir, this setting of Latin text on the Eucharist is suitable for Holy Thursday or for any Eucharistic celebration.
- LEO NESTOR**
- 8819 PEOPLE OF GOD/PUEBLO DE DIOS (Gen)** .2.25  
This 32 page "mega-piece" with text based on Ps 43, 48 and 90 was commissioned for the 1987 visit of Pope John Paul II in Los Angeles and is arranged for assembly, SATB English and Spanish choirs and organ. The assembly has a common refrain and the verses are choral.
- GREGORY NORBET (see WESTON PRIORY page 18)**
- ETHNA O'DOHERTY, SNJM**
- 8125 LAETENTUR COELI (Adv)** .60  
For a cappella SATB choir, this selection (with Latin text) expresses the believer's joy at the coming of the Lord.
- 8207 PRAISE YE THE LORD (Gath/Dism)** .85  
A festive SATB choral arrangement (with optional organ) which is especially strong for gathering or dismissal.
- 8205 QUID RETRIBUAM (Holy Wk/Gen)** .60  
For SATB a cappella choir with Latin text. A lovely setting of the Responsorial Psalm for Holy Thursday. A simple anthem of devotion which is also suitable for other Sundays of the year.
- KATHY POELKER**
- 8671 I WILL MAGNIFY THE LORD (Gen)** .1.10  
A rhythmic hymn of praise for assembly, SATB choir, organ, guitar and solo instrument.
- RICHARD PROULX**
- 8818 EUCHARISTIC ACCLAMATIONS from Responsorial Mass** .1.50  
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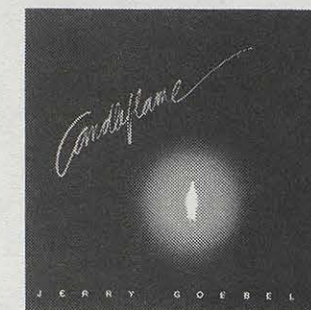


