

Sing a New Creation

Anglican Church of Canada



Introduction to the Sampler of *Sing a New Creation*

Sing a New Creation is a collection of 174 hymns and songs and 50 service music items compiled as a resource for church across denominations and as a supplement to *Common Praise* (1998), the current hymn book of the Anglican Church of Canada. A priority for the compilers was to provide texts and music to meet the emerging and shifting needs of the church. Hence, for example, the significant portion of the collection dedicated to providing music for liturgical use; the significant inclusion of laments throughout in the collection; and the presence of significant new texts dealing with ecology, justice, and peace. A diversity of musical styles was also an important consideration for the compilers. In the collection you will find, in addition to many traditional-looking hymns, short songs, songs that can be taught and sung “paperlessly,” lead sheets, and songs from around the globe. The indigenous cultures of North America are also represented in both the hymns and songs and service music sections of the collection. Much of the material included has been written in the last twenty years, but earlier texts and music are included as well.

The short sampler that follows gives, we hope, some sense of the collection as a whole.

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Introduction

Sing A New Creation has been designed to supplement *Common Praise*, the current hymn book of the Anglican Church of Canada. The selection of its contents was guided by several aims: to respond to the particular needs communicated to us by congregations from across the country; to include songs and settings that are attractive and enjoyable to sing; to include texts and tunes by Canadian Anglican writers and composers; and to reflect the global character of the church by including a wide range of material from diverse cultures and language groups.

While denominational hymn books like *Common Praise* aim to be comprehensive, including all of the hymns and service music needed by the church for a generation or more, the purpose of a hymn book supplement like *Sing A New Creation* is to expand, refresh and enliven the church's existing singing practice, responding to changing needs and reflecting recent musical developments. Thus the compilers of a hymn book supplement enjoy a degree of freedom in selecting material for inclusion that committees creating a more comprehensive collections do not.

We hope that congregations will exercise a similar freedom in how they make use of the collection. Worship planners will find *Sing A New Creation* to be a rich resource for selecting hymns for their traditional roles in Anglican liturgy such as Processional, Offertory, Communion and Recessional. But the collection should also be perused with an openness that allows the pieces themselves to suggest possible ways they can be used. Some of the possibilities: singing at congregational meetings and social events; teaching songs by rote to children; singing before the beginning of the liturgy either in place of or in addition to the instrumental prelude; crafting brief litanies with sung response that speak to current congregational concerns; using individual verses or refrains as prayer responses.

While many of the hymns and songs in *Sing A New Creation* can be accompa-

nied by organ, others should not be. Some songs are included here with only melody line and chord symbols to be sung with guitar. Others will be found to be more suitable to accompaniment by piano than by organ. Songs from the global church can be enriched and more authentically sung by including percussion or melody instruments and omitting chordal accompaniment altogether.

A significant recent development in congregational song is the practice of so-called “paperless” singing, in which songs are taught and led without the need for singers to read either text or music from the printed page. The benefits of this practice quickly become obvious: the possibility of more direct engagement in the music, greater bodily freedom, and a greater sense of congregational singing as a genuinely communal action. Not every hymn or song is appropriate for this approach. Singing “by ear” in this way works best with songs that are shorter, have a minimum of text to remember, and include repetitive musical patterns. Hymns and songs especially appropriate for singing by ear are indicated by the symbol (P) found near the bottom right-hand corner of the page.

The organization of *Sing A New Creation* follows that of *Common Praise* with a few notable differences. Hymns suitable for GATHERING open the collection, and SENDING hymns can be found near the end of the congregational song section of the book. In addition, the subject heading PRAISE has been changed to PRAISE AND LAMENT, where hymns of both types are interspersed. In recent years the church has become aware that the tradition of lament has been neglected and needs to be recovered as part of its language of worship. Lament is not a negation or the opposite of praise. Indeed, biblical lament almost

always concludes with an expression of confidence in and praise of God. But it also gives expression to the experiences of suffering and darkness that are an integral part of human life. Paul Gibson has said that “lament is the shadow side of praise”. It is entirely appropriate that the singing of a lament be one of the options considered by liturgical planners for the act of praise during The Gathering of the Community in the BAS Eucharist.

