



## Foreword

When encountering a new collection of hymn texts, an eager reader is tempted to bypass the prefatory material and immediately begin perusing the individual texts. This is probably not wise in any case, but it would be particularly misguided when approaching this fine new volume of hymn texts by Jeannette (Jan) Lindholm. To begin reading these texts without allowing the author to introduce them disregards careful hospitality and deprives the headlong reader of a proper appreciation of their graceful complexity.

Jan's sensitive and articulate Introduction provides valuable insights into her understanding of and sensitivity to the intricate and multivalent considerations involved in the use of language, especially in religious contexts. By narrating how her own awareness of and appreciation of the multiple dimensions of language have developed, she offers the reader a means of approaching her texts with heightened attentiveness and comprehension. Without ever naming it, she tacitly refutes the pernicious myth that hymn texts are dashed off in a frenzy of inspiration. She offers instead a welcome and instructive glimpse of the painstaking work involved in crafting texts that invite singers to explore, ponder, celebrate, and embrace Divine Mystery.

The twenty-three hymn texts printed here offer ample evidence of how the considerations described in the Introduction have been woven together to great effect. Most of them delight by their newness and freshness, but even the most familiar of them, "Unexpected and Mysterious," gains both luster and depth when encountered with enhanced perspective. Because the texts are printed alphabetically according to title, rather than clustered by theme or order of composition, the range of topics and styles becomes more obvious and more engaging. Many of these texts deal effectively with matters and situations not mentioned in the Introduction, and I will leave those for your discovery and appreciation. I will simply highlight here how two themes of the Introduction, the importance of women's lives and witness and the use of Love as a comprehensive term for an awareness of the Divine, inform and shape the hymns.

The first woman-themed hymn, "As Ruth Refused Naomi's Pleas," assumes familiarity with the narrative of the first chapter of the book of Ruth but gives that title character a new dimension by making her a means of revealing something about the nature of the Divine. This perspective endows women with a significantly greater role than the more customary (and somewhat grudging) ac-

knowledge that they can be agents of providential purposes. A similar corrective to the patriarchal bias of tradition can be found in “Love Leads Us through the Wind and Waves,” where only Miriam’s singing is mentioned, making belated amends for the fact that the opening line of her ecstatic song was co-opted as the beginning of what is usually called the Song of Moses. Women can also be occasions of revelation, as evidenced by “Living Water.” Although this hymn resulted from meditation on Jesus’ encounter with the Samaritan woman at the well (John 4), that pivotal character is never mentioned, with the paradoxical effect of universalizing (rather than ignoring) her significance.

Perhaps the most comprehensive use of Love as a name for Divinity can be found in “Before the Waters Nourished Earth,” with its panoramic sweep from creation to the life to come. Yet in “Love Astounding” there is also a profound sense that this divine Love can find incarnate expression in human beings and their relationships and, even more importantly, that there is an implied continuity between divine Love and human love. As “Love’s Rage and Grief” confirms, this divine-human continuity can also be manifested in prophetic discontent with abuse, abandonment, and dishonesty. Such concerns similarly energize “What Love Requires, What Love Inspires.”

These remarks can only hint at the many insights and graces to be found in this collection. Read on, and discover even more yourself.

Carl P. Daw Jr.



## Introduction

I'd like to begin by expressing my gratitude for this opportunity both to share the hymns I've written over the course of almost thirty years and, in this introduction, to share some of the commitments that have informed my hymn writing these past decades. As part of my discussion, I've included examples from my hymns to illustrate how particular hymns might embody those commitments; I hope my work here will contribute to thinking and ongoing conversations about the importance of hymns in people's lives and the complex, dynamic ways in which hymns contribute to meaning-making in worship, including the ways in which people might consider and experience Divine Mystery and Presence. I also hope this introduction will prove to be helpful to pastors and music directors alike, as they consider both the kinds of hymns to include in worship services and the possible implications of their choices.