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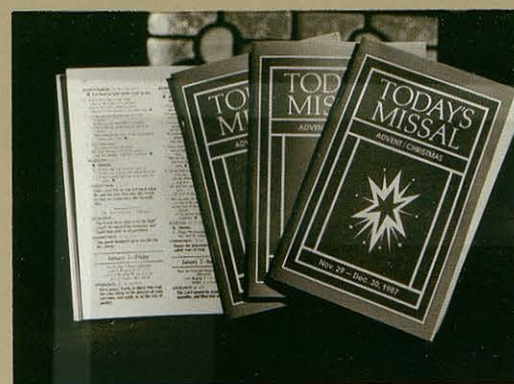
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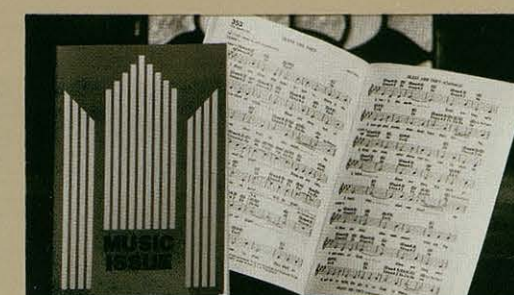
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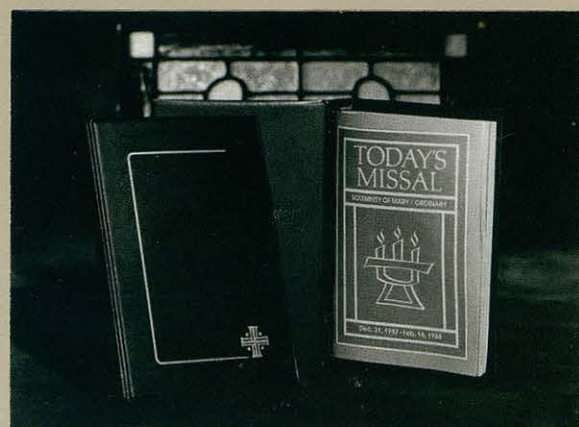
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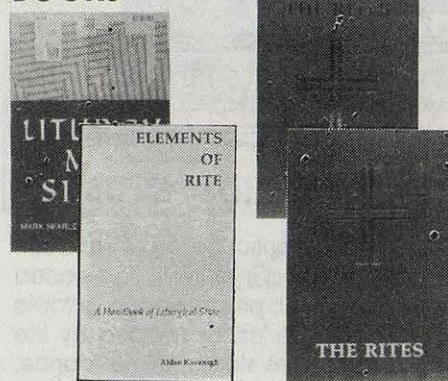
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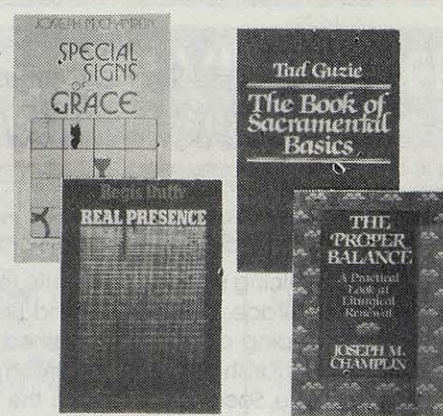
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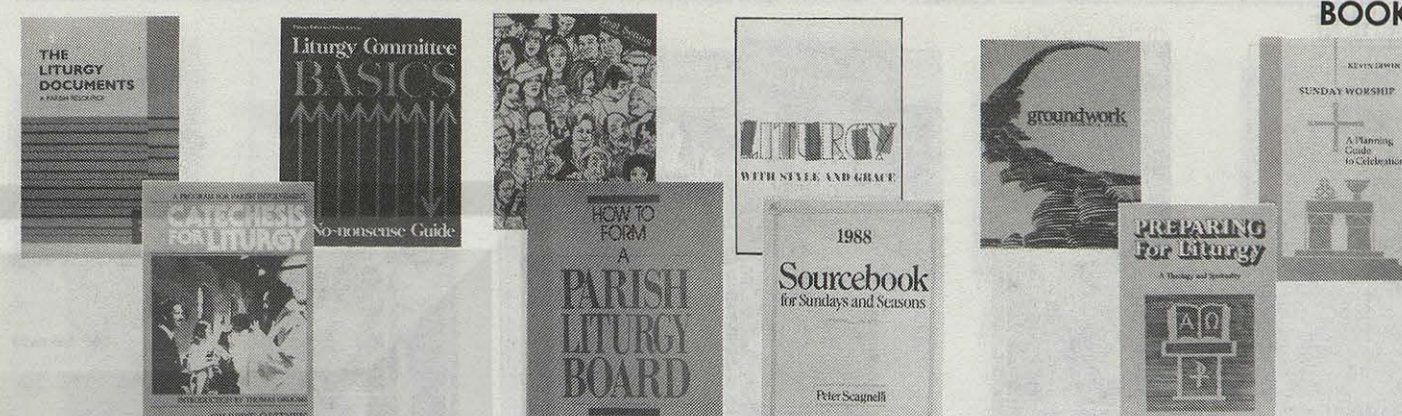
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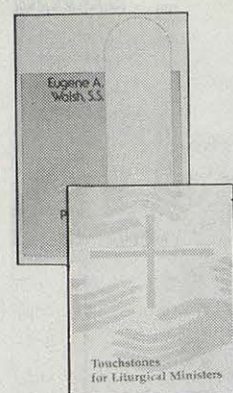
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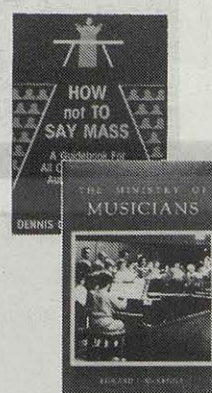
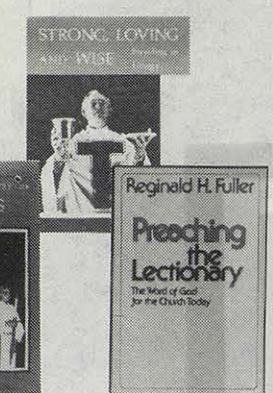
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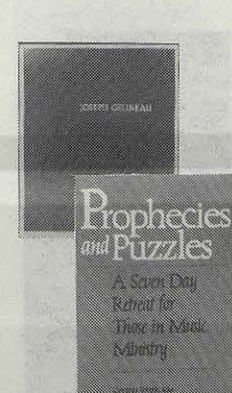
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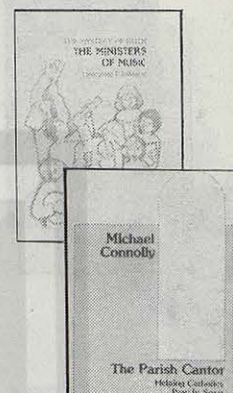
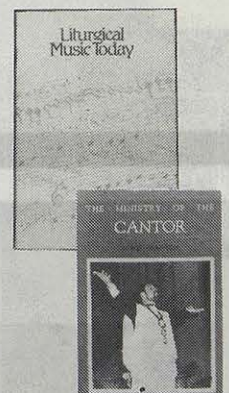
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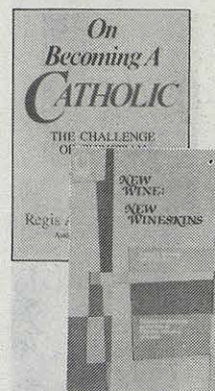
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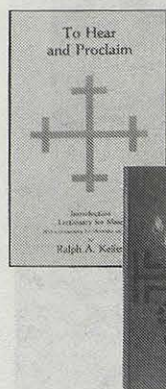
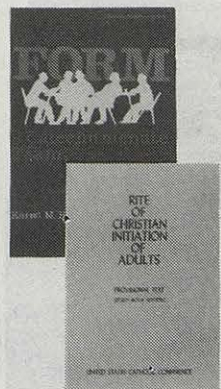
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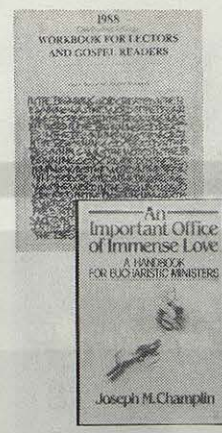
