



Together In Harmony

A Children's Songbook

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Table of Contents

Songs:

Building Bridges.....	2
Come, Come, Whoever You Are.....	4
Come Sing a Song with Me.....	6
Enter, Rejoice, and Come In.....	8
Gathered Here.....	10
I've Got Peace Like a River.....	12
Love Will Guide Us.....	14
Meditation on Breathing.....	16
Spirit of Life.....	18
This Little Light of Mine.....	20
We Give Thanks.....	22
When Our Heart is in a Holy Place.....	24

Other materials:

The Seven UU Principles.....	26
Songs by Subject.....	27
Ideas for Use in Service.....	28

The background of the page features a stylized illustration. At the top, a large yellow sun with a smiling face is partially obscured by a dark blue mountain range. Below the mountains, a large, light blue shape resembling a person with arms raised in a 'V' or 'Y' gesture dominates the center. The entire scene is set against a light blue sky with soft, white clouds. The text is written in a white, handwritten-style font, centered within the light blue 'person' shape.

Building Bridges

Origins of the song:

A British Quaker named Elizabeth Cave discovered this song at a peaceful sit-in at a nuclear energy plant. She later sent the song to be published in a British newspaper, which spread the song to be heard by many.

Things to think about while singing:

This song has a theme of unity across any division and acceptance. Singers could relate this to their own experiences, and think of how they could "reach out."

Directly related UU principles:

1, 2, 3 and 6

Performance suggestions:

This song can be performed as a round. The first time through could be only children, with the congregation joining the second time. To make a round, split the congregation in half and have one group start and the other group echo after the first line is completed.

Building Bridges

Lyrics by: The women of Greenham Common peace occupation in England

Music by: Contemporary English Quaker Round

arranged by: Elise Reichenfeld

The musical score is written for a single voice part in 4/4 time, featuring a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is composed of eighth and quarter notes, with some phrases spanning across bar lines. The lyrics are aligned with the notes, and there are three measure numbers (3, 5, 7) indicating the start of new lines of music. The score concludes with a double bar line and repeat dots.

Build - ing Bridg-es — be - tween our di - vi - sions, I

3 reach out to you, will you reach out to me? With

5 all of our voic - es — and all of our vi - sions,

7 friends, we could make such sweet har - mo - ny.



Come, Come, Whoever You Are

Origins of the song:

The poem is attributed to a Persian philosopher, teacher, poet and theologian named Rumi who lived in the 1200s. Later, it was put to music by Rev. Lynn Adair Ungar, a Unitarian Universalist Minister.

Things to think about while singing:

This song holds a theme of forgiveness and acceptance. Singers can relate this to their own experiences and the feeling of being welcomed back, whether into your congregation or elsewhere.

Directly related UU principles:

1, 2, 3, and 4

Performance suggestions:

This song can be performed as a round. The first time through could be children only. The next time the round will start with the whole congregation. Half of the congregation will start with the other half starting after four measures.

Come, Come, Whoever You Are

Music by: Lynn Adair Ungar

Lyrics by: Adapt. from Rumi

arranged by: Elise Reichenfeld

Come, come, who - ev - er you are,

5 wan - der - er, wor - ship - er, lov - er of leav - ing.

9 Ours is no car - a - van of _____ de - spair.

13 Come, yet a - gain come.

The background of the page features a stylized illustration. At the top center is a large, solid green circle representing a sun. Below it, a dark green silhouette of a person with their arms raised in a 'V' shape is centered. The background is a light green color with a subtle, wavy pattern. At the bottom, there is a dark green silhouette of a mountain range.

Come, Sing A Song With Me

Origins of the song:

Carolyn McDade wrote this song to open young minds to the welcoming values of Unitarian Universalism.

Things to think about while singing:

While singing, think of friendship, understanding and hope for the future. Think of acceptance of others.

Directly related UU principles:

1, 2, 3 and 6

Performance suggestions:

This song is perfect for integrating children into the service. For performance, the first time through could be only the children singing, the second could be a few featured children, with the entire congregation joining for the last time through.