Considerations of space have limited the number and format of the indexes found at the back of the book. It is anticipated that additional and expanded indexes, as well as notes on performance will appear in due course on the web sites of both the Anglican Church of Canada and of Church Publishing, Inc.

– Kenneth Hull, convener

Hymn Book Supplement Task Force

Kenneth Hull, convener

David Buley

*John Campbell

Michael Capon

*Douglas Cowling

*Deirdre Piper

Martha Tatarnic

Becca Whitla

*served during part of the project

Reviewers

David Harrison

Gordon Johnston

Consultant

Mark MacDonald

Staff

Eileen Scully

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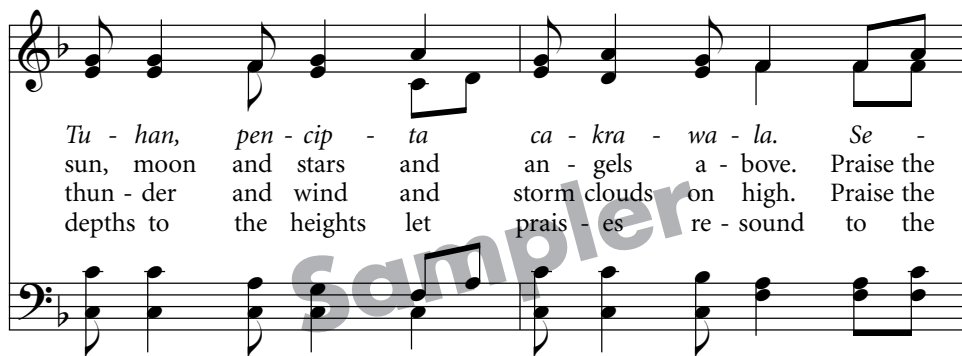
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David Schaap, president