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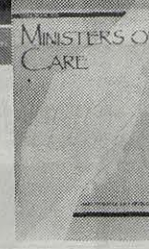
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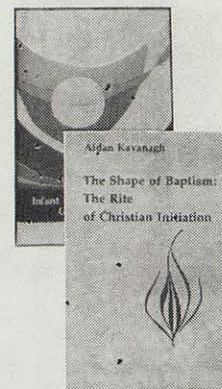
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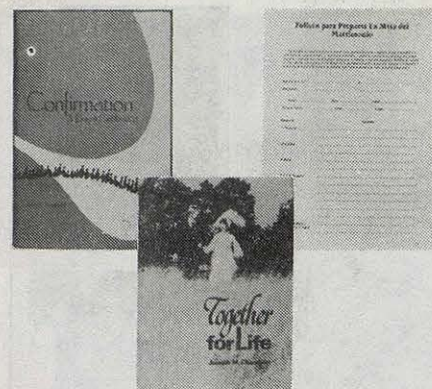
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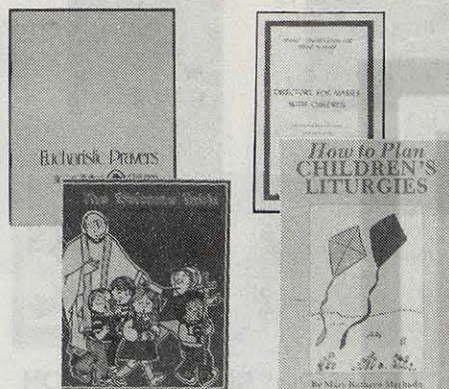
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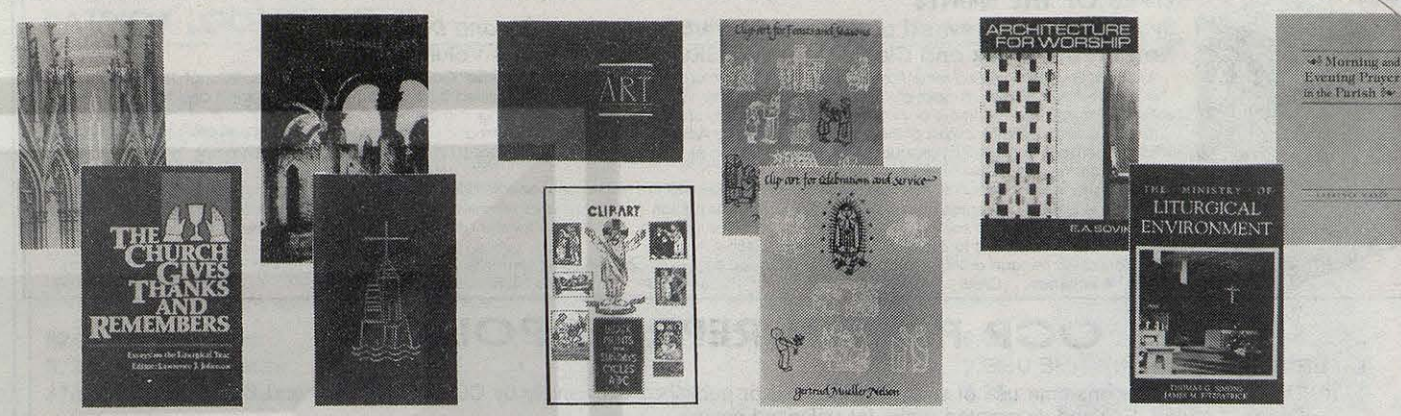
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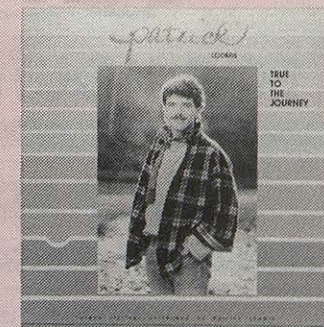
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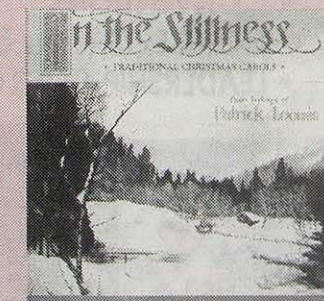
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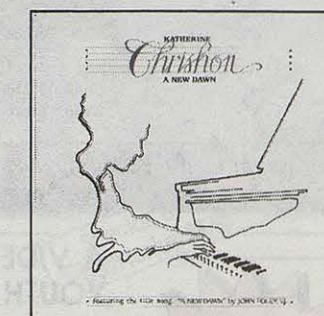
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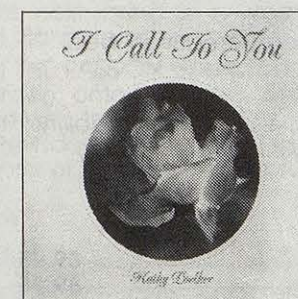
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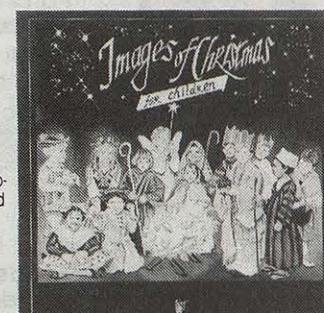
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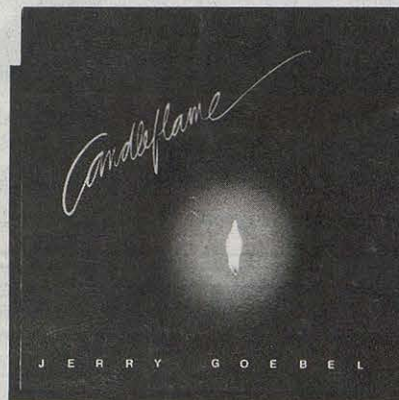
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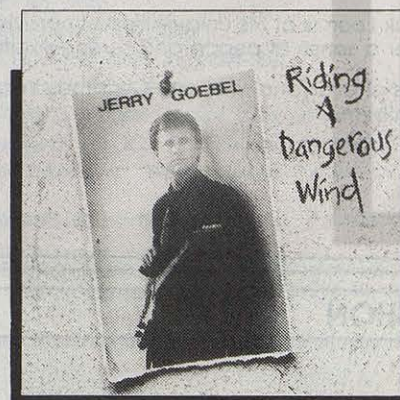
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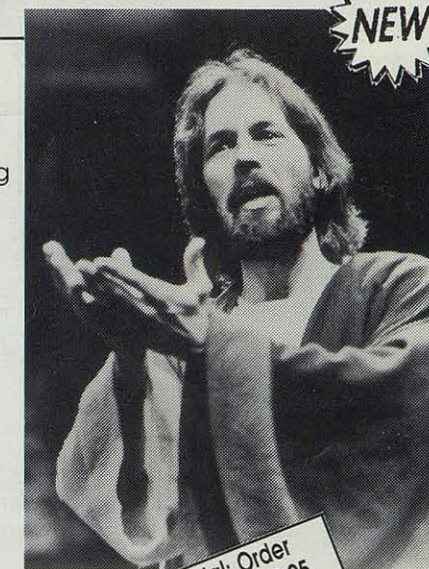
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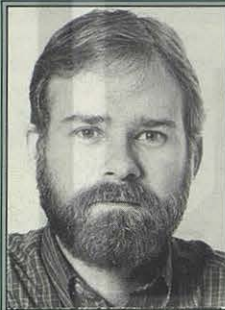