Hymns have been an important part of my life for as long as I can remember. Growing up, I loved singing hymns, especially at family gatherings when we sang in parts while Mom or Grandma Gerhardt played piano. I looked forward, too, to all those Sunday night hymn-sings in church when we belted out old Gospel hymns with joy and abandon. It was the music—and the singing together—I loved most.

I know that the words I sang had a powerful influence. I know that those words shaped my understanding of God and relationship to God, my sense of belonging and how I saw myself in relation to others, my sense of purpose in life. To be honest, though, I didn't really think too much about the power of those words until I went to Concordia College (Moorhead, Minnesota) in the late 1970s and early '80s. While at Concordia, I took courses from professors who introduced me to scholars who cared a lot about words and their implications. I began to read about the dominant patriarchal language, theological perspectives, and biblical scholarship that those scholars believed distorted human understandings of the Divine and, at the same time, caused tremendous harm, especially to women and

girls.<sup>1</sup> Around that time, I also began to hear and read more stories about women who'd experienced sexual abuse, including abuse from their own fathers. I found myself caring more deeply about religious language—and troubled by some of it, too, especially the patriarchal language used for the Divine (God as Father, for just one example), including the language I sang in hymns.

After I graduated from Concordia, I continued to read theology even while pursuing graduate degrees in literature, composition studies, and rhetoric.<sup>2</sup> The books I read and the personal stories I heard inspired what eventually became a commitment to writing hymns that, among other things, I hoped would expand the kinds of language used for the Divine in worship and bear witness to grace in ways that offered possibilities for welcome and healing without inadvertently causing harm.

Theologian Sallie McFague's insights about metaphors for the Divine and their possible implications made a particularly lasting impression on my work as a hymn writer.<sup>3</sup> McFague wrote extensively about the nature of metaphor and its inextricable relationship to religious language—of any kind. And her concerns about the potential dangers for religious language to become irrelevant or idolatrous have especially remained with me in the years since I first encountered her writing. Metaphors can become meaningless or irrelevant. This is true of the everyday metaphors people encounter in their lives, and it can also be true of the religious language people use, whether they use that language to describe spiritual experiences or to name the Divine. In some instances, what counts as irrelevant religious language might be difficult to determine and will depend on an individual's experience. As someone, for example, who has not experienced serious external threats to my life, I don't relate deeply to the "mighty fortress" metaphor for God, but I can certainly understand why someone like Martin Luther would.

When I consider my own work as a hymn writer, the potential for religious language to become idolatrous worries me even more than its potential to become irrelevant. McFague writes, "Religious metaphors, because of their preservation in a tradition and repetition in ritual, are especially prone to becoming idols."<sup>4</sup> Metaphors, according to McFague, can become idolatrous when people literalize them, when people no longer perceive "what [Paul] Ricoeur calls the 'is and is not'

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1 These scholars include Carol P. Christ, Mary Daly, Elaine Pagels, Judith Plaskow, Rosemary Radford Ruether, Valerie Saiving, and Phyllis Trible.

2 During that period of my life, theologians Sallie McFague, Rosemary Radford Ruether, Letty Russell, and Dorothee Soelle were especially important influences and complemented the scholarship I read in my PhD program at the University of Minnesota, including scholarship in feminist linguistic theory that addressed the role language plays in reflecting and shaping individuals' perceptions, as well as the consequences of language use that disparages women and girls or erases their presence. For a helpful overview, please see Deborah Cameron, *Feminism and Linguistic Theory*, 2nd ed. (London: Palgrave Macmillan, 1992).