Come, Sing a Song with Me

Words and Music by: Carolyn McDade

arranged by: Elise Reichenfeld

The musical score is written for a single voice in treble clef with a 3/4 time signature. It consists of eight staves of music. The lyrics are written below the notes, with some words appearing multiple times in a single measure. The score includes measure numbers 5, 9, 13, 17, 21, 25, and 29. The lyrics are: 'Come, sing a song with me, Come, dream a dream with me, Come, walk in a rain with me, Come, share a rose with me, come, come, come, sing dream a song with me, come, come, come, share walk in a rain with me, come, come, come, share walk in a rain with me, I might know your mind. And I might know your mind. I might know your mind. I'll bring you hope when hope is hard to find, and I'll sing a song of love and a rose in the winter time.'

5
Come, sing a song with me,
Come, dream a dream with me,
Come, walk in a rain with me,
Come, share a rose with me,

9
come, come, come, sing dream a song with me,
come, come, come, share walk in a rain with me,
come, come, come, share walk in a rain with me,

13
come, come, come, sing dream a song with me, that
come, come, come, share walk in a rain with me, that
come, come, come, share walk in a rain with me, that

17
I might know your mind. And
I might know your mind.
I might know your mind.
I might know your mind.

21
I'll bring you hope when
hope is hard to find, and

25
I'll sing a song of love and a
rose in the winter time.



Enter, Rejoice, and Come In

Origins of the song:

Louise Ruspini based the text off of Psalm 100, and added music.

Things to think about while singing:

This song, while simple, speaks of welcoming and acceptance of others and to the world around you.

Directly related UU principles:

1, 3, and 6

Performance suggestions:

This song would be perfect for the beginning of a service or gathering to bring people together.

Enter, Rejoice, and Come In

Words and Music by: Louise Ruspini

arranged by: Elise Reichenfeld

En - ter, re - joice, and come in.
O - pen your ears to the song.
O - pen your hearts ev - 'ry - one.
Don't be af - raid of some change.

3

En - ter, re - joice, and come in. To -
O - pen your ears to the song.
O - pen your hearts ev - 'ry - one.
Don't be af - raid of some change.

5

day will be a joy - ful day;

7

en - ter, re - joice, and come in.



Gathered Here

Origins of the song:

This song was written in 1991 by Philip A. Porter.

Things to think about while singing:

Singers can reflect on the comfort and power of a welcoming congregation and the ability to reach a peaceful understanding in that space.

Directly related UU principles:

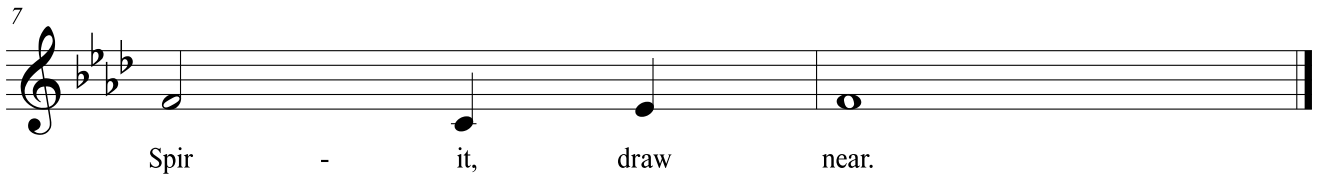
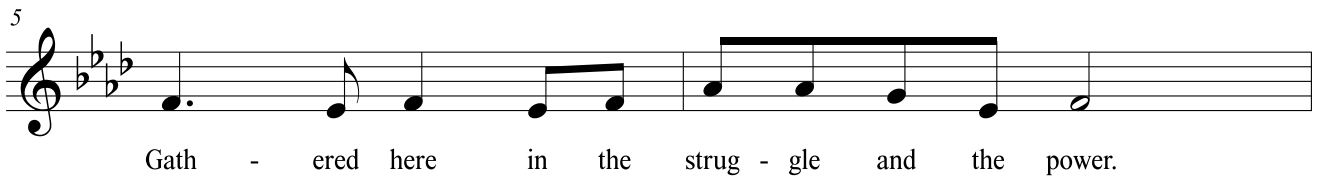
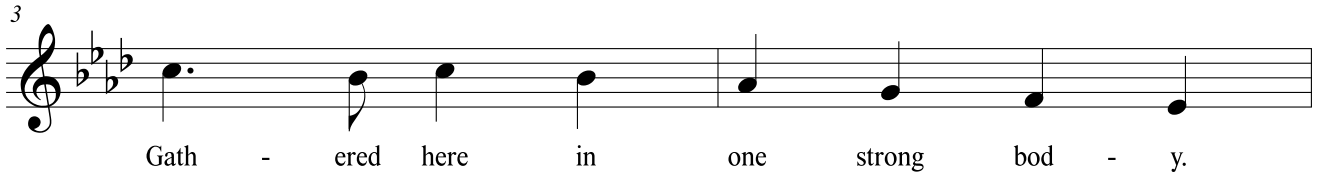
3 and 4

Performance suggestions:

This song can be repeated multiple times, possibly in a round.