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Chris, as a composer of liturgical music, has become internationally known. Holding a music degree from Bristol University, he is presently music director of Clifton Cathedral in Bristol and Director of Music for Clifton Diocese. Chris is widely known as a dynamic lecturer and conductor.

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Jim is widely known throughout the country as dean and master teacher for NPM Cantor Schools. His specialty is with cantors and choirs as they minister to the assembly. Jim is currently on staff at Brescia College in Kentucky.

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An experienced pastoral musician and teacher, Marie holds a Masters in Music Education from University of Oregon and is music director of two liturgical celebrations. She is currently on the staff of OCP as Workshop Coordinator and clinician. Dynamic, personable, knowledgeable, entertaining—she and her message will bring new life and joy to your ministry.

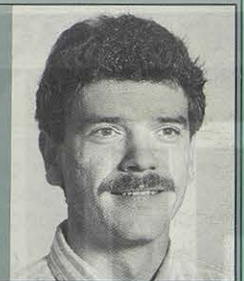


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As a liturgist, composer, author and speaker, Tom is nationally known. He specializes in RCIA, Cantor and peace and justice workshops.

**PATRICK LOOMIS**  
A pastoral musician, gifted accompanist/arranger, Patrick holds a music degree from Dominican College in San Raphael. Currently a music educator and performer, Patrick brings much experience and vitality to liturgical workshops.



### DR. ELAINE RENDLER

Elaine is currently a staff member of Georgetown Center for Liturgy in Washington, D.C. She is a nationally known lecturer and choral specialist, holding a Doctorate in organ performance.



