



Start Local, Stay Vocal

Justice Choir Songbook, Volume 1

Made Possible by Westminster Presbyterian Church, Minneapolis

justicechoir.org



Start Local, Stay Vocal

Our mission is to further social and environmental justice movements by engaging communities in singing together.

Get Involved

1. Sing from the Justice Choir Songbook

Sing new and re-purposed protest songs from this digital, downloadable resource. Selected from a national Call for Songs, and distributed through a Creative Commons license, this repertoire is accessible to people everywhere, including families, congregations, classrooms, and other organizations working for change.

Get the Justice Choir Songbook:

www.justicechoir.org

Hear the songs on YouTube:

songs.justicechoir.org/Videos

2. Hold a Justice Choir Event

Amplify your voice and build community by organizing a Justice Choir event! You might host a rehearsal of Justice Choir songs, lead group singing in a march or rally, invite your community to a public forum of singing and conversation about your local issues, or dream up another way to use these songs to spark action.

Justice Choir Event Guide:

www.justicechoir.org/Guide.pdf

3. Join or Launch a Justice Choir Chapter

Communities who plan to hold Justice Choir events often might want to form a chapter. Justice Choir chapters build on the momentum of their events by cultivating a core of singers, and use singing as a springboard to ongoing conversation, community action, and transformation.

More on Justice Choir Chapters:

www.justicechoir.org/#chapters

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Foreword

Westminster Presbyterian Church in downtown Minneapolis is pleased to sponsor the Justice Choir Songbook and the country's charter chapter, Justice Choir – Twin Cities. Most of the pieces in the Songbook are new. They were composed and written by people from across this land and curated and co-edited by Abbie Betinis, Ahmed Anzaldúa, and Tesfa Wondemagegnehu. We are grateful for their commitment. They are helping us sing toward the time when all will live in a just, peaceful, and sustainable world.

At Westminster, our Christian faith calls us to seek justice, to advocate for the full inclusion of all God's children, to work for racial and economic equity, and to protect the earth. We sing because in the human voice the sound of a better tomorrow can be heard. The old ways of exclusion and disparity begin to give way and our hearts swell with hope.

The longing for a just and peaceful world is not limited to any one religious tradition or practice. People of faith and goodwill everywhere want to build a new future. Westminster invites you to join the movement for justice wherever you live. There are others who will work with you. Together we can transform the world.

A friend of mine who lives under an oppressive regime in another land once said to me that those who rule them can take away economic opportunity and political and civil rights and freedom of movement, but they can never take away their art. For them, dance and poetry, painting and song have become ways to resist.

That's also why we sing for justice: no matter the circumstances we can always sing, and when we sing we create community and animate courage...and the world begins to change.

We invite you to join us in singing and working for that day of justice – and to share this music with others.

Tim Hart-Andersen
 Pastor
 Westminster Presbyterian Church
 Minneapolis, Minnesota
westminstermpls.org

June 2017

Background, Process, and Vision

On Jan 21, 2017, my husband and I – he in his pink suspenders and I in my hat – were marching with our neighbors to the St. Paul Capitol. We were frightened and angry. We were determined and resilient. Signs all around us read, “Raising our voices for equality!” and “Hear us!” and “A little bit louder now!” Perhaps it was the Minnesota winter, but apart from a few brave souls who started a few chants, and a small group of students trying to lead a few songs which the rest of us didn’t know, the march was largely quiet. It wasn’t that our emotions weren’t high. They were hopeful and rising. The many faces around us showed years of stories. We enthusiastically pumped our homemade signs up and down as we marched, but largely kept to the groups we arrived in. I came home energized, but thinking something was missing. How could we, here in Minnesota, “choral country” no less, have missed an opportunity to channel our hopes and fears into a focused vocal message? Why didn’t I try to get something going there in the crowd? As a singer and composer, I’ve made music my whole life, and I know, for me, that music is the place where emotion meets action. I know from what I’ve learned about the Civil Rights era (the *previous* Civil Rights era) how lyrics can focus a message in a song like *We Shall Overcome* (I recently heard for the first time a 1964 recording of my grandfather – who helped organize massive Civil Rights rallies in Los Angeles – singing *We Shall Overcome* alongside Martin Luther King Jr.). I know from growing up in the ‘80s how the simple slap/slap/clap pattern of *We Will Rock You* can instantly transform a vicious lunchroom into a whole cafeteria of “cool” (or so it felt). I learned from singing rounds with my family on long car trips how the lattice-work of a canon – where a melody becomes its own harmony – is actually the sound of loved ones quietly saying to each other through song: I’m here for you, I’ll hold you up.

When was the last time you sang in a huge crowd of people? At a sporting event? At church? Maybe in a choir? I find that coming together to sing beloved songs, at its best, is rarely just about whatever particular song... the lyrics, the tune... is being sung at the moment. For me, it’s about the individual stories that make up a million memories which fly by as I sing... my grandmother squeezing my hand in the pew, the smell of hops in that basement bar, feeling the rain come down while we cried and belted *I Will Always Love You*. Looking around a room where people are singing cherished songs together, it’s incredible to think of all the little moments, the other voices, the lifetime of mental associations that might be going through peoples’ minds.

So what happens if a country doesn’t share a singing repertoire anymore? Through this project I’ve had the opportunity to ask a lot of questions of folks: what songs do you remember singing at home? with friends? in school? Though not exactly a scientific study, I learned some surprising things. (For example, not one of my college students has ever heard *Home on the Range!*) I learned that the younger people I knew had highly individualized listening habits, and eclectic tastes, usually preferring to listen to different music than even their peers in the same household or dorm room. Older friends had a lot more shared songs and lyrics they could sing together. But the way they sang them seemed to me to be fixed in the grooves of the record they remembered – etched in their world of the 50s, or 70s... 90s even. As I looked in on their memories of singing together, the songs appeared as a tinted reflection of the struggles of a different time.

This is partly why I felt so compelled to explore the new songs being created today. For a whole generation of people in this country, protest songs carry a world of memories. Rather than try to replace what those great, timeless songs mean to people (myself included), I see these new songs of protest and solidarity as an experiment in coming together with vulnerability, with no sacred ties, no important memories to clutch to the chest, and no levels of experience. These songs are new to *all* of us, and that gives us a beautiful chance to open our ears and open our eyes, to look at our neighbor singing next to us, to really see them there, and to try this together.

Pete Seeger said, “Get people to sing together, and they’ll act together too.” Inspired, I posted my query to social media: “What songs did you sing at the Women’s March today?” Answers came pouring in from around the country. Composer Andrea Ramsey said she had started improvising songs right then and there, and people had started to join in with her while they marched. “Will you send them to me?” I asked. Tesfa Wondemagegnehu

sent me an urgent note, wondering if Andrea and I might be thinking about a songbook – yes, I said, we are. By chance, his church had already announced the formation of something called Justice Choir, which he would direct, and they needed songs.

The three of us put out an open Call for Songs – seeking new songs of struggle, solidarity, justice, equality, peace and protest. In just a few weeks, with the help of some incredible well-connected friends who spread the word, we had received nearly 150 entries from around the USA, England, Germany, Scotland, and Mexico. With the help of more generous friends, we organized small social events to sing through the songs together to try them out. I met my friend Ahmed Anzaldúa, a pianist and conductor, at a pub in St Paul and we practiced teaching some of the songs to strangers. Tesfa and I logged long hours scheming about the structure of the Justice Choir venture. What could we do with a new songbook? What were we trying to solve exactly?

“We need to come together,” Tesfa said. “Like a truce?” I asked. “No, no,” he said, “we need to LISTEN to each other. We need to ask the tough questions. This can’t be partisan, this needs to be EVERYBODY. This needs to be about trust, and love, and also about fear... there’s real, true, vulnerability in our city right now. We have to have a place where we can ‘go there’ emotionally. A relatively safe place to venture into vulnerable territory and HAVE THAT CONVERSATION. This won’t work if we’re literally preaching to the choir.”

A few days later, Ahmed, Tesfa, and I were singing through each song submission. I was often surprised by which melodies rang true for one or two of us but not for all, or by which lyrics raised red flags, or carried deep-seated baggage, however well-meaning. As we worked, I was surprised by how easily our singing turned into discussions on race, wealth, gender, citizenship, appropriation, survivorship, identity, immigration, faith, gun violence, privilege, peace-making, and the role of art. These conversations have forever changed me.

After we pared down the submissions to 60, we had an outside jury make the final cut, solidifying the collection you see before you here: 43 songs for the issues of our time. Among them, 24 written specifically for this project.

Tesfa, Ahmed and I – along with the many friends who have helped us on this journey and lent us their valuable time, candid opinions, and huge hearts – and the generous, creative songwriters who are entrusting us with their ideas and talents... all of us hope you’ll make this Songbook your own. We hope you’ll find ways to connect to these songs through your own stories and experiences, and to make them personal. At the same time, we’re guessing that not every word or phrase in every song will resonate with every person. And we think that’s okay. In fact, we hope you’ll take those songs especially into your community and use them to spark the important conversations that need to be had.

Perhaps we’ll come to something of a new shared repertoire as we sing these songs far and wide, or perhaps they are just for this moment. Either way, in these 43 songs, we see a place to come together to start a conversation, to shout and sing about some of the issues on people’s minds today. Some are hard to get out; they strike deep and don’t let go. Some are fun and energizing and might make you want to dance! (Or march!) For me, this is the crux of music’s power: where emotion meets action. Let there be no passive listeners. These songs were created for the engagement of all.

The noted theologian and scholar, Otis Moss III, a recent guest lecturer at Westminster Presbyterian Church, says that “we can build our beloved community by looking to include our most vulnerable.” Our hope is that the Justice Choir Songbook allows for all who desire to sing for justice, all who hunger for a beloved community, to have a resource to help begin the conversation. This alone isn’t the solution, but it could be the beginning of the dialogue.

