

CHALICE *Praise*

FULL MUSIC EDITION

Edited by
David P. Polk

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CHALICE PRAISE

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A Word to Worshipers

You hold in your hands not just another supplement to a recent hymnal. This set of musical resources for the church's worship is a different type of collection. It specifically offers a gathering together of the best and often the freshest of songs that characterize contemporary Christian music.

Certainly no single volume can embrace the range of musical materials that a congregation will use in its contemporary or even "blended" service of worship. The aim here is to provide a reliable core from which the leadership team can draw, week after week, saving worship and music planners many long hours in their search and selection process.

Chalice Praise does serve as a companion resource to *Chalice Hymnal*. For that reason, no material in *Chalice Hymnal* is repeated here, and the full music edition contains an index of fifty-nine selections from that hymnal that expand the repertoire of this collection. But congregations using any hymnal will find in this volume a useful resource that will expand and enhance the musical breadth of their worshiping.

The flow of the songbook follows an order utilized in many contemporary worship services: gathering, centering, praying, responding, communing, departing. The communing section is for occasions of

celebrating the eucharist. Use these groupings only as a starting point for incorporating these songs into your worship experiences.

The pew edition provides only the words, melody line, and guitar chords. The keyboard accompaniment is found in this full music edition, which also contains additional indexes (topical and musical keys). An introduction to an effective utilization of this resource in a broad range of congregational settings is found only in this full music edition.

Bringing this project to completion has truly been a labor of love. The screening and selection process depended on the contributions of a great team of core advisers who met with me over the period of more than a year. This songbook has been shaped by their wise and loving efforts. They are: Katrina Bright, Michael Carlson, Kathy Carson, Tim Carson, Martha Chenault, Cricket Harrison, Matthew Hunt, Wayne Kent, Rhonda McMahan, Andra Moran, Steve Reinhardt, and Steve Staicoff. In addition, Bill Thomas offered significant suggestions from afar. And Al Graves repeated his valuable work in setting all these pages on computer. A huge word of thanks is expressed to all of them, as to everyone who has had any hand in birthing this book.

David P. Polk, Editor

A Word to Worship and Music Leaders

We can guess why you are holding this full music edition of *Chalice Praise* in your hands. It's probably for the same reason that many of us became involved in this project from the beginning: We are all committed to the heartfelt, moving, awe-filled, community-building worship of God. How to do that, on the other hand, is a real question, considering the dramatic changes in worship that have occurred in the past two decades. Questions of worship tradition and innovation, style and substance, context and culture have circled the churches like company that won't go home; they are too present for comfort.

And what is the one, single, driving element of worship that can either build up or tear down all our efforts? The choice of the music we share, of course. Regardless of religious tradition, the incorporation of music in worship lies at the heart of theology, piety, and emotional connection. It is that powerful. It becomes a flash point of contention for exactly the same reason; we only fight about what matters to us.

With the rise of increasingly diverse forms of worship, musicians have been thrust into the pursuit of an enlarged repertoire of resources. This is a daunting task. On the one hand we find ourselves surrounded by a plethora of song coming from all directions. Powerful contemporary Christian music empires churn out reams of current music that is often played in entertainment format at the touch of your radio dial. The Internet provides an endless web of new songs self-published by professional and amateur alike. Networks of musicians within certain streams of the Christian family promote their favorite songs to one another. The rate of change and productivity is so rapid that one wonders where to turn for a beginning point or for a quality resource that is truly balanced and helpful.

If you are an experienced musician, pastor, or worship leader, one who has been laboring in this field for a good while, you will know exactly what I am describing. If, on the other hand, you are a newcomer to this strange new land, you may be feeling more baffled than anything else: Where do I start? How do I choose? What will inform the way I plan and lead congregational song?

Fortunately, *Chalice Praise* provides a solution, wherever we find ourselves on the experience continuum. This resource offers a large body of now-classic songs in the alternative vein as well as a great deal of new material. The most important thing has to do with the extensive filtering that has gone into this publication. Here is a collection of songs that is theologically palatable and suitable for many forms of innovating worship. It reflects an intersection with culture and gospel. The world church and ethnic diversity are well represented. As you know from exploring other resources, this kind of theological integrity is not always present. Much Christian music may be instrumentally compelling, but at the same time be at odds with our own theological understanding. If we allow this thoughtlessly to enter our worship vernacular, we have abdicated our role as careful worship leaders. And we do a disservice to worshipers, whose faith and theology are directly shaped by the songs they internalize.