3 See Sallie McFague, *Metaphorical Theology: Models of God in Religious Language* (Philadelphia: Fortress, 1982).

4 McFague, 38.

quality of metaphor.”<sup>5</sup> Any metaphor, religious or otherwise, is always—in some ways, at least—*like* the person or thing it refers to and, in other ways, *not like* the person or thing it refers to. So, to go back to my earlier example, God, in some ways, may be like a “mighty fortress” and, at the same time, is always *not like* a “mighty fortress.” The problem occurs when people no longer remember the *is not* and, instead, literalize the metaphor. Such a literalization is problematic in any case, but especially problematic when people literalize metaphors used to refer to Divine Mystery. That kind of literalization can have profound consequences, not only in terms of individuals’ own spiritual lives, but also in terms of how they see their relationship both to other human beings and to all of creation.

I have taken McFague’s concerns seriously. I always hope the language of my hymns will be immediately relevant, meaningful, and helpful to people on multiple levels, whether or not they are familiar with Judeo-Christian religious language, sacred texts, and traditions. At the same time, I hope my hymns will invite people to connect with and explore those traditions more deeply. In other words, I hope that the language of my hymns will resonate with people’s experiences, that it will create possibilities for people to connect with communities of faith and to experience the Divine in ways that will be life-giving, healing, and transformative. I also want my hymns (*in context with* other hymns, biblical passages, sermons, prayers, creeds, etc.) to avoid an idolatrous use of language by “bring[ing] many names,” many metaphors for the Divine, as Brian Wren encourages in his hymn “Bring Many Names”<sup>6</sup> and as the Bible itself exemplifies.

As you read or sing through my collection of hymns, you’ll see numerous names and metaphorical constructs of the Divine. Most are non-gendered. Here are some examples: *Love*—which appears in many hymns, including one of my earliest hymns, “Before the Waters Nourished Earth,” and has become my preferred non-gendered term, a word that can be both noun and verb; *Spirit*, *Source*, and *Word* in “Hear the Spirit of Creation”; *Light* in “What Love Requires, What Love Inspires”; *the One*, *Advocate*, and *Friend* in “With Mary Sing Magnificat”; *refuge* and *home* in “Love’s Rage and Grief.” Other hymns contain binary-gendered references, female or male: the *One* who is *she* in “Tell Again the Joyful Story”; *Wisdom* in “Wisdom Parts the Way before Us”; the *you* who is like Ruth in “As Ruth Refused Naomi’s Pleas”; a *God* (a name that for some might call to mind a male divinity) who consoles us “as a mother tends her own” in “Unexpected and Mysterious”; the *Son of Man* in “The Canaanite Woman.”

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<sup>5</sup> McFague, 38.

<sup>6</sup> Brian Wren, “Bring Many Names,” *Piece Together Praise: A Theological Journey* (Carol Stream, IL: Hope, 1989), 162.



## Contents

Foreword. . . . .	5
Introduction . . . . .	7

	HYMNS	WITH MUSIC
Again We Find Our Way . . . . .	24	48
As Ruth Refused Naomi's Pleas . . . . .	25	49
Before the Waters Nourished Earth. . . . .	26	50
Cast upon a Grief-Drenched Sea. . . . .	27	51
For Love and Mercy's Sake . . . . .	28	52
Hear the Spirit of Creation . . . . .	29	53
Living Water . . . . .	30	54
Love and Welcome. . . . .	31	56
Love Astounding. . . . .	32	57
Love Leads Us through the Wind and Waves . . . . .	33	58
Love's Rage and Grief . . . . .	34	59
Praise . . . . .	35	61, 62
Tell Again the Joyful Story . . . . .	36	64
The Canaanite Woman . . . . .	37	65
The Crumbs Left on the Table . . . . .	38	66
Their Faith and Dedication . . . . .	39	67
Unexpected and Mysterious . . . . .	40	68
We Cannot Rush to Bethlehem . . . . .	41	70
We Search for Language. . . . .	42	71
What Love Requires, What Love Inspires . . . . .	43	72
Wisdom Parts the Way before Us . . . . .	44	73
With Mary Sing Magnificat . . . . .	45	74
You Know Every Thought and Desire. . . . .	46	76

### APPENDIXES

Background Notes on the Hymns . . . . .	80
<i>Triduum</i> . . . . .	90
Topical Index . . . . .	92
Source Index . . . . .	95
Scripture References . . . . .	96
Tune Name Index . . . . .	97
Metrical Index . . . . .	97
Acknowledgments . . . . .	98
About the Author . . . . .	100



## Unexpected and Mysterious

Unexpected and mysterious  
is the gentle word of grace.  
Ever-loving and sustaining  
is the peace of God's embrace.  
If we falter in our courage  
and we doubt what we have known,  
God is faithful to console us  
as a mother tends her own.