Abbie Betinis
Executive Director, Justice Choir

How to Use This Book

A Guide for the Songleader or Conductor

The composers of the 43 songs in this book come from many different backgrounds. Some of these songs were transcribed from the composers' recordings while others were notated by the composers themselves. If you are used to compositions and arrangements where everything is written out, many of these songs may seem incomplete; there's a lot that's not on the page. If you work mainly in the oral tradition, you may find that there's *too much* on the page. In both cases, the question in the performers' mind is the same: what am I supposed to do with this?

1. Make these songs your own.

You have permission to make changes. In fact, we encourage you to bring your own creativity to this songbook. To quote my co-editor Abbie, these 43 songs are the result of a "chain of generosity." Be the next link in the chain. Is there a barrier in a song that is preventing your group from singing it? Remove that barrier! Is there something new or unique that your group can bring to a song? Do it!

2. Make this songbook work for you.

If you're working with kids who love to dance while they sing, you might make a bouncy new piano intro and interludes to "We're Gonna Shine" (#41). If you're in a noisy outdoor protest and have only a few moments to teach everyone the words, you might turn the third voice part of "Resilience" (#24) into a rap. It may mean rearranging "We Are Rising Up" (#34) so each verse is a call-and-response, because you're leading a pub sing and everyone is learning on the spot. You might decide to repeat the refrain of "Rise" (#25b) three extra times because your collegiate women's chorus loves closing their concert with their soloists improvising showy riffs. You may have your church choir hum "Courage to Be Who We Are" (#8) while an appropriate text is read aloud during a service. One performance of "This Is What Democracy Looks Like" (#30) might be accompanied with ukulele, the next with an electric guitar, and the next may have no accompaniment at all.

We've added chords to almost every song to facilitate the use of accompanying instruments. Several of the songs have performance suggestions, which you can transfer from one song to the other. Many of the songs are marked as "zipper" songs, with interchangeable lyrics; you can apply this concept to almost every song.

3. Make the story come alive.

This is the most important thing. Each of these songs started with a composer compelled to tell a story, to address an injustice, to express a point of view, to start a conversation. This story, the central message, is essential. The mechanics of the song, whether it's in unison or harmony, whether it's a canon or a chant, accompanied or unaccompanied, is not as important as communicating what the song is about. To quote my co-editor Tesfa: "The ink is a suggestion, the story is mandatory." The notes on the page should not be a barrier but, rather, a way in to these stories. If the story remains central, then you are doing justice to this music.

It is important for us that this songbook be singable for people of any age, of any voice type, and from every possible background. We want this songbook to be inclusive. For it to be inclusive, it has to be flexible. We want you to feel free to adapt it to different situations. Our hope is that you can take these songs into a classroom, a march, or a church choir... sing them around a campfire, teach them to your kids during a road trip, sing them with a large group, or a small group, or maybe just sing them to yourself.

Ahmed Anzaldúa
Co-editor, Justice Choir Songbook

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1) Include the Songwriter's Name.

Always give them credit when you share their music.

Publicity is our songwriters' only ongoing payment, and they really deserve it. Credit them in your programs and on lyric sheets, name them in your videos, tag them in your social media posts.

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Common Questions

Where can I perform Justice Choir songs? *(Anywhere, and in most places for free.)*

- Non-commercial venues are free (ex. school, church, government offices, public spaces, capitol rotunda, city park).
- Commercial venues and for-profit businesses (ex. coffee shop, bar, arena, radio/TV) are licensed by Performing Rights Organizations or PROs. If the songwriter has their PRO listed (it's near the © of the song), please report your performances in commercial venues to that organization (ASCAP, BMI, or SESAC), just like other copyrighted music.

May I sell a recording of a Justice Choir song? *(Only if you secure the proper license.)*

- Like other copyrighted music, all entities (even nonprofits) must obtain a mechanical license to sell audio (ex. CDs, mp3s, iTunes, Spotify), and a synchronization license to sell video (ex. DVDs, monetized YouTube videos, films).

What rights do the songwriters retain?

- All commercial and for-profit use. To sell a Justice Choir song, you must get permission from the copyright holder.
- Right to derivatives. All arrangements (even if distributing free) must receive permission from the copyright holder.

Other licensing and permissions questions? Email us at justicechoir@gmail.com.

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Song List

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Emily Feld, 2017
2. **Ain't Gonna Let Nobody Turn Me 'Round***
African-American Spiritual, arr. J. David Moore, 2017
3. **Ana El Na (Please, God, Heal Us)***
Trad. Hebrew/Karen Siegel, 2017
4. **Another World is Possible**
FLOBOTS, 2016
5. **Be the Change**
Colin Britt and Marc Kaplan, 2010
6. **Bend the Arc***
Wendi Buck, 2017
7. **Chorus from "One"**
Neal Hagberg and Leandra Peak, 2012
8. **Courage to Be Who We Are**
Ruth Huber, 2004
9. **Hold On (Eyes on the Prize)***
African-American Spiritual, transc. Justice Choir, 2017
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Andrea Ramsey, 2017
11. **If Not Now, When?***
Arielle and Jerome Korman, 2017
12. **If You Want Peace (Work for Justice)**
David Avshalomov, 1990
13. **Intro & Chorus to "Fight with Tools"**
Emma Bechler, 2016 (Chorus: FLOBOTS, 2007)
14. **Liberty and Justice for All***
Brandon Williams, 2017
15. **Lift Every Voice and Sing**
John Rosamond Johnson (lyrics: James W. Johnson), 1900
16. **Lift up Your Voice**
Robinson McClellan, 2017
17. **Listen to the People***
Trad. American (lyrics: John Betinis, 2017)
18. **Love Is Love Is Love Is Love***
Abbie Betinis, 2017
19. **¡No nos moverán! (We Shall Not Be Moved)**
African-American Spiritual, transc. Justice Choir, 2017
20. **Oh, Be Swift to Love**
Nancy Grundahl, 2016
21. **Oh, I Woke Up This Morning***
Trad. American, arr. Darrell Goodwin, 2017
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Melanie DeMore, 2016
23. **Please Don't Take My Freedom from Me***
D. Jasper Sussman, 2017
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Abbie Betinis, 2017
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Arianne Abela, 2017
26. **Sawubona (I See You)**
Jane Ramseyer Miller (lyrics: trad Zulu), 2012
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Trad. Welsh (lyrics: Brennan Blue, 2017)
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William W. Brueggemann, 2017
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Waubanewquay Dorene Day, 2011
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Penny Stone, 2017
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Stuart Stotts and Tom Pease, 2007
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* Written for the Justice Choir Songbook

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22. One Foot/Lead with Love
32. Walking by Me
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35. We Choose Love

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1. A Bridge is Stronger Than a Wall

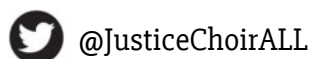
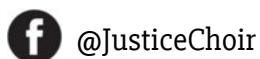
Words & Music by Emily Feld
St. Paul, MN | 2017

Coming
Soon!

Made Possible by Westminster Presbyterian Church, Minneapolis

Justice Choir Songbook, Volume 1

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2. Ain't Gonna Let Nobody Turn Me 'Round

Proof 03/09/21

African-American Spiritual; arr. J. David Moore
Minneapolis, MN | 2017

With resolve (♩ = 88)

Leader

1. Ain't gon-na let no - bod - y turn me 'round, turn me 'round,

SA

Turn me 'round, turn me 'round,

B

E Am E7

Am E7

turn me 'round. Ain't gon-na let no - bod - y turn me 'round, I'm gon-na keep on a - walk-in',

turn me 'round. Turn me 'round, keep on a - walk-in',

keep on, keep on a -

Am/E

On repeat Am

Last time Am

keep on a - talk - in', march-ing up to free-dom land. 2. Ain't gon-na

keep on a - talk - in', march-ing up to free-dom land.

walk - in', keep on a - march-ing up to free-dom land.

- Lyric Suggestions:**
2. Ain't gonna let **segregation** (turn me 'round...)
 - (or make up your own)
 3. Ain't gonna let **racism** (turn me 'round...)
 4. Ain't gonna let **no hatred** (turn me 'round...)
 5. Ain't gonna let **nobody** (turn me 'round...)

Made Possible by Westminster Presbyterian Church, Minneapolis

Justice Choir Songbook, Volume 1

Always include arranger's name when posting recordings. Link to this PDF: <http://songs.justicechoir.org/AintGonna>



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3. Ana El Na (*Please, God, Heal Us*)

a canon in 3 parts

Traditional Hebrew prayers;
adapt. Karen Siegel, 2017

Music traditional/Karen Siegel
Hoboken, NJ | 2017

Prayerfully (♩ = 70)

①
A - na el na, A - na el na, A - na el na r - fa na la -
Please, God, heal us, Please, God, heal us, Please, God, heal us, re - new our spi

②
nu A - na el na, A - na el na, r -
rits. Please, God, heal us, Please, God, heal us, re -

③
fu - at, r - fu - at ha - ne - fesh, ha - ne - fesh.
new us, re - new us, our spi - rits, our spi - rits.

Hebrew Text & Translation:*

אָנָּא אֵל נָּא רְפָּא נָּא לָנוּ

Ana el na r'fa na lanu (*Please God heal us*)
ah-nah el nah reh-fah nah lah-noo

רְפוּאת הַנֶּפֶשׁ

r'fuat hanefesh (*with renewal of the soul*)
reh-foo-aht hah-ne-fesh

Performance Suggestions:

- Sing in unison before starting the canon.
- Mix voice parts within groups.