Because worship is not all praise, and because the many moves of worship require many different kinds of music, you will find many categories of song between these covers: gathering, centering, prayer and meditation, response, communion, sending, and seasonal material. In fact, *Chalice Praise* is designed in such a way that you can design and implement an entire worship service by using this one book. Of course, most of us will reach outside this, but it nevertheless provides a necessary

core of resources for an entire worship experience.

Beginners will discover that the songs included in this resource often depart from the patterned structures of classic hymns, namely, a series of poetic verses. Most often the employed form is that of alternating verse and chorus, often augmented by a bridge, or sometimes just one single strand that is meant to be repeated. This may take some adjustment on your part. Thinking of the style and form of folk songs may help. The arrangements provided in this “full music” edition are meant to be basic; it is expected that musicians will adapt and rearrange them according to their own level of creativity and skill. But the scoring does provide a simple arrangement that can be played on a keyboard by most accompanists of moderate ability. The guitar chords (also found in the pew edition) reflect the particular harmonization. Tempo markings are suggestions only. Although modulations are typical in much of this style of music, few are included here because of space limitations. Again, add them as you are able.

Just as a classic musician might add a descant to a hymn, so musicians who use this resource will want to exercise the same kind of artistic liberty. Augment the musical experience with the varied instruments at your disposal. For some this may mean a guitar, keyboard, and bass. Others may have more conventional instruments, such as flutes or brass. Musical leaders will most likely want to offer an increased role for percussion if they have not done so already. This does not necessarily

mean a drum trap set, though it may. Many congregations have come to enjoy hand drums, such as congas and bongos. And many more are discovering hand-held percussion instruments such as maracas, shakers, and claves. Let the musical style dictate your employment of these instruments. One of the joys of the world music at our disposal is the fascinating array of percussion that accompanies it. Listen carefully to recordings from different cultures to catch the style and beat.

For the average worshiper who doesn't “read” musical notations very well, it will be your responsibility to help ensure that no one gets lost on the page, which can easily happen. Bridges and codas and strange-looking signs are rarely a part of the traditional hymnal. You may need to interpret “D.C.” (*da capo*, back to the “top”) and “D.S.” (*dal segno*, back to the sign) and “Coda” (ending). When you first introduce a new song that involves some potential difficulty in following the “flow,” take the time before worship begins to familiarize worshipers with what's coming. Where the instructions on the page indicate options for when and how often to repeat, minimize surprises—unless you're singing as the Spirit moves you.

It is our fondest hope that in these pages you will discover a resource that will help you offer your musical gifts to God. It is to that end that we have labored in love. We now commend it to you with gratitude for grace abounding.

Timothy C. Carson
David P. Polk

This Is the Day

$\text{♩} = 132$ F

This is the day that the Lord has made;

I will re-joyce and cel - e - brate.

Csus C Csus C B^b C F

This is the day

B^b F/A B^b F/C

that the Lord has made; I will re-joyce, I will re-joyce

B^b/C F B^b F 2nd time end here B^b/C

and cel - e - brate.

Come, Now Is the Time to Worship

Philippians 2:9-11

♩=110 *Steadily in four*
D

Piano introduction in D major, 4/4 time. The bass line consists of a steady eighth-note accompaniment. The treble line features a melodic line with a long note at the end of the first phrase.

Come, now is the time to wor - ship;

D Dsus

Vocal line: Come, now is the time to wor - ship;

Piano accompaniment: Treble clef has chords (D, Dsus) and a melodic line. Bass clef has a steady eighth-note accompaniment.

come, now is the time to give

D A

Vocal line: come, now is the time to give

Piano accompaniment: Treble clef has chords (D, A) and a melodic line. Bass clef has a steady eighth-note accompaniment.

your heart. Come

Em G D

Vocal line: your heart. Come

Piano accompaniment: Treble clef has chords (Em, G, D) and a melodic line. Bass clef has a steady eighth-note accompaniment.

just as you are to wor - ship;

Dsus D

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a right hand with chords and moving lines. Chord changes to Dsus and D are indicated above the piano staff.

come just as you are be - fore your God,

A Em

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The piano accompaniment continues with similar patterns. Chord changes to A and Em are indicated above the piano staff.