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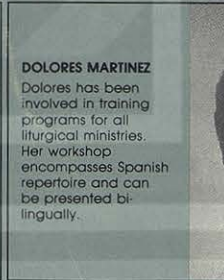
An experienced pastoral musician, choral director and music educator, Bari has completed the Master's Degree program at Portland State University. Currently Senior Music Editor for OCP, he leads dynamic workshops in choral music and facets of liturgical celebration.



## HISPANIC and BILINGUAL



**MARY FRANCES REZA**  
Mary Frances is deeply involved in Hispanic music and liturgy as a teacher, choir director and composer. A graduate of University of Albuquerque, she is director of the Office of Worship and Liturgical Music for the Archdiocese of Santa Fe.



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*Farris Lynch*

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MUSIC: DEBORA, Norah Buyers  
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- 162 **Canticle of Praise to God**  
WORDS: Psalms 95:1-7; 96:9, 13 (Coverdale)  
MUSIC: BOYCE, William Boyce
- 170 **Heleluyan**  
WORDS: Trad. Muscogee (Creek) Indian, transcribed by Charles Webb  
MUSIC: HELELUYAN, Trad. Muscogee (Creek) Indian
- 202 **How Can We Name a Love**  
WORDS: Brian Wren  
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WORDS: Elisha A. Hoffman (Deuteronomy 33:27)  
MUSIC: SHOWALTER, Anthony J. Showalter
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WORDS: Eleanor Farjeon (Lamentations 3:22-23)  
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WORDS: Johann Lindemann, trans. by Catherine Winkworth  
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- 302 **Toda la Tierra**  
WORDS: Alberto Taulè (Isaiah 40:3-5), trans. by Gertrude C. Suppe  
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WORDS: Isaiah 40:3; 52:10  
MUSIC: PREPARE THE WAY, Jacques Berthier  
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- 399 **Our Father, Which Art in Heaven**  
WORDS: (Matthew 6:9-13), adapt. by J. Jefferson Cleveland and Verolga Nix  
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- 402 Mantos y Palmas**  
 WORDS: Rubén Ruiz Avila (Matthew 21:8-9; Mark 11:8-10; Luke 19:36-38; John 12:12-13), trans. by Gertrude C. Suppe  
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 WORDS: Cesareo Gabaraín (Matthew 4:18-22; Mark 1:16-20; Luke 5:1-11), trans. by Gertrude Suppe, George Lockwood, and Raquel Achon  
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- 496 Pues Si Vivimos**  
 WORDS: Anonymous (stanza 1); additional Spanish verses by Roberto Escamilla (Romans 14:8), trans. by George Lockwood  
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- 609 **Thy Holy Wings, O Savior**  
 WORDS: Lina Sandell (Psalm 91:4; 73:26; 119:114; 51:10; I Peter 3:18-22), trans. by Gracia Grindal  
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 WORDS: Attr. to Reinhold Niebuhr
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 WORDS: John Henry Hopkins, Jr. and Charles P. Price  
 MUSIC: JESU, JOY OF MAN'S DESIRING, Johan Schop, arr. by J. S. Bach  
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Dated ....November 13, 1987.





MEMORANDUM OF AGREEMENT, made this the 13th day of November, 1987 between Gertrude Suppe, 3307 Michigan, South Gate, CA 90280, hereinafter called the AUTHOR, and The United Methodist Publishing House, of Nashville, Tennessee, hereinafter called the PUBLISHER, whereby it is agreed:

1. Author has prepared for publication by Publisher or its assigns Works described in Exhibit "A" attached hereto and incorporated herein by this reference, which Works have been delivered.

2. The parties hereto agree that the Works shall be considered as works made for hire as contemplated and defined in Section 101 of the United States Copyright Act. Author hereby acknowledges that the Works will be made upon Publisher's special order and commission and that under the terms of such employment the Works and all rights appertaining thereto are entirely the property of the Publisher, its successors and assigns, absolutely and forever, for any and all copyright terms and extension and renewal terms in copyright that are now known or hereafter created throughout the world, for all uses and purposes whatsoever except as may be set forth herein. Notwithstanding the provisions of this paragraph, should it ever be determined by any authority bringing upon the Publisher that the works do not constitute works made for hire as contemplated and defined under Section 101 of the United States Copyright Act, Author hereby sells, assigns, transfers, sets over and delivers to Publisher, its successors and assigns, all right, title and interest, of every kind and nature, in and to the works and any and all other rights that Author now has or to which Author may become entitled under existing or subsequently enacted Federal, State or foreign laws, statutes, or regulations.

3. Upon receipt of a signed original of this contract, the Publisher shall pay the Author the amount set forth in Exhibit "B", that being the amount of \$100.00 per hymn text translation and/or an equivalent pro-rata portion thereof in the instance of translations jointly authored with others, as indicated in Exhibit "A".