In a momentary meeting  
of eternity and time,  
Mary learned that she would carry  
both the mortal and divine.  
Then she learned of God's compassion,  
of Elizabeth's great joy,  
and she ran to greet the woman  
who would recognize her boy.

We are called to ponder mystery  
and await the coming Christ,  
to embody God's compassion  
for each fragile human life.  
God is with us in our longing  
to bring healing to the earth,  
while we watch with joy and wonder  
for the promised Savior's birth.

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# Again We Find Our Way

1 A - gain we find our way while stars like  
 2 What leads us to this place so still and  
 3 Be - yond the vil - lage gate, a jour - ney's  
 4 The won - der of this night— with joy we

can - dles glow and flick - er in the  
 far from home, com - pels each step through  
 end at last while in this qui - et  
 find, once more, Em - man - u - el in

night's cold sweep a - cross the fields of snow.  
 win - ter depths fa - mil - iar yet un - known?  
 mo - ment lies the fu - ture and the past.  
 swad - dling clothes, the o - pen sta - ble door.



## Before the Waters Nourished Earth

1 Be - fore the wa - ters nour - ished earth or night im -  
 2 This Love re - mained as time re - vealed the loss of  
 3 De - spair, so deep it bears no name, or sor - rows  
 4 The Love that called cre - a - tion good all good - ness

ag - ined morn - ing, a Love con - ceived the  
 E - den's glo - ry and, griev - ing, holds in  
 par - a - lyz - ing can - not re - voke Love's  
 still is bring - ing. This Love turns death a -

u - ni - verse and rev - eled in its form - ing.  
 mem - o - ry each trag - ic hu - man sto - ry.  
 faith - ful claim to dwell with - in our dy - ing.  
 gain to life and si - lence in - to sing - ing.

## Hear the Spirit of Creation

1 Hear the Spir - it of cre - a - tion surg - ing through each root and vein,  
 2 With the Spir - it of cre - a - tion, we may fash - ion all things new,  
 3 Then with joy and ad - o - ra - tion gath - er chis - el, brush, and pen,

Source of soul - sprung in - spi - ra - tion, Word a - wak - ing heart and brain,  
 nour - ish hope and con - so - la - tion, look be - yond each nar - row view,  
 tools from ev - 'ry life's vo - ca - tion made to build, de - light, and mend.

rous - ing us to bold in - ven - tion, acts of beau - ty, love, and praise:  
 claim a clear, trans - form - ing vi - sion, tem - pered by hu - mil - i - ty,  
 Praise the Spir - it of cre - a - tion who sus - tains the work we tend;

faith re - vealed with - out pre - ten - sion, found in ges - ture, line, and phrase.  
 while we craft with love's pre - ci - sion all that grace has let us see.  
 join the soar - ing, glad o - va - tion; sound the hope - ful, loud A - men.