3rd time to Coda

come.

G D Dsus D

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note G4, and a quarter rest. The piano accompaniment concludes the phrase. Chord changes to G, D, Dsus, and D are indicated above the piano staff.

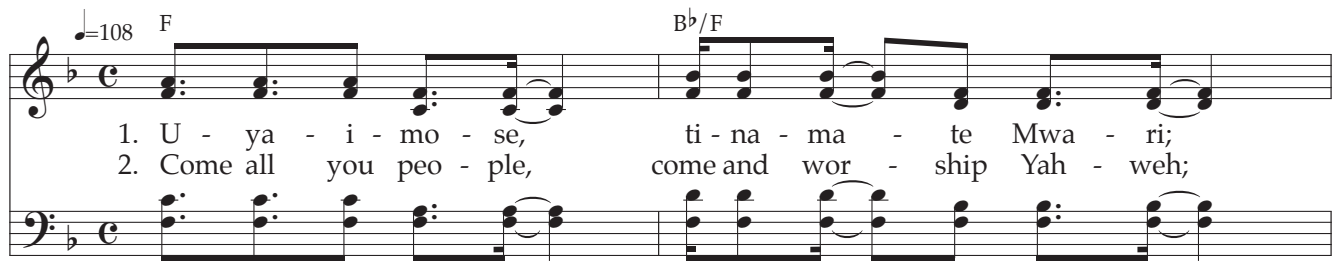
One day ev - 'ry tongue will con - fess You are God;

G D

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a sustained chord in the right hand. Chord changes to G and D are indicated above the piano staff.

Uyaimose

♩=108 F B^b/F



1. U - ya - i - mo - se, ti - na - ma - te Mwa - ri;
2. Come all you peo - ple, come and wor - ship Yah - weh;

F C



u - ya - i - mo - se, ti - na - ma - te Mwa - ri;
come all you peo - ple, come and wor - ship Yah - weh;

F B^b/F



u - ya - i - mo - se, ti - na - ma - te Mwa - ri;
come all you peo - ple, come and wor - ship Yah - weh;

F C7 F



u - ya - i - mo - se Zvi - no.
come now and wor - ship the Lord.

WORDS: Anon. (from Zimbabwe); paraphrase I-to Loh
MUSIC: Alexander Gondo

Bless the Lord, My Soul

Psalm 103:1-5, 20-22

$\text{♩} = 108$ American samba

E E/G# A E E/G# E/A B

E E/G# A E/G# D A Bsus B

♩

E E/G# A A/B E E/G# E/B B

Bless the Lord, my soul! Come be-fore him with sing - ing.

E E/G# A E/G F#m F#m/A Bsus B

Praise the Lord, you an - gels and might - y ones on high!

E E/G# A A/B E E/G# E/B B

Bless the Lord, my soul! Come be-fore him with danc - ing.

E E/G# A E/G# A F#m/B E 3rd time to Coda

Praise the Lord, you heav - ens and stars up in the sky.

Smoothly D/E *mp* E

For-get not all his man - y bless - ings.

D/E E

Re-mem - ber who re-deems your soul,

Day and Night

♩=128 Boogie

E A/E E A/E E A/E E A/E E A/E E A/E E A/E E

E A/E E A/E E A/E A/E E A A/B

1. Shad ows all a - round me, and star - less is my night.
 2. Wait - in' for the sun - rise to come and fill the sky.

E A/E E A/E E A/E E A/E E A/E E A/E

And now that love has found me I'll be
 I can see the sun - shine when I

A A/B E A/E E A/E

liv - in' in the light. Day and night shine a
 look in - to your eyes.

E A/E E A/E A A/B E A/E

bright, bright, light; bright be the light of God.

E A/E E A/E E A/E E A/E

Day and night shine a bright, bright, light;

A A/B 1 E A/E E A/E 2 E A/E E A/E

bright be the light of God. We are

E A/E E A/E A A/B E/B

walk - in' in the light of God, we are walk-in' in the light of God.

E A/E E A/E E A/E E A/E

We are walk - in' in the light of God, we are

A A/B E/B E A/E E A/E E A/E

walk-in' in the light of God. Day and night, shine a

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