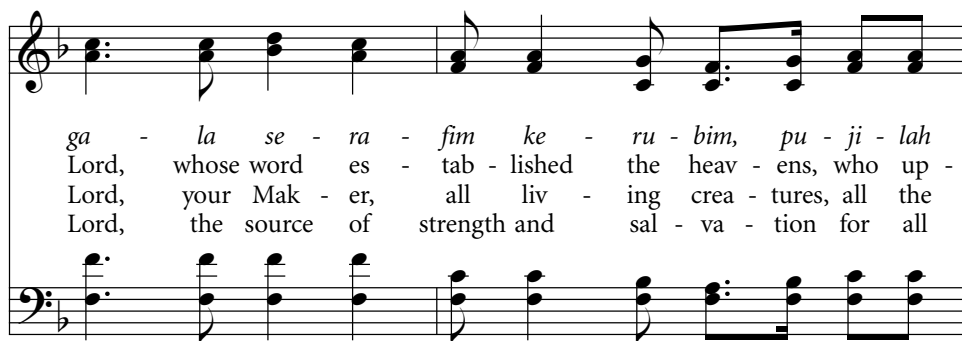
Virginia Schaap, vice-president

74 *Nyanyikankanlah/Hallelujah! Sing Praise*

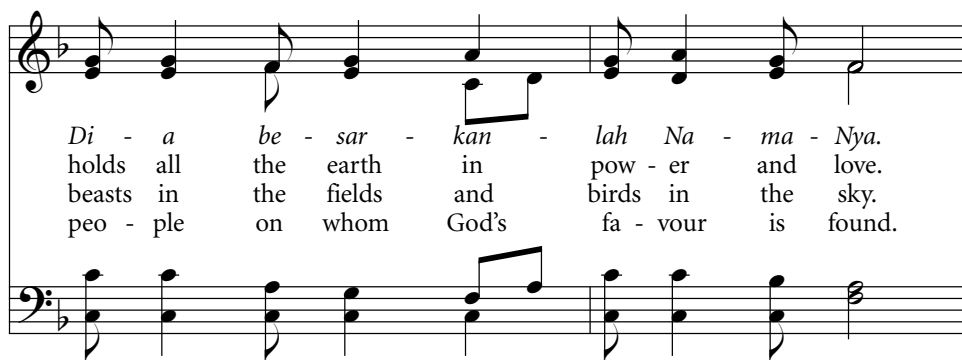

Nya - nyi - kan - lah nya - nyi - an ba - ru ba - gi
 1 Hal - le - lu - jah! Sing praise to your Cre - a - tor,
 2 Praise the Lord, all moun - tains and o - ceans, roll - ing
 3 Give to God all glo - ry and hon - our. From the



Tu - han, pen - cip - ta ca - kra - wa - la. Se -
 sun, moon and stars and an - gels a - bove. Praise the
 thun - der and wind and storm clouds on high. Praise the
 depths to the heights let prais - es re - sound to the



ga - la se - ra - fim ke - ru - bim, pu - ji - lah
 Lord, whose word es - tab - lished the heav - ens, who up -
 Lord, your Mak - er, all liv - ing crea - tures, all the
 Lord, the source of strength and sal - va - tion for all



Di - a be - sar - kan - lah Na - ma - Nya.
 holds all the earth in pow - er and love.
 beasts in the fields and birds in the sky.
 peo - ple on whom God's fa - vour is found.

Text: Ps. 148, Indonesian para. Tilly Lubis, 2009. © 2009 Yamuger, Indonesian Institute for Sacred Music. Irr.
 English version. David Diephouse, 2009. © 2009 Faith Alive Christian Resources. NYANYIKANLAH
 Music: Melody Batak trad., Toba, Indonesia; arr. H.A. Pandopo, 2009, ©.



Ber - so - rak so - rai ba - gi Ra - ja - mu!
God reigns on high, let the heav - ens re - jice! (Oh)
Both young and old, come and join in the song! (Oh)
Praise God, you saints who are claimed as God's own! (Oh)



Ber - so - rak so - rai ba - gi Ra - ja - mu!
God reigns on high, let the heav - ens re - jice!
Both young and old, come and join in the song!
Praise God, you saints who are claimed as God's own!



77 Hear My Cry, O God, and Save Me!

1 Hear my cry, O God, and save me! Trou - bles
 2 You, O God, once walked be - side me. In the
 3 All cre - a - tion bows be - fore you; saints in

and dis - tress en - slave me. Day and night I seek your face,
 night your songs re - vived me. Were your prom - is - es in vain?
 earth and heaven a - dore you. Thun - der roars and tor - rents fall

yearn - ing for your light and grace. But these eyes, they
 Will you smile on me a - gain? Long a - go you
 at your word, O God of all! In our grief, you

can - not see you; out - stretched arms, they can - not feel you.
 brought re - demp - tion; your right hand won our sal - va - tion.
 stand be - side us, there to lift us and to guide us,

My heart breaks in deep de - spair;
 I re - mem - ber deeds of old:
 un - seen Sav - iour of our days,

my soul longs to hold you here.
 now, re - mem - ber me, O Lord!
 heir to end - less songs of praise!