Karen writes: "I sing the first three measures of 'Ana El Na' with my synagogue congregation on Shabbat mornings with the traditional words 'r'fa na la' ('heal her') from Moses' prayer for his sister Miriam. Our congregation traditionally repeats it while the rabbi recites the 'Mi shebeirach' prayer, a traditional prayer for those who are ill, which includes a plea for both physical and spiritual healing.

In a time of so much hatred, I have been thinking of the need for emotional healing, especially for those who feel the urge to lash out with words or physical violence. I have adapted the 'Ana el na' prayer, adding text from the 'Mi shebeirach' prayer, and directing it towards all of us. The song is therefore a prayer for the healing of all of our minds and hearts, and I like to think it is especially for those among us consumed by anger."

* Translation by Karen Siegel with assistance from Jenny Labendz and Rabbi Robert Scheinberg

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4. Another World Is Possible

Words & Music by FLOBOTS
Denver, CO | 2016

Driving Rock Beat (♩ = 144)

1 *Cm* *(shout it!)* *Fm*

It does - n't have to be like this. It does - n't have to be like this.

1 *Cm* *Fm*

It does - n't have to be like this. It does - n't have to be like this.

2 *(shout it!)*

To - day! An - oth - er world is pos - si - ble.

1 *Cm* *Fm* *On last repeat, end here*

It does - n't have to be like this. It does - n't have to be like this.

2

To - day! An - oth - er world is pos - si - ble.

3

To - day! An - oth - er world is pos - si - ble. (ONE MORE TIME!)

- Performance Instructions:** (as performed by FLOBOTS, with their audiences)
- 1) Divide the crowd into Group 1 and Group 2. Your rehearsed group will be Group 3.
 - 2) Teach Line 1 to Group 1, and Line 2 to Group 2.
 - 3) When Groups 1 & 2 are confident singing together, begin Group 3 on Line 3.
...or try it any way you like!

Jamie Laurie (also known as Jonny 5, founder of FLOBOTS) writes: "Drawing from the popular slogan from the global justice movement, 'Another World is Possible,' this song calls us to breathe life into visions of the world as it could be."

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5. Be the Change

Words adapted from Gandhi (attr.)

Music by Marc Kaplan and Colin Britt
Jersey City, NJ | 2010

Steady (♩ = 88)

Melody

Harmony

1. Be the change _____ you want to see in the world, be the change
 2. Be the voice _____ you want to hear in the world, be the voice
 3. Be the light _____ you want to shine in the world, be the light

C/G G Cadd9 Am7

_____ you want to see in the world, be the change _____ you want to
 _____ you want to hear in the world, be the voice _____ you want to
 _____ you want to shine in the world, be the light _____ you want to

B7 Em Am7 C/D G

see in the world, } and change will come _____ to you. _____
 hear in the world, }
 shine in the world, }

Rhythm for hand taps on heart:

Suggested percussion groove:

Performance Suggestions:

- Start with soloist accompanied by minimal percussion (hand taps on heart, djembe, etc.).
- Repeat verse 1 with everyone in unison.
- Add harmony, SSA or SATB with bass doubling melody.
- Accompany with piano or guitar, and percussion ad lib.

Colin writes: "Marc was asked to commission a piece for an All-County Choir, and as he was thinking about being the best version of himself, Gandhi popped into his head. The melody wrote itself in 5 minutes. He called me and the rest is history!"

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6. Bend the Arc

Proof 03/09/21

Words & Music by Wendi Buck
Rosemount, MN | 2017

Marching (♩ = 88)

Leader: Echo:

C F C C F C

Melody

1. Bend the arc and break the ceil - ing, (*Bend the arc — and break the ceil - ing.*)

SA

1. Bend the arc — and break the ceil - ing,

TB

(continue alternation)

C F C C F C

Hu - man rights for hu - man be - ings! (*Hu - man rights for hu - man be - ings!*)

Hu - man rights for hu - man be - ings!

C F C C F C

Bend the arc and break the ceil - ing, (*Bend the arc — and break the ceil - ing.*)

Bend the arc — and break the ceil - ing,



6. Bend the Arc – pg. 2

Proof 03/09/21

C F Dm C C F Dm/F C

Hu-man rights for hu-man be - ings! (Hu-man rights for hu-man be - ings!)

Hu-man rights for hu-man be - ings!

Together:

Dm/F C Dm/F C F C

Bend the arc, — bend the arc! — [clap clap] Bend the arc, —

F C

bend the arc! — [clap clap]

ENDING

F C/E Dm Dm7/G C

Bend the arc!

Lyric Suggestions: (or make up your own)

2. Hold out your hand and help another, (*echo*) / We were meant to help each other. (*echo*)
3. Get out the vote, make heard your voices, (*echo*) / In November we'll make choices! (*echo*)

Performance Suggestions:

- Invite the audience to repeat the Leader
- Stomp instead of clap, or alternate
- Improvisation encouraged!

Wendi writes: "It was hard to decide what to put on our signs for the Women's March on Washington; there were so many issues and so much that could be said. I decided that my issues could be boiled down to basic human rights for everyone. I love the quote attributed to Martin Luther King, Jr. about the arc of the moral universe bending toward justice, so I borrowed from that for my sign. As we marched, the words on my sign became a tune in my head, which became this song."

7. Chorus from “One”

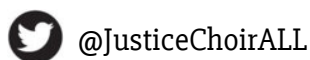
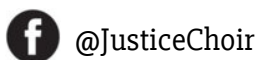
Neal Hagberg & Leandra Peak
Minneapolis, MN | 2012

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Soon!

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8. Courage to Be Who We Are

in memory of Gwen Araujo

Words & Music by Ruth Huber
San Jose, CA | 2004

Reverently (♩ = c. 76)

G Am/D G Am/D Em7 G

1. We are here in the mem-'ry of those__ who have fall - en, those__ who have fall - en, those

G Am/D G

__ who have fall - en. We are here in the mem - 'ry of those__ who have fall - en,

Am Am/D G Am Am/D G

here for the cour - age to be who we are, __ cour - age to be who we are. __

G Am/D G Am/D

2. We are stand - ing } in the mem - 'ry of those__ who have fall - en, those
3. We are sing - ing }
4. (hum) (hum) (hum)

2. We are stand - ing } in their mem - 'ry, those
3. We are sing - ing }
4. (hum) (hum)

Em7 G*

__ who have fall - en, those__ who have fall - en. We are
(hum)

__ who have fall - en, those__ who have fall - en. We are
(hum)

* for SSA version: Omit low D. Altos sing small note G.

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8. Courage to Be Who We Are – pg. 2

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G **Am/D** **G**

2. stand - ing } in the mem - 'ry of those _____ who have fall - en,
 3. sing - ing }
 4. (hum) _____

2. stand - ing }
 3. sing - ing } in their mem - 'ry,
 4. (hum) _____

Am **Am/D** **G**

2. stand - ing } for the cour - age to be who we are, _____
 3. sing - ing }
 4. (hum) _____

2. stand - ing } for the cour - age to be who we are, _____
 3. sing - ing }
 4. (hum) _____

Am **Am/D** **G** **Am** **Am/D** **G**

Slightly slower

cour - age to be who we are. _____
 (hum) _____

Cour - age to be who we are. _____

cour - age to be who we are. _____
 (hum) _____

Cour - age to be who we are. _____

Performance Suggestions:

- for SATB: tenors sing lowest treble line.
- for SSA: omit bass line.
- Try it in a celebratory mood/tempo.

Ruth writes: "Courage to Be Who We Are" was written to commemorate the life of Gwen Amber Rose Araujo and to celebrate the lives of beautiful and courageous trans people everywhere."

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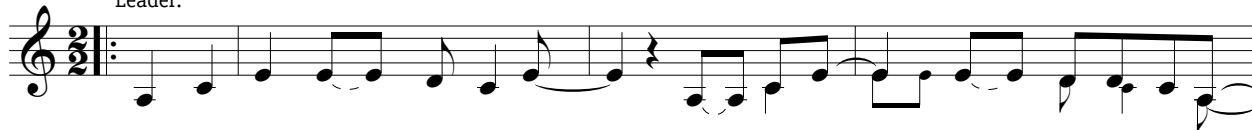
9. Hold On (Eyes on the Prize)

Refrain credited to Alice Wine
Johns Island, SC | 1950s

African-American Spiritual
transc. by Justice Choir | 2017

(♩ = 60)

VERSES: Leader:



1. Oh, the one thing we did right ___ was the day ___ we ___ start-ed to fight
2. Got my hands on the free-dom plow, ___ would-n't take noth-in' for my jour-ney now.

All:



___ Keep your eyes on ___ the prize. ___ Hold on! ___

REFRAIN:

melody

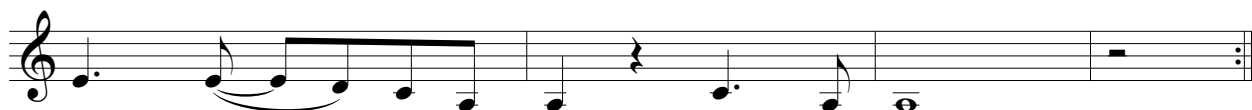


Hold on! ___ Hold on! ___ Keep your

harmony



Hold on! ___ Hold on! ___ Keep your



eyes on ___ the prize. ___ Hold on! ___

Lyric Suggestions for Verses:

3. Only chains that we can stand, Are the chains of hand in hand. *(Keep your eyes...)*
4. We're gonn' board that big Greyhound, Carryin' love from town to town.
5. Many good souls have fought and died, So we could sing here side by side. *-1963 March on Washington*
6. When united it is clear, We don't have to live in fear. *-Peter "Madcat" Ruth*
7. Building walls and spreading hate, Will not make this country great. *-Laz Slomovits*

Performance Suggestions:

- This is a "zipper" song. Make up your own lyrics for the Verses.
- Vocal improvisation is encouraged, especially on the Refrain.