Gathered Here

Words and Music by: Philip A. Porter
arranged by: Elise Reichenfeld





I've Got Peace Like a River

Origins of the song:

I've Got Peace Like a River is an African-American spiritual. This is a song that slaves sang to pass time and keep up hope.

Things to think about while singing:

It is possible to remain strong and peaceful in the most difficult of times. It is also possible to be grateful for happy times. Peace is limitless.

Directly related UU principles:

6

Performance suggestions:

This song is perfect to remind a congregation of the peace that they hold within them in the wake of tragedy or simply to connect youth and adults in peace.

I've Got Peace Like A River

Traditional

arranged by: Elise Reichenfeld

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The piece consists of 16 measures, divided into four systems of four measures each. Measure numbers 3, 6, 9, 12, and 15 are indicated at the start of their respective systems.

System 1 (Measures 1-4):

- Measure 1: I've got peace like a riv - er;
- Measure 2: I've got love joy
- Measure 3: I've got joy
- Measure 4: I've got got got

System 2 (Measures 5-8):

- Measure 5: peace like a riv - er;
- Measure 6: love like an oc - ean;
- Measure 7: joy like a foun - tain;
- Measure 8: I've got peace like a

System 3 (Measures 9-12):

- Measure 9: riv - er, in my soul.
- Measure 10: oc - ean, in my soul.
- Measure 11: foun - tain, in my soul.
- Measure 12: I've got I've got I've got

System 4 (Measures 13-16):

- Measure 13: peace like a riv - er;
- Measure 14: love like an oc - ean;
- Measure 15: joy like a foun - tain;
- Measure 16: in my in my in my

The lyrics are written below the notes, aligned with the corresponding measure. Some lyrics are split across multiple lines within a measure. The final measure (16) ends with a double bar line and repeat dots.



Love Will Guide Us

Origins of the song:

Sally Rogers wrote this song in 1985. It is a familiar hymn to many UUs.

Things to think about while singing:

Singers can think of their own life and love, and they can think of how that can guide them through life and its hardships.

Directly related UU principles:

1, 2, 3, 6, and 7

Performance suggestions:

With multiple verses, different combinations of the youth, congregation, and instrumentation can be tried.

Love Will Guide Us

Words and Music by: Sally Rogers

arranged by: Elise Reichenfeld

Musical score for the song "Love Will Guide Us". The score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of eight staves of music, each with a measure number at the beginning. The lyrics are written below the notes, with some words having horizontal lines underneath them for syllables. The score includes various musical notations such as quarter notes, half notes, eighth notes, and a triplet. The lyrics are: Love will guide us. Peace has tried us hope in - side us will lead the way on the road from greed to gi - - - ving. Love will guide us through the dark night.

Love will guide us.

Peace has tried us

hope in - side us

will lead the way on the

road from greed to

gi - - - ving. Love will

guide us through the dark

night.



Meditation on Breathing

Origins of the song:

This song is actually the chorus of a song entitled, When I Breathe In, which was written in wake of September 11, 2001. It is sung at rallies and marches and UU churches all over the country.

Things to think about while singing:

Singers, young and old, can think of the importance of peace and love in both everyday life and tragedy.

Directly related UU principles:

2 and 6

Performance suggestions:

This is often chanted in times of sadness or trouble. It should have no restraints, so it can rise and fall with the congregation.

Meditation on Breathing

Words and Music by: Sarah Dan Jones
arranged by: Elise Reichenfeld

When I breathe in, _____ I'll

2
breathe in peace. _____ When I breathe out, _____ I'll

4
breathe out love. _____ When I breathe



Spirit of Life

Origins of the song:

Carolyn McDade wrote this song, not as a hymn or worship song, but a song solely for her own hope when the world seemed dark. This song holds that purpose for many people.

Things to think about while singing:

This song reminds people to look to the good in their life in times of need.