86 God of the Bible

D Unison *A/C#* *G/B* *D*

1 God of the Bi - ble, God in the Gos - pel,
 2 God in our strug - gles, God in our hun - ger,
 3 Those with - out sta - tus, those who are noth - ing,
 4 Not by your fin - ger, not by your an - ger,
 5 Hope we must car - ry, shin - ing and cer - tain,

Bm *D/F#* *Em* *A*

hope seen in Je - sus, hope yet to come,
 suf - fer - ing with us, tak - ing our part,
 you have made roy - al, gift - ed with rights,
 will our world or - der change in a day,
 through all our tur - moil, ter - ror and loss,

Bm *D/A* *G* *D*

you are our cen - tre, day - light or dark - ness,
 still you em - pow'r us, moth - er - ing Spir - it,
 cho - sen as part - ners, mid - wives of jus - tice,
 but by your peo - ple, fear - less and faith - ful,
 bond - ing us glad - ly one to the oth - er,

Em D/F# G Asus⁴ A

free - dom or pris - on, you are our home.
 feed - ing, sus - tain - ing from your own heart.
 birth - ing new sys - tems, light - ing new lights.
 small pa - per lan - terns light - ing the way.
 till our world chang - es, fac - ing the Cross.

Refrain D A/D G/D D Em

Fresh as the morn - ing, sure as the sun - rise, God al - ways

D/F# Em A D A/D

faith - ful, you do not change. Fresh as the morn - ing,

G/D D Em D/F#

sure as the sun - rise, God al - ways faith - ful,

G/A D A/D G/D

you do not change.

D A/D G/D Last time
D

musical score for guitar in D major, 4/4 time. The score consists of two staves. The treble staff has a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff has a bass line of half notes: D3, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into four measures. The first measure is labeled 'D', the second 'A/D', the third 'G/D', and the fourth 'Last time' with a 'D' below it. The melody and bass line are repeated in each measure. The score ends with a double bar line.

Sampler

93 In Sacred Manner May We Walk

1 In sa - cred man - ner we may walk up - on the fair and lov - ing
 2 In sa - cred man - ner may we see the lu - mi - nous and lov - ing
 3 In sa - cred man - ner may we touch the sus - pi - rant and lov - ing
 4 In sa - cred man - ner may we hear the pound - ing waves, the scar - ing

earth, in beau - ty move, in beau - ty love the
 stars, with won - der and with awe be - hold their
 green. Give hon - our and give grat - i - tude for
 fire, the rush - ing wind, the sing - ing night, the

liv - ing round that brought us birth. We stand on ho - ly
 ev - er new cre - a - tive pow'rs. The heav - ens show us
 shade, for bloom, for gift un - seen. The trees shall shout for
 for - est hymn, the lov - ing choir. The morn - ing stars shall

ground. We stand on ho - ly ground.
 God. The heav - ens show us God.
 joy. The trees shall shout for joy.
 sing. The morn - ing stars shall sing.

joy, shout for joy,
 sing, shall sing.

- 5 In sacred manner may we live
 among the wise and loving ones,
 sit humbly, as at sages' feet,
 by four-legged, finned, and feathered ones.
 The animals will teach.
- 6 In sacred manner may we walk
 upon the fair and loving earth,
 in beauty move, in beauty love
 the living round that brought us birth.
 We stand on holy ground.

SENDING

169 May the God of Hope Go with Us

G Am

May the God of hope go with us ev - ery day,
¡Dios de la es - pe - ran - za, da - nos go - zo y paz!
 Que le Dieu de l'es - pér - ance é - claire nos jours

D7 C/G G

fill - ing all our lives with love and joy and peace.
Al mun - do en cri - sis, ha - bla tu ver - dad.
 rem - plis - sant nos vi - es de sa joie, sa paix.

Am

May the God of jus - tice speed us on our way,
Dios de la jus - ti - cia, mán - da - nos tu luz,
 Que le Dieu de la jus - tice et de l' - amour

D7 C/G G

bring - ing light and hope to ev - ery land and race.
luz y es - pe - ran - za en la os - cu - ri - dad.
 nous mon - tre le chem - in de la vé - ri - té.

Text: English and Spanish text: Alvin Schutmaat, 1984; 11 11 11 11 with refrain
 French tr. Andrew Donaldson, 1996. French tr. © 1996 The Presbyterian Church in Canada. ARGENTINA
 Music: Argentine trad. Melody.