10. I Lift My Voice

Words & Music by Andrea Ramsey
 Kansas City, MO | 2017

Rousing (♩ = 116)

C G/B C

1. When I lift my voice, ___ let it be in song, ___ A de -
 2. When I lift my voice, ___ let it be for good, ___ Let me

C Am G/B C

fi - ant note ___ in the face of wrong, ___ } I won't stand a - lone, ___ we'll stand
 care as much ___ as I know I should, ___ }

F Am C Em Am G/B C

side by side, ___ 'cause we know that love ___ is al - ways jus - ti - fied. ___

REFRAIN:

C F C/E F/A C/G G C/E

When they try to ___ di - vide us, ___ it will

F G F/A C/G G F C/G G7sus C

on - ly ___ u - nite us. ___ I lift ___ my ___ voice.

Performance Suggestions:

- Teach the audience the Refrain (or last two measures).
- Try harmonizing on the Refrain.

Andrea writes: "I was inspired by the line 'with glad defiance in my throat, I pierce the darkness with a note' from James Weldon Johnson's poem, 'The Gift to Sing,' and I created this tune in hopes of acknowledging the power of music and the importance of community in pursuing justice and unity."

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11. If Not Now, When?

Words: *Pirkei Avot* (Hebrew)
English translation by Arielle Korman

Music by Arielle and Jerome Korman
New York, NY | 2017

Flowing (♩ = 76)

(opt. instrumental intro)

Im ein a - ni li,
mi li? U'kh'-she' - a - ni le'-atz-mi, mah a - ni? V'-im lo 'akh-shav,
ei - ma - tai, im lo 'akh-shav, ei - ma - tai? If I am not for me, who
will be? If I am just for me, what does that make me? And
if not now, then when? If not now, then when?

Hebrew Text & Pronunciation:

אם אין אָנִי לִי, מִי לִי	Im ein ani li, mi li?
If I am not for me, who will be?	(Eem ayn ah-nee lee, mee lee)
וְכִשְׁאֲנִי לְעַצְמִי, מָה אָנִי	U'kh'she'ani le'atzmi, mah ani?
If I am just for me, what does that make me?	(Ookh-sheh-ah-nee leh-'ahzt-mee, mah ah-nee)
וְאִם לֹא עַכְשָׁיו, אֵימָתַי	V'im lo 'akhshav, eimatai?
And if not now, then when?	(Veem loh akh-shahv, ay-mah-tye)

Arielle writes: "These lyrics are the three questions Rabbi Hillel asks in Pirkei Avot 1:14. What happens to us when we do not stand up for ourselves when we are hurting? What happens to us when we focus so much on our own well-being that we cannot see the pain of another? When will we start to change our habits, to wake up, to show up? My father and I wrote this song understanding the crucial role music plays in bringing people together to pray and to stand up for justice."

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12. If You Want Peace (Work for Justice)


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Words & Music by David Avshalomov
Santa Monica, CA | 1990

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13. Intro to "Fight with Tools" (a.k.a. The Revival)

Words & Music by Emma Bechler
Denver, CO | 2014

An anthem (♩ = 76)

Our minds are_ our wea - pons, Our
souls our_ pro - tec - tion, Our feet_ will nev - er_ up - root._ One
bo - dy, one mind, we_ will all stand in line Pro - claim the once - un - speak - a - ble truth.
Seam - less re - pairs_ to the dam - age we share, un - der -
neath we_ are all flesh and_ blood._ Slow - ly_ we rise with our
voic - es_ en - twined, The Re - vi - val_ has on - ly just_ be - gun.

CHANT *

Fight with, fight with, fight with tools! (repeat)

Performance Suggestions:

- Repeat the verse while part of the group continues to chant. End together on the chant.
- For a group of higher voices, transpose up a major third using chords: C#m, E, B, A

From the editors: This is the anthem of Vocal Coalition (VOCO), an innovative youth choir program in Colorado that empowers 5th-12th graders to come together across cultural lines through music. When founding member Emma Bechler, then 16 years old, participated in a writers workshop with the hip-hop group FLOBOTS, she was inspired to write this introduction to their song "Fight with Tools." Emma, singing from the piano, shared the stage with FLOBOTS for the premiere.

* Chant is from FLOBOTS' song, "Fight with Tools," off their 2007 album of the same name. It is heard under the lyrics: "We need heroes / Build them / Don't put your fists up / Fill them / Fight with our hopes and our hearts and our hands / We're the architects of our last stand."

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14. Liberty and Justice for All

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Words & Music by Brandon Williams
North Brunswick, NJ | 2017

Not too fast (♩ = 80)

VERSE

Leader: F All (echo): continue alternation: C

We are frightened; (we are frightened) We are an-gry; (we are an-gry) We are ris - ing. (we are ris - ing.) We are hope-ful; (we are hope - ful) We are peace-ful; (we are peace - ful) We are striv - ing. (we are striv - ing) Won't stop fight - ing; (won't stop fight - ing) Won't stop march-ing; (won't stop march-ing) Won't stop dream - ing. (won't stop dream - ing) Won't stop lov - ing (won't stop lov - ing) and pro - claim - ing (and proclaiming) and be - liev - ing. (and be - liev - ing)

REFRAIN

Together: C F F/A C A/C# Dm Am

Our voic-es are u-nit - ed loud - er than hate, We have gath - ered here, We've had all we can take. The time has come, you will hear our call.

Gm F/A B♭ C7 F Last time, end here C7

We're fight - ing for li - ber - ty and jus - tice for all.

Performance Suggestion:

- For a unison or solo version, sing only the BIG notes above:

We are frightened; We are angry; We are ris - ing. We are

Brandon writes: "The recent demonstrations and marches taking place throughout the country led me to the phrase 'liberty and justice for all.' Many steadfastly recite this line in the Pledge of Allegiance, but those words ring hollow for many Americans who find their civil liberties under attack, and the scales of justice tipped in favor of the wealthy and powerful. Protests are a small portion of what we must do in order to work toward a nation that truly provides liberty and justice FOR ALL."

15. Lift Every Voice and Sing

Words by James Weldon Johnson, 1899

Music by John Rosamond Johnson, 1900

♩. = 42

D G B7 Em G/D D#dim Em

Lift ev - 'ry voice and sing, till earth and heav - en ring. Ring with the

Am B7 C Am/C D7 G B7 E7

har - mo - nies of lib - er - ty; Let our re - joic - ing rise, high as the

Am B C C#dim G/D D7 G

list - 'ning___ skies, Let it re - sound loud as the roll - ing sea.

N.C.

Sing a song full of the faith that the dark past has taught us,

G G#dim

Sing a song full of the hope that the pre - sent has brought

D7 G B7 E7 Am B

us; Fac - ing the ris - ing sun of our new day be -

C C#dim G/D D7 G

- gun, Let us march on till vic - to - ry_____ is won._____

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"Known by many as the Negro National Anthem, 'Lift Every Voice and Sing' has stirred souls for over a century. One of the lines that resonates with me the most is, 'Sing a song full of the faith that the dark past has taught us...' What has the dark past taught you in your fight for equity and justice?" - Tesfa Wondemagegnehu, co-editor



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 Free download: <https://songs.justicechoir.org/LiftEveryVoice>



15. Lift Every Voice and Sing – pg. 2

Words by James Weldon Johnson, 1899

Music by John Rosamond Johnson, 1900

1. Lift ev'ry voice and sing,
'Til earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on 'til victory is won.

2. Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
'Til now we stand at last
Where the white gleam of our bright star is cast.

3. God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest, our hearts drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.

"Known by many as the Negro National Anthem, 'Lift Every Voice and Sing' has stirred souls for over a century. One of the lines that resonates with me the most is, 'Sing a song full of the faith that the dark past has taught us...' What has the dark past taught you in your fight for equity and justice?" - Tesfa Wondemagegnehu, co-editor

16. Lift Up Your Voice

Words & Music by Robinson McClellan
New York, NY | 2008, arr. 2017

Dancing, in one (♩ = 72)

Leader: *Dm* Lift, lift up your voice! _____

All: *C* Lift, lift up your voice! _____
(only on repeat) joy! _____

Ostinato: *Dm* Lift up, lift up, lift up, lift up, lift up, lift up your voice! _____

Leader: *Dm* Shout and cry _____ for joy! _____
C (ostinato continues)

All: *Dm* Shout and cry _____ for joy! _____
C *Dm*

Leader: *Dm* 1. We will [fight/work] for li - ber - ty and jus - tice! We will [fight/work] for li - ber - ty and jus - tice!
C 2. We will shout for joy _____ and _____ cour - age! We will shout for joy _____ and _____ cour - age!

All: *Dm* *C* *Dm*

Leader: *Dm* *pp* Nev - er quit or cry _____ sur - ren - der! Nev - er quit or cry _____ sur - ren - der!
C

All: *Dm* *pp* *C* *Dm*

Leader: *Dm* *ff* Shout, we'll shout for joy! _____ Shout, we'll shout for joy! _____
C

All: *Dm* *ff* *C* *Dm*
Shout, we'll shout for joy! _____ Shout, we'll shout for

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16. Lift Up Your Voice - pg. 2

Proof 03/09/21

Dm C Dm C Dm

We will [fight/work] for li - ber - ty and jus - tice!
 We will shout for joy — and — cour - age!

joy! _____ We will [fight/work] for li - ber - ty and jus - tice!
 We will shout for joy — and — cour - age!