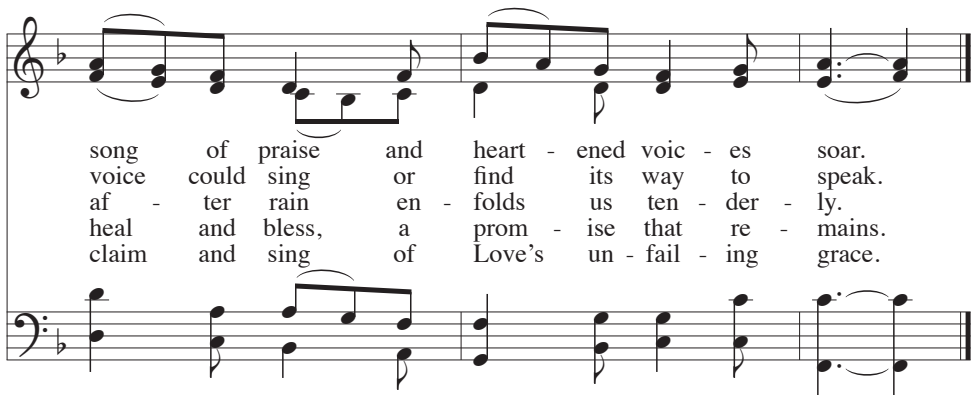
# Love Leads Us through the Wind and Waves



1 Love leads us through the wind and waves. Love  
 2 From ocean depths of suf - fer - ing or  
 3 Com - pan - ion to our grief and pain, Love  
 4 With mer - cy, peace, and gen - tle - ness, Love  
 5 To Mir - iam's song we all may bring a



leads us to the shore where Mir - iam sings a  
 bar - ren lands of grief, with - out this Love no  
 hears each si - lent plea, and like the sweet - ness  
 strength - ens and sus - tains— a prom - ise kept to  
 frag - ment, word, or phrase— new sto - ries we pro -



song of praise and heart - ened voic - es soar.  
 voice could sing or find its way to speak.  
 af - ter rain en - folds us ten - der - ly.  
 heal and bless, a prom - ise that re - mains.  
 claim and sing of Love's un - fail - ing grace.

# Praise

## Tune 2

Joyous and rhythmic, with a strong backbeat feel ( $\text{♩} = 52$ )

Piano introduction in D major, 4/4 time. The right hand features a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes. The piece is marked with a tempo of 52 beats per minute.

All Leader

1 **Praise:** de - fi - ant hope and mer - cy. **Praise:**  
2 **Praise:** the cry to end op - pres - sion. **Praise:**  
3 **Praise:** each stride of Love's com - pan - ions — **Praise:**

Vocal line and piano accompaniment for the first verse. The vocal line is in D major and 4/4 time, with lyrics for three parts. The piano accompaniment continues from the introduction, providing harmonic support for the vocalists.

per - sis - tent love and grace. **Praise:**  
the march, the chant the speech. **Praise:**  
res - o - lute hu - mil - i - ty. **Praise:**

Vocal line and piano accompaniment for the second verse. The vocal line continues with lyrics for three parts. The piano accompaniment provides harmonic support, featuring a strong backbeat feel.



## Topical Index

### **Adoration**

Hear the Spirit of Creation  
Tell Again the Joyful Story  
With Mary Sing Magnificat

### **Advent**

Again We Find Our Way  
Unexpected and Mysterious  
With Mary Sing Magnificat

### **Arts, Science**

Hear the Spirit of Creation  
Their Faith and Dedication

### **Beauty**

Hear the Spirit of Creation

### **Christmas**

Again We Find Our Way

### **Comfort, Rest**

As Ruth Refused Naomi's Pleas  
Before the Waters Nourished Earth  
For Love and Mercy's Sake  
Love and Welcome  
Love Astounding  
Love Leads Us through the Wind and Waves  
We Search for Language  
Wisdom Parts the Way before Us  
You Know Every Thought and Desire

### **Community in Christ**

Living Water  
Love and Welcome  
Love Astounding  
Tell Again the Joyful Story  
Their Faith and Dedication

### **Compassion, Caring**

For Love and Mercy's Sake  
Love and Welcome  
Love Astounding  
Love Leads Us through the Wind and Waves  
Love's Rage and Grief  
The Canaanite Woman  
Their Faith and Dedication  
Unexpected and Mysterious  
We Search for Language  
You Know Every Thought and Desire