G Am

Pray - ing, let us work for peace;
 O - re - mos por la paz,
 Pri - ons, oeu - vrons pour la paix;

D7 C/G G

sing - ing, share our joy with all;
 can - te - mos de tu a - mor.
 chan - tons, le coeur plein de joie;

Am

work - ing for a world that's new,
 Lu - che - mos por la paz,
 vi - vons le roy - aume de Dieu,

D7 C/G G

faith - ful when we hear Christ's call.
 fie - les a ti, Se - ñor.
 soy - ons fi - dèles à sa voix.

ACT OF PRAISE *Kyrie*

182 Lord, Have Mercy

Lord, have mer - cy. Lord, have mer -

cy. Lord, have mer - cy.

The musical score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and half notes, with a long horizontal line indicating a sustained note. The lyrics 'Lord, have mer - cy. Lord, have mer -' are written below the staff. The second staff continues the melody with the lyrics 'cy. Lord, have mer - cy.' and ends with a double bar line and repeat dots. A large, semi-transparent 'Sampler' watermark is overlaid across the center of the page.

Music: Mark MacDonald; adapt. Frances Densmore. © Church Publishing.

ACT OF PRAISE *Trisagion*

185 Holy God, Holy and Mighty

To be sung three times.

Ho - ly God, ho - ly and might - y,

ho - ly im - mor - tal one have mer - cy on us.

The musical score is written for voice and piano. It consists of two systems of music. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand. The second system continues the vocal line with a half note D5, followed by a half note E5, then a half note F#5, and a half note G5. The piano accompaniment continues with the same pattern. The score ends with a double bar line and repeat dots.

Music: Serbian trad., arr. Walter G. Obleschuk, 1998, alt., ©.

GOSPEL ACCLAMATIONS

189 Listen Now for the Gospel!

Cantor

Lis - ten now for the Gos - pel! Al - le - lu - ia! It is

Al - le - lu - ia!

Fine

God's word that chan - ges us! Al - le - lu - ia!

Al - le - lu - ia!

1 Come,
2 Come,
3 Come,

Ho - ly Spir - it, melt and break our hearts of stone un -
Ho - ly Spir - it, root in us God's liv - ing word that
Ho - ly Spir - it, bind the bro - ken, find the lost, con -

D.C.

til we give our lives to God, and God a - lone.
we may show the faith - ful - ness of Christ our Lord.
firm in us the fire and love of Pen - te - cost.

Text: Zimbabwean liturgical acclamation; transcr. John L. Bell, 2002.

Transcr. © 2002 WGRG c/o Iona Community, GIA Publications, Inc., agent.

Music: Zimbabwean trad.

EUCCHARISTIC PRAYER SANCTUS

220 Holy, Holy, Holy Lord

1 Ho - ly, ho - ly, ho - ly Lord, God of power and might,
2 Bless-ed is the one who comes in the name of the Lord.

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains two lines of music. The first line has a dotted quarter note, an eighth note, and a quarter note. The second line has a dotted quarter note, an eighth note, and a quarter note. The bass staff has a key signature of one flat and a common time signature. It contains two lines of music. The first line has a dotted quarter note, an eighth note, and a quarter note. The second line has a dotted quarter note, an eighth note, and a quarter note.

heaven and earth are full of your glo - ry. Ho - san-na in the high - est.
Ho - san - na in the high - est, ho - san-na in the high - est.

The second system of music consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains two lines of music. The first line has a dotted quarter note, an eighth note, and a quarter note. The second line has a dotted quarter note, an eighth note, and a quarter note. The bass staff has a key signature of one flat and a common time signature. It contains two lines of music. The first line has a dotted quarter note, an eighth note, and a quarter note. The second line has a dotted quarter note, an eighth note, and a quarter note.

Text: English Language Liturgical Consultation, 1988, alt. © 1988 ELLC.

Music: Kenneth George Finlay, adapt. Gordon Appleton. © Broomhill Hyndland Parish Church.