4. The Author guarantees that she is the sole proprietor of said Works, except as noted with regard to joint translations as indicated in Exhibit "A", and has full right, power and authority to enter into this agreement and to make all of the grants, promises and covenants herein contained; that the Works are innocent and contain no matter which, if published, will be libelous or otherwise injurious, or which will infringe upon any proprietary right at common law or any statutory copyright; and the author further undertakes that she and her legal representatives will hold harmless and defend the Publisher against all suits and all manner of claims, demands, suits, losses, costs, expenses, and proceedings which may be taken on the grounds that said Works violate any proprietary right or statutory copyright, or that said Works contain any libelous or injurious matter actual or claimed.

5. This Agreement shall be construed in accordance with the laws of the State of Tennessee.





6. In any event any provision hereof shall be for any reason illegal or unenforceable, the same shall not affect the validity or enforceability of the remaining provisions hereof.

7. There shall be no change, amendment or modification of this Agreement unless it is reduced to writing and signed by all parties hereto. No waiver of any breach of this Agreement shall be construed as a continuing waiver or consent to any subsequent breach hereof.

8. This Agreement constitutes the entire understanding between the parties hereto and supersedes all prior agreements and undertakings, if any, between or among the parties hereto relating to the subject matter hereof.

9. For the convenience of the parties hereto, any number of counterparts hereof may be executed, and each counterpart shall be deemed to be an original instrument.

IN WITNESS WHEREOF, this Agreement has been executed on the day and year first above written.

AUTHOR

Gertrude Suppe / /

Social Security No.:

564-52-4572

PUBLISHER

The United Methodist  
Publishing House

By:

Title:

Vice President





All Earth is Waiting  
("Toda la Tierra")

HIS/003  
Mejias  
Hispanic-IN  
2b1

- 1 All earth is waiting to see the promised one,  
and the open furrow, the sowing of the Lord,  
all the world, bound but struggling sees true liberty;  
it cries out for justice and searches for the truth.
- 2 Mountains and valleys will have to be made plain.  
New kinds of highways are needed for the Lord.  
He is now coming closer; why not come and see  
and open the doorways as wide as wide can be.

Gertrude Suppe, 1987,  
for the Hymnal Revision Committee of the  
General Conference of The United  
Methodist Church.

Payment: \$100.00.





Canta, Debora, Canta

- 1 Canta, Debora, canta!  
Canta, Debora, canta!

(fighting men)

Mother of Israel, leader of her armies,  
(give all the glory to the Lord!)  
sing a hymn of victory to our God.  
For our God is good!  
God is good and has chosen those who are humble;  
for our God is good! God is good!  
and will strengthen the people with might!

- 2 Canta, Debora, canta!  
Canta, Debora, canta!  
We lift up our voices, everyone together,  
(sing now our praises to the Lord!)  
singing the triumphs of our God.  
For our God is good!  
God is good and has chosen those who are humble;  
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and will strengthen the people with might!

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Lord, You Have Come to the Lakeshore  
("The Fisher")

HIS/008  
El Pescador  
Hispanic-IN  
3b1 / 4a3

- 1 Lord, you have come to the lakeshore  
looking neither for wealthy nor wise ones,  
you only asked me to humbly follow.
- R O Lord, with your eyes you have searched me,  
and while smiling, have spoken my name  
now my boat's left on the shoreline behind me,  
by your side I will seek other seas.
- 2 You know so well my possessions,  
my boat carries no gold and no weapons,  
you'll find there my nets and labor.
- 3 You need my hands full of caring,  
through my labors to give others rest  
and constant love, that keeps on loving.
- 4 You, who have fished other oceans  
ever longed for by souls who are waiting,  
my loving friend, as thus you call me.

Gertrude Suppe with Raquel Achon and  
George Lockwood, 1987, for the Hymnal  
Revision Committee of the General Conference  
of The United Methodist Church.

Payment: \$35.00.





Total payment to Gertrude Suppe: \$235.00.





author'S COPY

No. .UMH-120.....

## AGREEMENT

between

Gertrude Suppe

and



The United Methodist Publishing House

for the publication of

SPANISH OR PORTUGUESE TRANSLATIONS  
TO ENGLISH FOR OUR NEW HYMNAL

Dated ...November 13, 1987.





MEMORANDUM OF AGREEMENT, made this the 13th day of November, 1987 between Gertrude Suppe, 3307 Michigan, South Gate, CA 90280, hereinafter called the AUTHOR, and The United Methodist Publishing House, of Nashville, Tennessee, hereinafter called the PUBLISHER, whereby it is agreed:

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PUBLISHER

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Gertrude Suppe

By:

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All Earth is Waiting  
("Toda la Tierra")

HIS/003  
Mejias  
Hispanic-IN  
2b1

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and the open furrow, the sowing of the Lord,  
all the world, bound but struggling sees true liberty;  
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Gertrude Suppe, 1987,  
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(give all the glory to the Lord!)  
sing a hymn of victory to our God.  
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Lord, You Have Come to the Lakeshore  
("The Fisher")