Directly related UU principles:

4

Performance suggestions:

This song is perfect for many occasions. It is a celebration of life and can be repeated multiple times to bring a congregation together.

Spirit of Life

Words and Music by: Carolyn McDade
arranged by: Elise Reichenfeld

Spir - it of Life, come un - to me.

5
Sing in my heart all the stir - rings of com - pas - sion.

9
Blow in the wind, rise in the sea;

13
move in the hand, giv-ing life the shape of jus - tice.

17
Roots hold me close; wings set me free;

21
Spir - it of Life, come to me, come to me.



This Little Light of Mine

Origins of the song:

This song was originally written by Harry Dixon Loes around 1920 for children. It came to shine light on many lives during the civil rights movement.

Things to think about while singing:

Each and every person has a light to bring to the world.

Directly related UU principles:

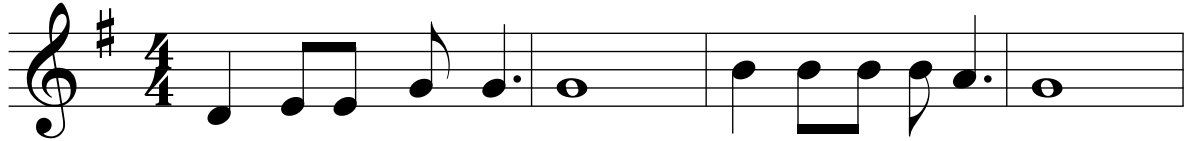
1, 2, 3, 4, and 6

Performance suggestions:

This song is great to share with young children.

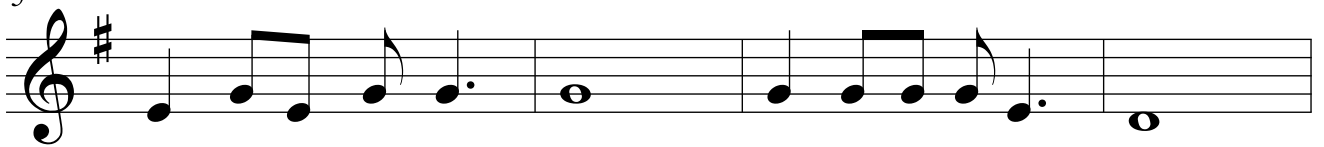
This Little Light of Mine

African American Spiritual
arranged by: Elise Reichenfeld



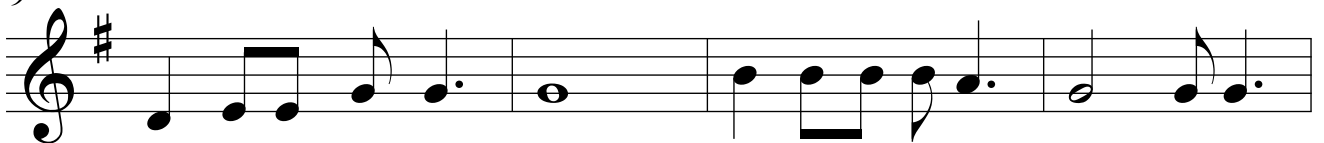
This lit-tle light of mine, I'm gon-na let it shine.
Ev - 'ry - where I go, I'm gon-na let it shine.
Build - ing up a world, I'm gon-na let it shine.

5



This lit-tle light of mine, I'm gon-na let it shine.
Ev - 'ry - where I go, I'm gon-na let it shine.
Build - ing — up a world, I'm gon-na let it shine.

9



This lit-tle light of mine, I'm gon-na let it shine. Let it
Ev - 'ry - where I go, I'm gon-na let it shine. Let it
Build - ing up a world, I'm gon-na let it shine. Let it

13



shine, let it shine, let it shine. _____
shine, let it shine, let it shine. _____
shine, let it shine, let it shine. _____



We Give Thanks

Origins of the song:

This song was written by Unitarian Universalist minister,
Wendy Luella Perkins.

Things to think about while singing:

Singers can reflect on the aspects of their life that
they are grateful for.

Directly related UU principles:

3 and 6

Performance suggestions:

This song is perfect for Thanksgiving.

We Give Thanks

Words and Music by: Wendy Luella Perkins

arranged by: Elise Reichenfeld

The musical score is written for a single voice part in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is simple and hymn-like, with lyrics written below the notes. The score is divided into six systems, each starting with a measure number (1, 4, 7, 10, 13, 16). The first system includes a repeat sign after the first measure. The tempo is marked as quarter note = 60. The piece concludes with a double bar line and repeat dots.