### **Confession, Forgiveness**

What Love Requires, What Love Inspires  
You Know Every Thought and Desire

### **Creation**

Before the Waters Nourished Earth  
Hear the Spirit of Creation  
Living Water  
Tell Again the Joyful Story

### **Daily Live and Work**

Hear the Spirit of Creation  
Love and Welcome  
Praise  
The Crumbs Left on the Table  
Their Faith and Dedication

### **Death**

Before the Waters Nourished Earth

### **Easter**

Tell Again the Joyful Story  
The Crumbs Left on the Table

### **Epiphany, Time after Epiphany**

Again We Find Our Way  
We Cannot Rush to Bethlehem

### **Evening**

Again We Find Our Way

### **Expanded Images or Names for God**

As Ruth Refused Naomi's Pleas  
Before the Waters Nourished Earth  
Cast upon a Grief-Drenched Sea  
For Love and Mercy's Sake  
Hear the Spirit of Creation  
Living Water  
Love Astounding  
Love Leads Us through the Wind and Waves  
Love's Rage and Grief  
Praise  
Tell Again the Joyful Story  
The Crumbs Left on the Table  
Their Faith and Dedication  
Unexpected and Mysterious  
What Love Requires, What Love Inspires  
Wisdom Parts the Way before Us  
With Mary Sing Magnificat

### **Festivals, Commemorations**

Their Faith and Dedication

### **Freedom – see Liberation, Freedom**

### **Funeral**

Before the Waters Nourished Earth  
For Love and Mercy's Sake  
Love Astounding

### **Gathering**

For Love and Mercy's Sake  
Love Astounding  
Tell Again the Joyful Story

### **Good Friday**

For Love and Mercy's Sake

**Grief, Sorrow**

As Ruth Refused Naomi's Pleas  
 Before the Waters Nourished Earth  
 Cast upon a Grief-Drenched Sea  
 For Love and Mercy's Sake  
 Love Leads Us through the Wind and Waves  
 Love's Rage and Grief  
 Tell Again the Joyful Story  
 The Crumbs Left on the Table  
 We Search for Language  
 You Know Every Thought and Desire

**Healing**

Before the Waters Nourished Earth  
 Love and Welcome  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 Tell Again the Joyful Story  
 The Canaanite Woman  
 With Mary Sing Magnificat

**Holy Baptism**

Living Water  
 Love Astounding

**Holy Communion**

Love Astounding

**Holy Trinity**

Hear the Spirit of Creation

**Holy Week, Three Days**

Cast upon a Grief-Drenched Sea  
 For Love and Mercy's Sake  
 Tell Again the Joyful Story  
 The Crumbs Left on the Table

**Hope, Assurance**

As Ruth Refused Naomi's Pleas  
 Before the Waters Nourished Earth  
 Cast upon a Grief-Drenched Sea  
 For Love and Mercy's Sake  
 Living Water  
 Love and Welcome  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 We Search for Language  
 Wisdom Parts the Way before Us  
 With Mary Sing Magnificat  
 You Know Every Thought and Desire

**Incarnation**

Again We Find Our Way  
 The Crumbs Left on the Table  
 Unexpected and Mysterious  
 We Cannot Rush to Bethlehem

**Journey, Pilgrimage**

Again We Find Our Way  
 As Ruth Refused Naomi's Pleas  
 Cast upon a Grief-Drenched Sea  
 Love Leads Us through the Wind and Waves  
 We Cannot Rush to Bethlehem  
 Wisdom Parts the Way before Us

**Joy, Celebration**

Again We Find Our Way  
 Hear the Spirit of Creation  
 Living Water  
 Love and Welcome  
 Love Astounding  
 Tell Again the Joyful Story  
 Unexpected and Mysterious  
 With Mary Sing Magnificat

**Justice, Peace**

Love and Welcome  
 Love's Rage and Grief  
 Praise  
 The Canaanite Woman  
 Their Faith and Dedication  
 With Mary Sing Magnificat