HIS/008  
El Pescador  
Hispanic-IN  
3b1 / 4a3

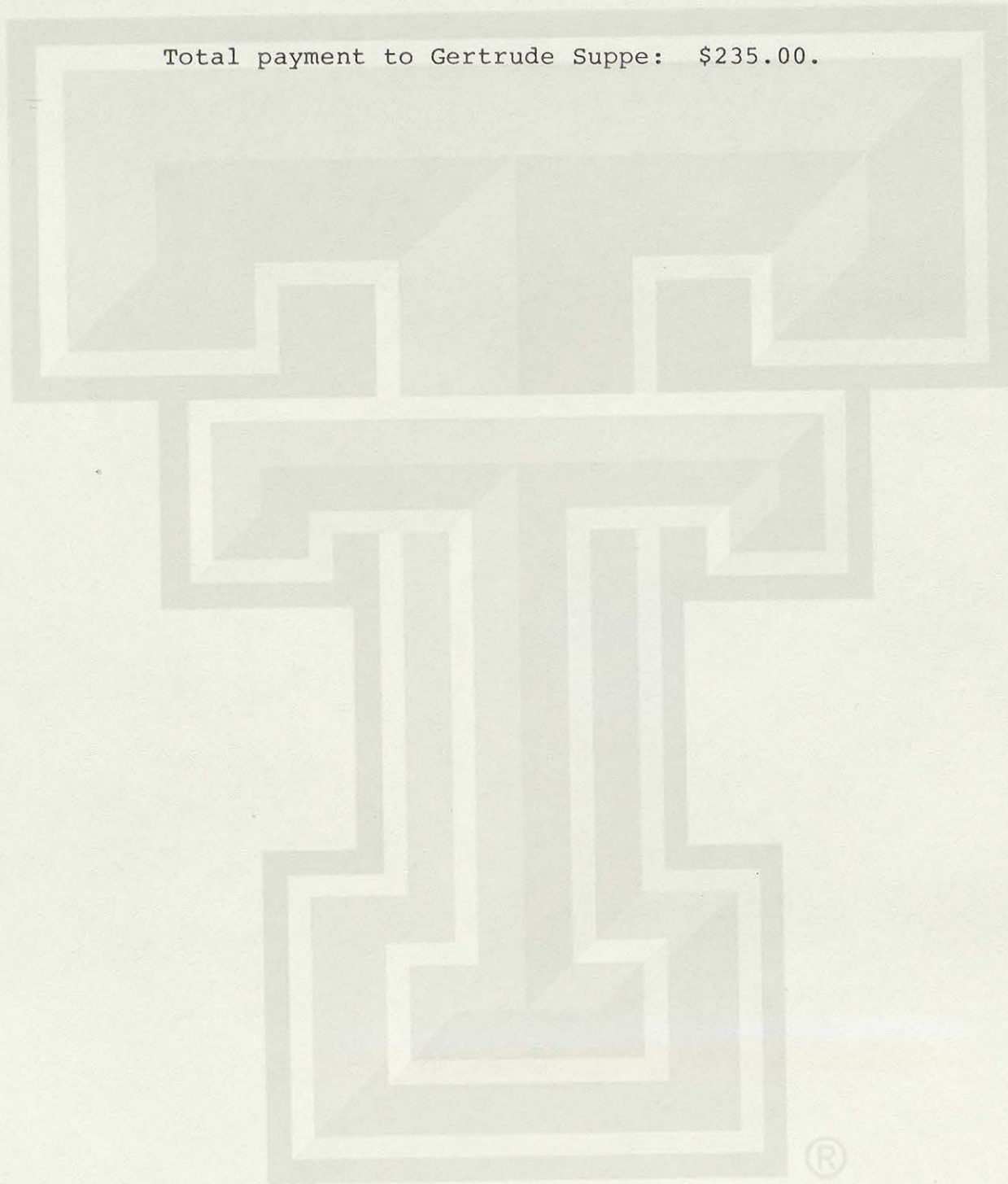
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you only asked me to humbly follow.
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and while smiling, have spoken my name  
now my boat's left on the shoreline behind me,  
by your side I will seek other seas.
- 2 You know so well my possessions,  
my boat carries no gold and no weapons,  
you'll find there my nets and labor.
- 3 You need my hands full of caring,  
through my labors to give others rest  
and constant love, that keeps on loving.
- 4 You, who have fished other oceans  
ever longed for by souls who are waiting,  
my loving friend, as thus you call me.

Gertrude Suppe with Raquel Achon and  
George Lockwood, 1987, for the Hymnal  
Revision Committee of the General Conference  
of The United Methodist Church.

Payment: \$35.00.



Total payment to Gertrude Suppe: \$235.00.





PUEBLA PUE  
20 DIC. 1987  
ANDADOR DEL POTRO 406  
INF. LA MARGARITA  
PUEBLA, PUE.