Dm C Dm C Dm

Shout, we'll shout for joy! _____ Shout, we'll shout for joy! _____

Shout, we'll shout for joy! _____ Shout, we'll shout for

ENDING:

Dm C Dm C Dm

Lift, lift up your voice! _____ Shout and cry — for joy! _____

(top note on repeat only) joy! _____ Lift, lift up your voice! _____ Shout and cry — for

Repeat ad lib. fade out gradually

Repeat ad lib. fade out gradually

Performance Instructions:

- 1) Divide the crowd into two groups: "All" and "Ostinato."
- 2) Teach the "Ostinato" group the 8 measures which continue throughout the song.
- 3) Ask the "All" group to echo the Leader.
- 4) Add the dance: Tap a heel on every downbeat (8 taps per line), RRLR RLRR.

From Robinson: "This song is inspired by medieval Welsh harp music, which uses binary patterns of ones and zeros, like computer code, to show two-chord patterns.

Welsh patterns tend to use a lot of symmetry and inversion. These patterns make the music easy to remember: if you know the pattern, you know the song! The pattern in this song is 1100 1011."

17. Listen to the People

Words by John Betinis
Amherst Junction, WI | 2017

Music: trad. American;
adapt. John Betinis

Bluegrass-style, in two (♩ = 100)



1. From the great At - lan - tic O - cean to the wild Pa - ci - fic__ shore,
2. Lis - ten to the peo - ple, & hear our voic - es roar.
3. Lis - ten to the peo - ple, join the move - ment, get on__ board!
4. Lis - ten to the peo - ple, & hear our voic - es roar.



- (1.) we're march - ing for de - moc - ra - cy, e - qua - li - ty and__ more.
- (2.) Our rights will not be tram - pled__ by the rich who just want more.
- (3.) & Vot - ing rights and jus - tice are not words to be ig - nored.
- (4.) Our rights will not be tram - pled__ by the rich who just want more.



- (1.) Free__ speech to us is sa - cred,__ our laws pro - tect us all.
- (2.) Hear the might - y sound a - build - in';__ it's our pla - net, raise a fuss!
- (3.) Our__ gov - ern - ment be - longs to us, for all, not just the few.
- (4.) Hear the might - y sound a - grow - in',__ our move - ment's on the rise.



- (1.) Come join the call for free - dom, build__ bridg - es, not a wall.
- (2.) De - fend our air and wa - ter; make the Con - gress work for us!
- (3.) Health - care and ed - u - ca - tion, im - mi - gra - tion re - form, too.
- (4.) We'll de - fend our right to speak out; fight cor - rup - tion and the lies!

Performance Suggestions:

- Feature various soloists (feel free to alter the rhythms to fit the words).
- Improvise harmonies and/or train noises.
- Try it with a "Wabash Cannonball" karaoke backing track
(note: some versions have 1 extra measure of rest at the end of each verse).
- Write your own verses: what do you want your government to hear?

John writes: "Inspired by an old song celebrating a mighty train, I hope this offering contributes to the voices of the people for justice. May our movement gather steam and power positive social and political change. Power to the people!"

18. Love Is Love Is Love Is Love

a canon in 3 or 4 parts

Words compiled by Abbie Betinis

Music by Abbie Betinis

St. Paul, MN | 2017

Andante (♩ = 80)

① D A Bm F#m G D Em7 A

Love is love is love is love, Love is love is love is love, Oh—

②

Love— is love is love— is love, Oh— love— is love— is love— is love. Oh—

③ **MANTRA** (additional group or audience may repeat this line)

Love, love, love. All we need is love, love love. All we need is

opt. ④

U - bi ca - ri - tas et a - mor,* Where there's love, _____ love is love.

LAST TIME (all groups in unison)

D A Bm F#m G D Em7 A D

Love, love, love. All we need is love, love love. All we need is love.

Performance Instructions: (or make up your own)

- 1) Divide canon singers into 2 to 4 groups. Teach an additional group (ex. audience/congregation) the mantra.
- 2) Canon singers sing first three lines in unison; inviting Mantra Group to join in on line ③.
- 3) As Mantra Group repeats, start the canon. (Group 1 begins at ①. At ②, Group 2 begins at beginning, etc.)
- 4) Repeat canon as desired. Then repeat mantra until all groups have finished the canon.
- 5) Last Time is when all groups are in unison on the mantra.

Performance Suggestion:

- For an accompanied version, try singing this with Pachelbel's *Canon in D*.

* from the *Liber Usualis* (Latin): "where there is charity and love"

Abbie writes: "This song is dedicated to the victims, and survivors, of hate crimes everywhere, and specifically for those at the Pulse nightclub in Orlando on June 12, 2016. Love is often the bravest thing we do. May love prevail."



19. ¡No nos moverán! (*We Shall Not Be Moved*)

Proof 03/09/21

Words from Agustín Lira, Luis Valdez,
and traditional Spanish

African-American Spiritual
transc. Justice Choir, 2017

With determination (♩ = 88)

G C D7 G G7
 ¡No, no, no nos mo - ve - rán! ¡No, no, no nos mo - ve - rán! Co - mo un ár -
 C G G/D D7 G
 bol fir - me jun - to al rí - o, ¡No nos mo - ve - rán!
 Leader: C D7 All: Leader (or all):
 { 1. ¡U - ni - dos en la lu - cha! } ¡No nos mo - ve - rán! { ¡U - ni - dos en la lu - cha! }
 { 2. U - nit - ed in the strug - gle! }
 All: G G7 C G G/D D7 G
 ¡No nos mo - ve - rán! Co - mo un ár - bol fir - me jun - to al rí - o, ¡No nos mo - ve - rán!

Lyric Suggestions: (or make up your own)

3. ¡Por nuestras hermanas!
4. ¡Por nuestros hermanos!
5. Standing up for ethics!
6. Standing up for immigrants!
7. Black and white together! - Southern Tenant Farmers' Union (Tyronza, AR), 1930s
8. ¡Unidos en la huelga! - 5-year grape strike, United Farm Workers (Delano, CA), 1965-70
9. ¡[fill in name] está loco! - Mexican pecan shellers strike (San Antonio, TX), 1930s

English lyrics: *We shall not, we shall not be moved! We shall not, we shall not be moved!
Just like a tree that's planted by the water, we shall not be moved!*

Originally from the African-American spiritual tradition, it was in the 1930s that "We Shall Not Be Moved" and its Spanish version "¡No nos moverán!" both became rallying cries for solidarity in U.S. labor and civil rights movements, often deployed by singers arm-in-arm in the face of repression. "¡No nos moverán!" would go on to become an important part of the Chicano movement of the 1960s as well as of the social justice and revolutionary movements across Spain and Latin America. It is sung all throughout the Spanish-speaking world in this version; it's the one I grew up with. -Ahmed Anzaldúa, co-editor

20. Oh, Be Swift to Love

Words by Henri-Frédéric Amiel

a canon in 4 parts

Music by Nancy Grundahl
Minneapolis, MN | 2016

Flowing steadily (♩ = 80)

Oh, be swift to
love, to love, and make
haste, make haste to be
kind, to be kind. (last time)

gather here until canon is finished

ENDING

Oh, be swift and make haste, be swift and make haste to
love and be kind.

love and be kind.

Performance Instructions:

- 1) Start with piano, bring in groups as noted.
- 2) Repeat as desired.

Nancy writes: "This simple, but profound text spoke to me when it appeared on a Facebook post in summer 2016, during the antagonistic political conventions and following the killing of Philando Castile in our community."

Editor's note: A full score (SSAA) is available from Alliance Publications.

Always include songwriter's name when sharing. PDF: Songs.justicechoir.org/OhBeSwift



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21. Oh, I Woke Up This Morning

Words traditional; adapt. Darrell Goodwin


Music: trad. American; arr. Darrell Goodwin
Hungry Horse, MT | 2017


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22. One Foot/Lead with Love

Proof 03/09/21

Words & Music by Melanie DeMore
Oakland, CA | 2016

Walking (♩ = 168) (swung: ♩ = ♩³ ♩)

REFRAIN (always sing twice)

You got - ta put one foot in front of the oth - er and lead with love.
(last time) We got - ta put

Put one foot in front of the oth - er and lead with love.

repeat several times for ending

VERSES 1, 4

Leader:

All:

1., 4. Don't give up hope, (Don't give up hope) You're not a - lone. (You're not a - lone)

To Refrain:

Don't you give up, (Don't you give up) Keep mov - in' on. (Keep mov - in' on)

VERSES 2, 3

Leader:

All:

2. Lift up__ your eyes, (Lift up__ your eyes) Don't you__ de - spair (Don't you__ de - spair)
3. I know you're scared, (I know you're scared) And I'm__ scared, too. (And I'm__ scared, too)

To Refrain:

Look up__ a - head, (Look up__ a - head) The path is there. (The path__ is there)
But here__ I am, (But here I am) Right next__ to you. (Right next__ to you)

Performance Suggestions:

- Clap and/or stomp.
- Watch Melanie's YouTube video for inspiration.
- Try opening the Refrain with Leader only, then repeat All

Melanie writes: "I was inspired by the great movements that were started out of the love for their people, not out of the hatred of others."

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23. Please Don't Take My Freedom from Me

Proof 03/09/21

Words & Music by D. Jasper Sussman
St. Louis, MO | 2017

Gospel style

Leader: E All: Leader:

1. & 3. Would your ma-ma want you__ to be free? (Oh yeah.) ...to be free__ to be the
2. Would your ma-ma want you__ to be mean? (Oh no.) ...think-in' you__ can choose who

All: Together:

1. & 3. best that you can be? (Oh yeah.) 'Cause ev - 'ry wom-an, man, and child__ has the
2. gets to be free?_____ (Oh no.) No mat-ter how you look or who you love or

1.

right to li - ber - ty. Oh__ please don't take my free - dom from me._____

2.

pray to up a - bove, my__ friend,__ you de - serve e - qual - i - ty._____

Leader: 3. — repeat as desired —

right to li - ber - ty. Oh__ please don't take my free-dom, Oh__ please

All: 3. — echo the leader, ad lib —

right to li - ber - ty. Oh__ please don't take my free-dom, please

Together:

__ don't take my free-dom from me._____

Jasper writes: I have been my mother's caretaker for the past year - this short anthem (dedicated to her) came from my experience empathizing with my mom, and from my desire to celebrate the power and beauty that can come from each and every one of us when we look at one another from the perspective of a loving mother.