Oh, we give thanks for this pre - cious

4 day, For all gath - er'd here,

7 and those far a - way; For this time we

10 share with love and care, _____

13 Oh, we give thanks for this pre - cious

16 day. Oh, we give

$\text{quarter note} = 60$



When Our Heart is in a Holy Place

Origins of the song:

This song was written in 1996 by Joyce Poley, and invites singers to see themselves in others. It encompasses the basic inclusive values of Unitarian Universalists.

Things to think about while singing:

This song holds a theme of respect and understanding across people of different classes, races, culture and faith. It speaks to the similarities and connection between people.

Directly related UU principles:

1, 2, 3, 6 and 7

Performance suggestions:

The song could be repeated twice, once with only children and once with the full congregation.

When Our Heart Is in a Holy Place

Words and Music by: Joyce Poley

arranged by: Elise Reichenfeld

When our heart is in____ a ho - ly place, When our

3 heart is in a ho - ly place We are bless'd with love____ and a -

6 maz - ing grace, When our heart is in a ho - ly place When we

9 trust the wis - dom in each of us,____ Ev' - ry col - or ev' - ry creed and

12 kind, And we see our fa - ces in each oth - er's____ eyes Then our

15 heart is in a ho - ly place. When our place. When our

18 heart is in a ho - ly place.

The musical score is written for a single voice part in 4/4 time, featuring a key signature of one flat (B-flat). The melody is simple and hymn-like, with lyrics printed below the staff. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated at the start of their respective lines. The lyrics are: 'When our heart is in____ a ho - ly place, When our heart is in a ho - ly place We are bless'd with love____ and a - maz - ing grace, When our heart is in a ho - ly place When we trust the wis - dom in each of us,____ Ev' - ry col - or ev' - ry creed and kind, And we see our fa - ces in each oth - er's____ eyes Then our heart is in a ho - ly place. When our place. When our heart is in a ho - ly place.'

The Seven UU Principles

(Children's versions)

- 1) We Believe that each and every person is important.
- 2) We believe that all people should be treated fairly and kindly.
- 3) We believe that we should accept one another and keep on learning together.
- 4) We believe that each person must be free to search for what is true and right in life.
- 5) We believe that all persons should have a vote about the things that concern them.
- 6) We believe in working for a peaceful, fair, and free world.
- 7) We believe in caring for our planet Earth, the home we share with all living things.

Songs by Subject

Love and Compassion:

Building Bridges (pg.2), Come, Come, Whoever You Are (pg.4),
Come, Sing a Song with Me (pg.6), Love Will Guide Us
(pg.14), Meditation on Breathing (pg.16), We Give Thanks
(pg.22), When Our Heart Is in a Holy Place (pg.24)

Acceptance:

Building Bridges (pg.2), Come, Come, Whoever You Are (pg.4),
Enter, Rejoice, and Come In (pg.8), This Little Light of Mine
(pg.20), When Our Heart Is in a Holy Place (pg.24)

Hope:

Building Bridges (pg.2), Come, Sing a Song with Me (pg.6),
Enter, Rejoice, and Come In (pg.8), Gathered Here (pg.10), I've
Got Peace Like A River (pg.12), Love Will Guide Us (pg.14),
Meditation on Breathing (pg.16), Spirit of Life (pg.18), This
Little Light of Mine (pg.20), We Give Thanks (pg.22), When
Our Heart Is in a Holy Place (pg.24)

Open Mindfulness:

Gathered Here (pg.10)

Peace:

I've Got Peace Like A River (pg.12), Love Will Guide Us
(pg.14), Meditation on Breathing (pg.16), Spirit of Life
(pg.18)

Ideas for Use in Service

Opening Music:

Come, Come, Whoever You Are
Come, Sing a Song with Me
Enter, Rejoice, and Come In
Gathered Here

Meditation:

Come, Come, Whoever You Are
Gathered Here
Meditation on Breathing
Spirit of Life
Building Bridges

Children's Recessional:

This Little Light of Mine

Closing:

I've Got Peace Like a River
When Our Heart is in a Holy Place
Love Will Guide Us
Spirit of Life
We Give Thanks
Building Bridges