**Lament**

Before the Waters Nourished Earth  
 Cast upon a Grief-Drenched Sea  
 Love's Rage and Grief  
 The Crumbs Left on the Table  
 We Search for Language  
 What Love Requires, What Love Inspires

**Lent**

For Love and Mercy's Sake  
 What Love Requires, What Love Inspires  
 You Know Every Thought and Desire

**Liberation, Freedom**

Living Water  
 Love and Welcome  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 Tell Again the Joyful Story  
 Wisdom Parts the Way before Us  
 With Mary Sing Magnificat

**Love**

As Ruth Refused Naomi's Pleas  
 Before the Waters Nourished Earth  
 Cast upon a Grief-Drenched Sea  
 For Love and Mercy's Sake  
 Living Water  
 Love and Welcome  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 Love's Rage and Grief  
 Praise  
 The Crumbs Left on the Table  
 Their Faith and Dedication  
 What Love Requires, What Love Inspires  
 With Mary Sing Magnificat  
 You Know Every Thought and Desire

**Marriage**

Love Astounding

**Maundy Thursday**

Cast upon a Grief-Drenched Sea  
 The Crumbs Left on the Table

**Mercy**

As Ruth Refused Naomi's Pleas  
 For Love and Mercy's Sake  
 Living Water  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 With Mary Sing Magnificat  
 You Know Every Thought and Desire

**Music**

Before the Waters Nourished Earth  
 Hear the Spirit of Creation  
 Living Water  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 With Mary Sing Magnificat

**Pentecost, Holy Spirit**

Hear the Spirit of Creation

**Praise, Thanksgiving**

Hear the Spirit of Creation  
 Living Water  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 Praise  
 Tell Again the Joyful Story  
 With Mary Sing Magnificat

**Prayer**

Cast upon a Grief-Drenched Sea  
 What Love Requires, What Love Inspires

**Proclamation**

Living Water  
 Love and Welcome  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 Tell Again the Joyful Story  
 With Mary Sing Magnificat

**Reconciliation**

As Ruth Refused Naomi's Pleas  
 With Mary Sing Magnificat  
 You Know Every Thought and Desire

**Redemption**

What Love Requires, What Love Inspires

**Saints Days**

Hear the Spirit of Creation  
 Praise  
 Their Faith and Dedication

**Service**

Hear the Spirit of Creation  
 Love and Welcome  
 Praise  
 Tell Again the Joyful Story  
 Their Faith and Dedication  
 What Love Requires, What Love Inspires

**Trust, Guidance**

Again We Find Our Way  
 As Ruth Refused Naomi's Pleas  
 Cast upon a Grief-Drenched Sea  
 We Cannot Rush to Bethlehem  
 We Search for Language  
 What Love Requires, What Love Inspires

**Unity**

Living Water  
 Love and Welcome  
 Love Astounding

**Vigil of Easter**

Love Leads Us through the Wind and Waves  
 Tell Again the Joyful Story  
 Wisdom Parts the Way before Us

**Vocation, Ministry**

Hear the Spirit of Creation  
 Love and Welcome  
 Praise  
 Tell Again the Joyful Story  
 The Canaanite Woman  
 Their Faith and Dedication  
 Unexpected and Mysterious  
 What Love Requires, What Love Inspires

**Welcome**

Again We Find Our Way  
 Living Water  
 Love Astounding  
 Love and Welcome  
 The Canaanite Woman  
 Wisdom Parts the Way before Us  
 You Know Every Heart and Desire

**Wisdom**

Love Leads Us through the Wind and Waves  
 Tell Again the Joyful Story  
 Wisdom Parts the Way before Us

**Witness**

Hear the Spirit of Creation  
 Living Water  
 Love and Welcome  
 Love Astounding  
 Love Leads Us through the Wind and Waves  
 Praise  
 Tell Again the Joyful Story  
 The Canaanite Woman  
 Their Faith and Dedication  
 Unexpected and Mysterious  
 With Mary Sing Magnificat