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24. Resilience

Proof 03/09/21

Words & Music by Abbie Betinis
St. Paul, MN | 2017

Determined, forceful (♩ = 60)

First time, all on Part 1

1
Re - sil - ience, we are strong; shoul - der to shoul - der keep

2
Re - sil - ience, we are strong; shoul - der to shoul - der keep

3
(shout it!)
Oh! Oh! We are strong; hold _____

1
mov - in' on, — Re - sil - ience, make a new plan;

2
mov - in' on, — Re - sil - ience, make a new plan;

3
on! _____ I wan - na make it and I know we will, yes — it's

ENDING

1
stand up a - gain and say yes we can. — Re - sil - ience.

2
stand up a - gain and say yes we can. — Re - sil - ience.

3
hard to keep go - in' but it's worse to stand still. Re - sil - ience.

Performance Suggestions:

- Sing Part 1 in unison; add parts one by one.
- Or sing it as a canon (on repeat, group 1 continues on line 2, etc).

Abbie writes: "Resilience is a mindset born in the hardest days, when you're scared or sad or tired, when progress toward your goal is slow, and the barriers seem impenetrable... and yet you keep going, because somewhere deep down you know that what you're fighting for will be so much better. As a three-time cancer survivor, I continue to learn about resilience."

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25a. Rise

unison version

Words & Music by Arianne Abela
 Detroit, MI | 2017

Stately (♩ = 63)

VERSES:

E A

1. I ___ will rise with all ___ my daugh-ters, I ___ will rise a-gainst my foes. I ___ will
 2. I ___ will rise for re - li - gious free-dom, for a rich di - ver - si - ty, I ___ will

A E *

rise with all the moth-ers, I ___ will car - ry all their woes. I ___ will
 rise for all the wear - y, for ___ each lone - ly re - fu - gee. I ___ will

E A

rise to fight for free - dom, I ___ will rise, though faced with fears. I ___ will
 work for all ___ our wom - en who ___ de - serve ___ e - qual pay, I ___ will

A 1. E 2. E

rise a - gainst all ha - tred while my eyes are veiled in tears. - wait a bet - ter day. Sis - ters,
 work for all our chil - dren who a -

REFRAIN:

E A E A E A B sus B

Oh, ___ stand with ___ me. Rise up ___ hand in hand.

E A E A E C#m7

Oh, ___ stand with ___ me. We ___ will rise to ___ spread love a-cross this

1. B E 2, 3. B E Repeat refrain

bit - ter land. bit - ter land.

ENDING:
 A E

I ___ will rise.

- 3. I will rise for love and justice that we may see a better day,
 I will rise in peace and service for our world in disarray,
 I will rise with all my brothers for all those who cannot stand,
 I will rise with all our fathers who have lost a home and land.
- 4. I will rise to build up bridges for this broken world we see,
 I will tear down walls between us that divide you and me.
 Brothers, (* skip to Refrain)

Arianne writes: "We cannot ignore the hard times we face as a nation. I wanted to address some current issues with an easygoing song that was reminiscent of old Civil Rights songs that everyone could hum or sing."

Editor's Note: This 25a unison score may be sung together with the 25b harmony version.

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25b. Rise

harmony version*

Words & Music by Arianne Abela
Detroit, MI | 2017

Stately (♩ = 63)

VERSE 1: E A

1. I ___ will rise with all ___ my daugh-ters, I ___ will rise a-gainst my foes. I ___ will

3 A E E

rise with all the mo-thers, I ___ will car-ry all their woes. I ___ will rise to fight for free-dom, I ___ will

6 A A E **VERSE 2:**

rise, though faced with fears. I ___ will rise a-gainst all ha-tred while my eyes are veiled in tears. 2. I ___ will

9 E A

rise for re - li - gious free-dom, for ___ a rich di-ver - si - ty, I ___ will

11 E

rise for all the wear-y, for ___ each lone - ly re - fu - gee, I ___ will work for all ___ our wom-en who ___ de -

14 A A E

serve e - qual pay, I ___ will work for all our chil-dren who a - wait a bet - ter day.

serve e - qual pay, I ___ will work for all our chil-dren who a - wait a bet - ter day. Sis - ters,

serve e - qual pay, I ___ will work for all our chil-dren who a - wait a bet - ter day.

* May be sung together with the 25a unison version.

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25b. Rise (harmony version) - pg. 2

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REFRAIN:

17 E A E A E A B sus B E A

Oh, stand with me, Rise up hand in hand. Oh,

oh, stand with me, Rise up hand in hand. Oh,

Oh, stand with me, rise up hand in hand. Oh,

22 E A E C#m7 B E VERSE 3:

stand with me. We will rise to spread love a-cross this bit - ter land.

stand with me. rise to spread love a-cross this bit - ter land. 3. I will

stand with me. rise to spread love a-cross this bit - ter land.

25 E A

(middle voice: melody)

rise for love and jus-tice that we may see a bet-ter day, I will rise in peace and ser-vice for our

(high & low voices)

Oh oh

28 E A

world in dis-ar-ray. I will rise with all my broth-ers for all those who can-not stand, I will

oh

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25b. Rise (harmony version) - pg. 3

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31 **A** **E** **VERSE 4:**

oh _____ Oh _____

rise with all our fath-ers who have lost a home and land. 4.I___ will rise to build up bridg-es for this

oh _____ Oh _____

34 **A** **E**

_____ oh _____

brok-en world we see, I___ will tear down walls be-tween us that di- vide you and me. Broth-ers,

oh _____ Broth - ers,

REFRAIN:

37 **E** **A** **E** **A** **E** **A** **B sus** **B** **E** **A**

Oh, stand with ___ me, Rise up ___ hand in hand. Oh,

Oh, ___ stand with ___ me, Rise up hand in hand. Oh, ___

Oh, ___ stand with ___ me, Rise up ___ hand in hand. ___ Oh, ___

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25b. Rise (harmony version) - pg. 4

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42

E A E C#m7 B E N.C.

stand with ___ me. We will rise to spread love a-cross this bit - ter land. Oh, ___

stand with ___ me. rise to spread love a-cross this bit - ter land. Oh, ___

stand with ___ me. rise to spread love a-cross this bit - ter land. Oh,

46

stand with ___ me, Rise up ___ hand in hand. ___ Oh, ___ stand with ___ me, We will

stand with ___ me, Rise up hand in hand. ___ Oh, ___ stand with ___ me,

stand with ___ me, Rise up hand in hand. Oh, stand with ___ me,

51

ENDING:

A E

rise to ___ spread love a-cross this bit - ter land. I will rise.

rise to ___ spread love a-cross this bit - ter land. I ___ will rise.

rise to spread love a-cross this bit - ter land. I will rise.

Arienne writes: "We cannot ignore the hard times we face as a nation. I wanted to address some current issues with an easygoing song that was reminiscent of old Civil Rights songs that everyone could hum or sing."

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26. Sawubona (*I See You*)

Proof 03/09/21

traditional Zulu greeting

Music by Jane Ramseyer Miller
Minneapolis, MN | 2012


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27. Sing for Justice

Proof 03/09/21

Words by Brennan Blue
Minneapolis, MN | 2017


Music: *Ar Hyd Y Nos*, trad. Welsh


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Soon!

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28. Take a Stand

Proof 03/09/21

Words & Music by William W. Brueggemann
Duluth, MN | 2017

March Tempo (♩ = 100)

F Cm9 B♭(add 2) F Cm9 B♭(add 2)

(opt. instrumental intro) 1. Take a stand

F Csus B♭ B♭m F Am7/E

(1.) ___ for all that you be - lieve ___ in. Take a stand ___ for ev - 'ry - one in need. If our
(2.) ___ when - ev - er they re - ject ___ you. Take a stand ___ to - geth - er and with pride. When they

Dm B♭m/D♭ F/C G(add 2)/B E♭

1. Csus C

(1.) aim is true, we must fol - low through! Take a stand! ___ 2. Take a stand
(2.) walk on us, we will make a fuss! Take a stand! ___

2. Csus C B♭(#11) B♭ F B♭(#11) A7/C#

We will stand wher - ev - er there is si - lence. We will stand to make our voic - es

Dm C(add 2) B♭(#11) B♭ Dm7 F/G G B♭(add 2) Csus

heard. We will stand and fight un - til the day is won. We will take a

E♭(add 2) F Cm9 B♭(add 2) F Cm9 B♭(add 2)

stand! "Let us take a ___ stand! ___ Let us take a ___ stand!"