GERTRUDE C. SUPPE  
3307 MICHIGAN  
SOUTH GATE, CA 90280  
U. S. A.

QUERIDA HERMANA GERTRUDE:

LE PIDO ME PERDONE POR NO HABERLE CONTESTADO,  
HE ESTADO MUY AFANADO CON MIS TRABAJOS, SIN OCUPARME  
DE LAS COSAS MAS IMPORTANTES. (DEL REINO DE DIOS).

ME DA MUCHO GOZO SABER QUE DE LO QUE DIOS  
ME DIO SE ESTA UTILIZANDO PARA ALABARLE EN  
MUCHAS PARTES DEL MUNDO, YA PUEDO ASPIRAR A  
SIERVO INUTIL. USTEDES TIENEN MI PERMISO PARA  
PUBLICARLO, LA LETRA ORIGINAL ES LA SIGUIENTE  
DESPUES HUBO CAMBIOS QUE YO AUTORIZO:

①

MANTOS Y PALMAS ESPARCIENDO VA.  
EL PUEBLO ALEGRE DE JERUSALEM.  
ALLA A LO LEJOS SE EMPIEZA A MIRAR  
EN UN POLVINO AL HIJO DEL REY.

CORO.

MIENTRAS MIL VOCES RESUEÑAN POR DOQUIER  
HOSANA AL QUE TIENE EN EL NOMBRE DE SEÑOR  
CON UN ALIENTO DE GRAN EXCLAMACION  
PRORRUMPEN CON VOZ TRIUNFAL

PRIMERO. ① →

HOSANA HOSANA AL REY  
HOSANA HOSANA AL REY.

② →



②

COMO LA ENTRADA A JERUSALEM.  
UN DIA NOSOTROS PODREMOS CANTAR  
A JESUCRISTO QUE VENDRA OTRA VEZ  
PARA LLEVARNOS AL ETERNO HOGAR

(CORO.—.

NOTA: LA MANERA DE CANTARLO. ES:

SE COMIENZA CON HOSANA HOSANA AL REY  
(2ª PARTE DEL CORO.)

DESPUES LAS DAMAS CONTINUAN CANTANDO LO  
MISMO HOSANA HOSANA AL REY.  
MIENTRAS LOS HOMBRES CANTAN LA  
ESTROFA No 1, DESPUES SE UNEN EN  
EL CORO: (COMPLETO) Y LOS HOMBRES  
CONTINUAN CON HOSANA HOSANA AL REY.  
MIENTRAS LAS DAMAS CANTAN LA 2ª ESTROFA.  
Y AL FINAL SE UNEN EN EL CORO.  
(QUE EMPIEZA PIANO Y TERMINA FORTE)

POR ULTIMO QUIERO DECIRTE HERMANA QUE  
PUEDEN UTILIZAR LA VERSION ORIGINAL O  
LA CORREGIDA EN EL HIMNARIO CELEBREMOS.

SALUDOS EN EL AMOR DE JESUCRISTO

RUBEN RUIZ.



## Hymnal Revision Committee of the General Conference



201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

Carlton R. Young, Editor

*Jan. 11, 1988*

*Dear Gertrude:*

*We have your note of Jan. 5, 1988 about  
the correct version of stanza 2. We are  
using the translation that appears  
in Delebramos II and the Supplement.  
Thanks for being so careful.*

*Christine Lenz  
Copyright Desk*

Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair—*Tunes*, Robert C. Bennett, Chair  
Worship Resources Committee, Laurence H. Stookey, Chair  
Psalter, Charles M. Smith, Chair—*Service Music*, Charles H. Webb, Chair—*Ritual*, Beryl Ingram-Ward, Chair  
Editorial Production Committee, Robert K. Feaster, Chair





## Hymnal Revision Committee of the General Conference

January 8, 1988

201 Eighth Avenue, South  
P.O. Box 801  
Nashville, Tennessee 37202

Bishop Rueben P. Job, Chair  
Raquel Achon, Vice Chair  
Roger N. Deschner, Secretary

Carlton R. Young, Editor  
(615) 749-6159

Ms. Gertrude Suppe  
3307 Michigan  
South Gate CA 90280

Dear Gertrude:

Thank you for forwarding the approving response from Ruben Ruiz to your translation of "Mantos y Palmas." As with the other translations, we wish to purchase this work for hire for a fee of \$100.00.

Enclosed with this letter are two copies of an addendum to Exhibit A of your existing contract. Please initial and date both copies and return them to this office. We will sign them and return one to you for your files along with a check.

Again thank you for your excellent work.

Cordially,

Carlton R. Young, Editor  
CRY/cb  
enclosures

Hymns Committee, Bonnie S. Jones, Chair—*Texts*, Marjorie Tuell, Chair—*Tunes*, Robert C. Bennett, Chair  
Worship Resources Committee, Laurence H. Stookey, Chair  
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