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28. Take a Stand – pg. 2

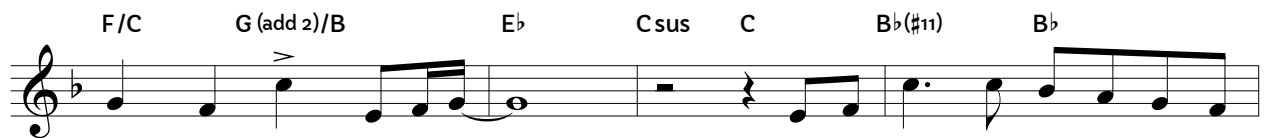
Proof 03/09/21



— 3. Say a prayer — for all of our op - pres - sors. — Say a prayer



— when - ev - er you're a - fraid. — When they shoot and sting, we will



shout and sing: "Take a stand!" — We will stand a - gainst the ones who

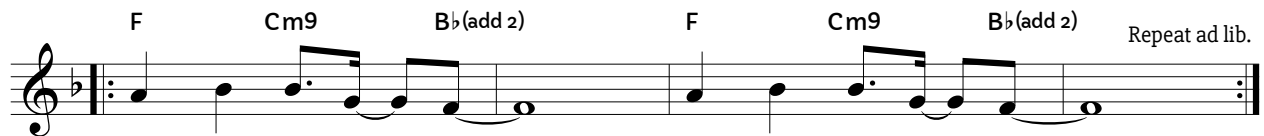


si - lence. — We will stand for - ev - er in their way, mak - ing



songs to show them that our day will come. We will take a stand!

ENDING: (clap on 2 and 4)



"Let us take a stand! — Let us take a stand! — Repeat ad lib."

William writes: "Take A Stand' is about the difference that is made when individuals stand together with love and respect for all people and the courage to face opposition."

29. The Place Called Planet Earth

Words by Sheena Phillips
London, UK | 2015

Music: *House of the Rising Sun*
Traditional English Ballad

Moderate Rock (♩ = 84)

The musical score is written in 12/8 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderate Rock' with a quarter note equal to 84 beats per minute. The first line of music has four measures with chords Dm, F, G, and Bb above them. The lyrics '1. There is _____ a place _____ called Pla - net _____ Earth, It' are written below the notes. The second staff continues with chords Dm, F, A, Dm, and F above the notes. The lyrics 'is _____ so blue _____ and green, _____ It's cov - ered 'round _____ with' are written below. The third staff has chords G, Bb, Dm, A, and Dm above the notes. The lyrics 'seas and _____ skies, A won - der to _____ be seen. _____' are written below.

- | | |
|---|---|
| <p>2. The long ice ages came and went,
The dinosaurs they died,
And <u>then</u> up came the human race
And spread itself worldwide.</p> <p>3. There came an age of industry,
When coal and oil were mined,
And we <u>burned</u> them for their energy
And work of every kind.</p> <p>4. We drove our cars along the ground,
We flew our planes above,
We felled the trees and killed the birds
And hurt the earth we loved.</p> | <p>5. And now the carbon's building up,
And now the ocean's warm,
And now we need to turn around
And cease from doing harm.</p> <p>6. So stop the hunt for fossil fuels,
And start on wind and sun,
And learn to treasure Planet Earth-
For it's our only one.</p> <p>7. There is a place called Planet Earth,
It is so blue and green,
It's covered 'round with seas and skies,
A wonder to be seen.</p> |
|---|---|

Performance Suggestions:

- Feature various soloists (feel free to alter the rhythms to fit the words).
- Improvise backup harmonies on a hum or 'Oo.'
- Try it with a "House of the Rising Sun" karaoke backing track (if using *The Animals* 1964 version, sing through the instrumental verse).
- Write your own verses: what can you do to help the earth?

Sheena writes: "These lyrics are part of a set of four songs written for a group of young people to sing at the 2015 National Climate March in London."



30. This Is What Democracy Looks Like

Words & Music by Elizabeth Alexander
St. Paul, MN | 2017

Rock Beat (♩ = 108)

D C D C

ONE: We see that there's a wrong to be right-ed.

D C D C

TWO: We know that we are strong-er when u-nit-ed.

D C D C

THREE: We ex-er-cise our right to as-sem-ble.

D C D

FOUR: That's when the proud and might-y start to trem-ble.

G7 F9 G7 F9

Just in case you're won-der-ing, [clap clap] just in case you're won-der-ing, [clap clap]

G7 A7(#5)

just in case you're won-der-ing, [clap clap] Hey, hey, look this way!

D C D (shout it!)

SING 3 TIMES:

This is what de-moc-ra-cy looks like! SHOW ME WHAT DE-MOC-RA-CY LOOKS LIKE!

D Last time, end here G7 Leader or All: (shout it!) Back to top:

This is what de-moc-ra-cy looks like! ONE! TWO! THREE! FOUR!

Suggested percussion groove:

Elizabeth writes: "Basing a song on my favorite protest chant was an irresistible songwriting challenge. I love it that very young children can shout out the numbers."

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31. To Testify

a round in 4 parts

Words by Brian Laidlaw
Denver, CO | 2017

Music by Becky Gaunt
St. Paul, MN | 2017

Andante (♩ = 92)

1 While we can, be - fore we die, _____

2 While we can, be - fore we die, _____

3 While we can, be - fore we

4 While we can, be - fore we

(no R.H. first time)

die, _____ we are here to tes - ti - fy. _____

die, _____ we are here to tes - ti - fy. _____

die, _____ we are here to tes - ti - fy. _____

die, _____ we are here to tes - ti - fy. _____

First time, begin R.H.:

Performance Suggestions:

- Sing part 1 in unison; add parts one by one.
- Sing as a round (part 1 continues on line 2, etc).

Becky writes: "I imagine this song as an empowering wake-up call, where one person awakens - answering the call - and shares the call with another as the momentum builds to bring together people of all ages and walks of life."

32. Walking by Me

Words by Kristin and friends, 2017

Music by Kristin Lems
Evanston, IL | 1980s


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33. Water Song (Nibi Nagamowin)

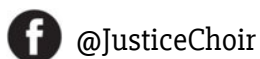
Words & Music by Waubanewquay (Dorene Day)
Asabiikone-Zaaga'iganing (Nett Lake, MN) | 2011

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34. We Are Rising Up

Words & Music by Reginald Unterseher
 Kennewick, WA | 2017

Tempo variable



1. We are ris - ing up to - day, we are ris - ing up to - day,
 2. Jus - tice in the world to - day, jus - tice in the world to - day,
 3. We are march - ing on to - day, we are march - ing on to - day,

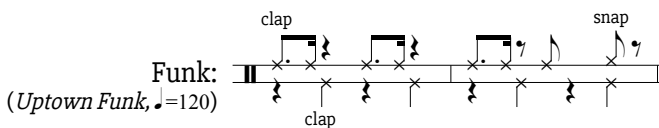
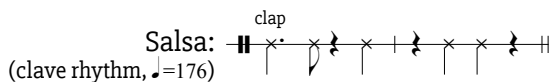
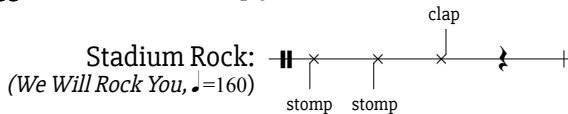


we are ris - ing up to - day. Ris - ing for our lives.
 jus - tice in the world to - day. Jus - tice for our lives.
 we are march - ing on to - day. March - ing for our lives.

Lyric Suggestions: (or make up your own)

4. Truth will set us free today (3x)... Truth will free our lives.
5. We'll fight for our rights today (3x)... Fighting for our lives.
6. We are rolling on today (3x)... Rolling for our lives. *(wheelchair verse)*
7. We will not give up today (3x)... Won't give up our lives.
8. We are loving all today (3x)... Loving for our lives.
9. We'll protect the earth today (3x)... Earth, the source of life.
10. We'll defend the *[birds/seas/air, etc]* today (3x)... *[_____]* for all our lives.
11. *[Location name]*'s staying strong today (3x)... Strong for all our lives.
12. *[Politician name]*, hear our song today (3x)... Singing for our lives.

Groove Suggestions: (or make up your own)



Reginald writes: "The need for this struck last January, at an outdoor rally in ten degrees and snowing. Hundreds of us were trying to think of something to sing that would be perfect for that time and place. So these lyrics, tempo, and groove are all adaptable. Please modify to fit your needs."

35. We Choose Love

Words inspired by signs at the Women's March
in Denver, CO, January 21, 2017

Music by Andrea Ramsey
Boulder, CO | 2017

Marching (♩ = 84)

D A/D D A/C# Bm7 Em D A

Melody

We choose love, { 1. sis - ter,
2. broth - er,
3. sen - a - tor, } we choose love, We are

Harmony

unison D Bm G

march - ing { with our sis - ters } for our fun - da - men - tal rights,
{ with our broth - ers }
{ as your vot - ers }

D/A A D

We choose love.

Lyric Suggestions: (or make up your own)

4. people, / with all people...
5. children, / with our families...
6. [school name], / with our teachers...
7. [country name], / with our nation...
8. [city/region name], / with our neighbors...

Performance Suggestions:

- This is a "zipper" song: make up your own lyrics and 'zip' them into the bracketed sections.
- Have a leader call out new word choices during the final sustained note.
- If there's a more appropriate verb for your situation, change marching to "singing," "dancing," "asking," "praying," etc.
- Try improvising solos over the top (ex. "let me hear you!")
- For a solo or unison version, sing the top line only.

Andrea writes: "During the Women's March in Denver, my friends suggested I create a song for us to sing while marching, so I drew inspiration from the signs around us to create 'We Choose Love.' I will never forget how it felt to sing full-throated, walking down the streets of Denver with a spontaneous chorus of other people joining our song."

36. We Shall Overcome

Words traditional

African-American Spiritual; arr. Tesfa Yohannes Wondemagegnehu
Minneapolis, MN | 2017

mp ♩ = 66

We shall o - ver - come, _____ we shall o - ver - come, _____

mp

Oo _____

we shall o - ver - come some - day, _____ Oh, _____

deep in my heart _____ I do be - lieve, _____

rit.

We shall o - ver - come some - day.

Tesfa writes: "What systemic issues need to be addressed for us to truly overcome? How can we work together as a community to make this happen?"

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Always include arranger's name when sharing. PDF: Songs.justicechoir.org/WeShallOvercome



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37. We Sing For Justice

Words adapted by Darrell Goodwin

Music: *Vive L'Amour*, trad. English; arr. Darrell Goodwin
Hungry Horse, MT | 2017

Heartily

G C D7 G G/D D7 G

Melody

1. Let ev - 'ry good per - son now join in our song,
2. A friend on the left and a friend on the right, We sing for jus - tice!
3. Now wid - er and wid - er our cir - cle ex - pands,

Harmony

C D7 G G/D D7 G

Melody

1. It's jus - tice for ev - 'ry - one, pass it a - long,
2. In love and good fel - low - ship, let us u - nite. We sing for jus - tice! —
3. We sing for our neigh - bors in far - a - way lands,

Harmony

REFRAIN

G C D7 G

Melody

We sing for, we sing for, we sing for peace, We sing for, we sing for, we sing for peace,

Harmony

Em Am D7 G

Melody

We sing for peace, we sing for peace, we sing for jus - tice! —

Harmony

"Vive L'Amour" (or "Vive La Compagnie") has many variations around the world. Its first written reference is from England (1818), and it was first published in the United States in 1844. The tune has a long history of political uses, including the 19th century Irish version "Ireland Blocks The Way," and a U.S. Confederacy version sung during the American Civil War.

Darrell writes: "I fondly remember singing this in college and thought it would make a fun song to adapt for the Justice Choir Songbook."



37. We Sing For Justice

lyric sheet

Words adapted by Darrell Goodwin

Music: *Vive L'Amour*, trad. English; arr. Darrell Goodwin
Hungry Horse, MT | 2017

Verse 1: Let every good person now join in our song.
We sing for justice!
It's justice for everyone, pass it along.
We sing for justice!

Refrain: We sing for, we sing for, we sing for peace.
We sing for, we sing for, we sing for peace.
We sing for peace, we sing for peace,
We sing for justice.

Verse 2: A friend on the left and a friend on the right.
We sing for justice!
In love and good fellowship, let us unite.
We sing for justice!

(Refrain)

Verse 3: Now wider and wider our circle expands.
We sing for justice!
We sing for our neighbors in far away lands.
We sing for justice!

(Refrain)

"Vive L'Amour" (or "Vive La Compagnie") has many variations around the world. Its first written reference is from England (1818), and it was first published in the United States in 1844. The tune has a long history of political uses, including the 19th century Irish version "Ireland Blocks The Way," and a U.S. Confederacy version sung during the American Civil War.

Darrell writes: "I fondly remember singing this in college and thought it would make a fun song to adapt for the Justice Choir Songbook."

38. We Walk in Love

Words by Deanna Witkowski and Lemuel Colon

Music by Deanna Witkowski
New York, NY | 2017

Gospel 3 feel (♩ = 104)

C7sus F Gm/F F Gm7

1. We walk in love u - nit - ed in pur - pose. We
 2. We cry for peace and rights for all peo - ple. We
 3. We dream a world of jus - tice and kind - ness. We

A7 Dm7 G7sus G7 C7sus

join our hands and lift up one voice. We
 wel - come friends from far and near. We
 build a bridge cre - at - ing new paths. We

Bm7(♭5) B♭m6 F/C F

speak the truth with strength and com - pas - sion re -
 fight for those whose voic - es are si - lenced, re -
 march with joy as all walk to - geth - er. Em -

Gm F/A Gm/B♭ F/C C7sus C7 F

sound - ing with hope, with cour - age and joy.
 sist - ing in faith un - til all are free.
 brac - ing each one, we bold - ly stand.

Performance Suggestion:

- Step on beat 1, Clap beats 2 & 3.

Deanna writes: "After writing the tune, I looked at 'Lift Every Voice and Sing' as a starting point in creating a list of positive key words to include in the lyrics."

Editor's note: Optional piano part available at deannawitkowski.com.

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39. We Will Sing

Words & Music by Penny Stone
Edinburgh, Scotland | 2017

Swing (♩ = 63)

1.

1. we will build bridg - es; o - pen up a diff - 'rent way.
2. we will love; o - pen up our arms so wide.
3. we will keep sing - ing, shin - ing out the bright - est light.

2.

1. When they build walls, o - pen up a diff - 'rent way.
(2.) hate, o - pen up our arms so wide.
(3.) truth, shin - ing out the bright - est light.

When they close their eyes } we will sing. Wheth - er you're a
When they scream and shout, }
When they try to si - lence us, }

friend or a strang - er, one world we're trav - 'ling through, wheth - er you're

fear - ful or in dan - ger, we will stand with you. you.

2. When they teach
3. When they hide the

Penny writes: "This song is dedicated to all the people who keep doing the 'small' things that make the big difference. I wrote it for Protest in Harmony Choir to sing in Scotland as part of the global protests against the election of Donald Trump as President of the USA. It celebrates and encourages the millions of ordinary people working against his poisonous rhetoric and instead reaching out to work together to create a more just world."

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40. We're Free

Proof 03/09/21


Words & Music by Kevin Caparotta
Metairie, LA | 2017


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41. We're Gonna Shine

Words & Music by Stuart Stotts and Tom Pease
Central Wisconsin | 2007

Happily (♩ = 96)

REFRAIN

Leader: D All: (continue alteration) Em/B

We're gon-na shine, (we're gon-na shine,) we're gon-na shine, (we're gon-na shine,) ev-'ry

G D

day, (ev-'ry day,) a-ny time, (a-ny time,) when we're strong, (when we're strong,) when we're

Em/B G D

kind, (when we're kind,) We're gon-na shine, (we're gon-na shine,) we're gon-na shine, (we're gon-na shine.)

VERSE 1

G D G D G D A

Like light-ning bugs, like a la-ser beam, like wa-ter lit by stars, like the

G D F#7 Bm G D A sus A To Refrain:

moon__ at night, or a u-ni-corn, or the songs on my gui-tar.__

VERSE 2

G D G D G D A

The sun comes out and says hel-lo to ev-'ry liv-ing crea-ture: the

G D F#7 Bm G D A sus A To Refrain:

frogs and chicks and walk-ing sticks and ev-'ry kid and teach-er.

ENDING (repeat several times)

On repeat Last time

Em/B D Em/B D

We're gon-na shine, (we're gon-na shine,) we're gon-na shine, (we're gon-na shine,) we're gon-na shine.

Performance Suggestions:

- Small notes are optional harmony.
- For young voices, sing lowest harmony an octave up.

Lyric Suggestions:

- Create your own verses! What else can shine?
- Try the Refrain in sign language.

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From the album "Everybody Started Out Small."



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42. We've Got the Right

Words & Music by Barb Tilsen
Minneapolis, MN | 2010

Marching (♩ = 108)

Leader

A7 D

1. We've got the right to or-gan-ize, We've got the
3. We've or-gan-ized down through the years, We've or-gan-
5. We've got the right to or-gan-ize, We've got the

All (echo)

1. We've got the right
3. We've or-gan-ized
5. We've got the right

A

right to pro-test lies, We've got the
ized blood, sweat, and tears, We've or-gan-
right to pro-test lies, We've got the

We've got the right
We've or-gan-ized
We've got the right

D F# Bm

right for freedoms we hold dear. To make it
ized eyes on the prize, To make it
right

We've got the right
We've or-gan-ized
We've got the right

After last verse, repeat several times for ending

Gmaj7 All: A D Leader: Gmaj7 All: A D

right, Weve got the right, To make it right, we've got the right.

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42. We've Got the Right – pg. 2

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A7 D A7

2. From the start of our coun-try, — From the start fight-in'
4. At the heart of de-mo-cra-cy, — At the heart re-spon-si-

2. From the start From the start
4. At the heart At the heart

D F# Bm

tyr-an-ny, — From the start, — the pro-mise to be free, To make it
bi-li-ty, — At the heart it's up to you and me: To make it

From the start —
At the heart

Gmaj7 A D Gmaj7 A D

All: Leader: All:

right We've got the — right — to make it right we've got the — right.

Performance Suggestions:

- Try clapping this rhythm (or make up your own): clap
- Try improvising harmonies on the echoes
- Listen to Barb's recording (from her album "Sacred Ground").

Barb writes: "Democracy is about our right to organize together. I wrote 'We've Got the Right' because too often protests for peace and justice are treated as un-American acts of extremists rather than the intrinsic, fundamental right guaranteed us in our constitution."

Always include songwriter's name when sharing. Link to the PDF: Songs.justicechoir.org/TheRight



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43. When We Are Singing

Words by Kevin T. Padworski
Denver, CO | 2017

Music: *Somos del Señor*, Mexican hymn
arr. Padworski

$\text{♩} = 40$

Melody

Harmony

1. When we are sing - ing, we are bound to -
2. Through times of trou - ble, through times of
3. When we are help - ing, we can be our

geth - er, when we are shar - ing, we are free to
pain, we of - fer heal - ing, like a gen - tle
best, when we are lov - ing, hurt is put to

be. Both in our sing - ing and in our shar - ing,
rain. Both in our heal - ing and in our car - ing,
rest. Both in our help - ing and in our lov - ing,

we are bring - ing change, we are mak - ing peace.

Performance Suggestion:

• For treble voices, sing lowest harmony an octave higher.

Though this tune appears in hymnals in the United States credited as "Traditional Mexican," it has no characteristics of Mexican indigenous music, and no one knows who composed it originally. Its first written appearance was in the songbook "Celebremos II" in 1983, transcribed from an interview with a Mexican woman in Los Angeles following a worship service. It may have been composed in the 1960s. - Ahmed Anzaldúa, co-editor

Kevin writes: "I wrote this text and arranged the song with the hope that through the practice of singing together, even those with seemingly unsurpassable differences find common ground and community."

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