



words and music
by Timothy C. McGinley (1957-2019)

digital transcription by Andrew Collins

To celebrate its 10th anniversary in 1994, the Reconciling Congregation Program (now Reconciling Ministries Network) commissioned Tim McGinley to compose an original musical drama. Tim composed a mass setting expounding upon the theme of the church being home for everyone, which was overlaid with a parable based upon the Peter and Cornelius story in Acts 10-11. *HOME: The Parable of Beatrice and Neal* had a troupe of six performers with a support team that toured to ten Midwestern cities over two weeks that summer. These performances had a profound impact upon the lives of audience members and congregations. McGinley made some revisions to the score and arranged additional performances over the next couple years, including at the 1995 convocation.

Reconciling Ministries Network—in collaboration with Mark Bowman—is reviving these HOME songs for the opening worship of its 2025 convocation. This new score has been produced for use by choirs and in congregations. These HOME songs provide a liturgical setting for worship that can continue to inform, inspire and invigorate our congregations, our ministries and our faith lives today.

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Introit

for SATB Voices and Piano

Timothy C. McGinley

2

♩ = 145

REFRAIN

Soprano Alto

Tenor Bass

Piano

How do we build com - mu - ni - ty? Where do we draw the line?

Fsus F Bb Eb Bb

5

Who should be in the fam - i - ly and who should stay out -

Eb Bb Eb Ab

9

side? Can this be home? Can we all live to - geth - er in har - mo - ny?

F Cm7/Bb Bb Cm/Bb Bb Bb/Ab Ab

13

How do we wel - come? How do we make a place for ev - 'ry - one?

Cm7/B \flat B \flat Cm7/B \flat B \flat A \flat

17

for ev - 'ry - one? for ev - 'ry - one,

G^{sus} G F(\flat 5) F

21

for ev - 'ry - one, can this be home?

E \flat (\flat 5) E \flat B \flat

26 SOLO 1

v.1 What a - bout right and wrong? How do we in - ter - pet scrip - tures to - day?

Bb Eb F Eb Bb

30

How do we re - com - cile the dif - f'rent ways that we see God?

Bb Eb Fsus F Fsus F

35 REFRAIN

How do we build com - mu - ni - ty? Where do we draw the line?__

Bb Eb Bb Eb

39

Who should be in the fam - i - ly and who should stay out - side? Can this be

Detailed description: This system contains measures 39 through 42. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "Who should be in the fam - i - ly and who should stay out - side? Can this be". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

Bb Eb Ab F

Detailed description: This system shows the piano accompaniment for measures 39-42. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and a bass line. Chord symbols Bb, Eb, Ab, and F are placed above the staff.

43

home? Can we all live to - geth - er in har - mo - ny? How do we

Detailed description: This system contains measures 43 through 46. The vocal line continues with the lyrics: "home? Can we all live to - geth - er in har - mo - ny? How do we". The piano accompaniment continues with similar harmonic patterns.

Cm7/Bb Bb Cm/Bb Bb Bb/Ab Ab

Detailed description: This system shows the piano accompaniment for measures 43-46. Chord symbols Cm7/Bb, Bb, Cm/Bb, Bb, Bb/Ab, and Ab are placed above the staff.

47

wel - come? How do we make a place for ev - 'ry - one? for

Detailed description: This system contains measures 47 through 50. The vocal line continues with the lyrics: "wel - come? How do we make a place for ev - 'ry - one? for". The piano accompaniment features some sustained chords in the right hand.

Cm7/Bb Bb Cm7/Bb Bb Bb/Ab Ab

Detailed description: This system shows the piano accompaniment for measures 47-50. Chord symbols Cm7/Bb, Bb, Cm7/Bb, Bb, Bb/Ab, and Ab are placed above the staff.

51

ev - 'ry - one? _____ for ev - 'ry - one, _____ for

Gsus G

F(b5) F

55

ev - 'ry - one, _____ can this be home? _____

E \flat (b5)

E \flat

B \flat

59

SOLO 2

What will peo - ple think? _____ What if they la - bel us all? _____

B \flat

E \flat

F

E \flat

B \flat

63

What will be - come of us? Will there still be room for me?

Bb Eb Fsus F Fsus F

68 REFRAIN

How do we build com - mu - ni - ty? Where do we draw the line?__

Bb Eb Bb Eb

72

Who should be in__ the fam - i - ly and_ who should stay_ out - side? Can this be

Bb Eb Ab F

home? Can we all live to - geth - er in har - mo - ny? How do we

Cm⁷/B^b B^b

Cm/B^b B^b

B^b/A^b A^b

wel - come? How do we make a place for ev - 'ry - one? for

Cm⁷/B^b B^b

Cm/B^b B^b

B^b/A^b A^b

ev - 'ry - one? for ev - 'ry - one, for

G^{sus} G

F^(b5) F

88

ev - 'ry - one, _ can this be home?

$E_b(b5)$ E_b B_b

92 SOLO 3

Where do we be - gin? What are the ob - sta - cles we must ov - er - come?

B_b E_b F E_b

96

Is _ there an - y - way to make ev - 'ry - one feel at home?

B_b E_b F_{sus} F F_{sus} F

101 REFRAIN

How do we build com - mu - ni - ty? Where do we draw the line?_

B \flat E \flat B \flat E \flat

105

Who should be in_ the fam - i - ly and_ who should stay_ out - side? Can this be

B \flat E \flat A \flat F

109

home?_ Can we all live to - geth - er in har - mo - ny?_ How do we

Cm 7 /B \flat B \flat Cm/B \flat B \flat B \flat /A \flat A \flat

113

wel - come? How do we make a place for ev - 'ry - one? _____ for

Cm⁷/B \flat B \flat Cm/B \flat B \flat B \flat /A \flat A \flat

117

ev - 'ry - one? _____ for ev - 'ry - one, _____ for

G^{sus} GF(^b5) F

121

ev-'ry-one, can this be home? _____ Can this be home? _____

E \flat (^b5) E \flat B \flat F^{sus}

F

B \flat

No Place Like Home

for Solo Voice, SATB Voices and Piano

Timothy C. McGinley

gently ♩ = 83 *pp* *rit.*

Ab Cm Fm Ab Db Eb

The piano introduction consists of five measures. The first measure starts with a treble clef, a key signature of three flats (B-flat major/C minor), and a 4/4 time signature. It begins with a quarter note G4, followed by a dotted quarter note A-flat4, and a quarter note B-flat4. The bass clef part starts with a quarter rest, followed by a quarter note G2, a dotted quarter note A-flat2, and a quarter note B-flat2. The second measure has a treble clef with a half note G4 and a dotted half note A-flat4. The bass clef has a quarter note G2, a dotted quarter note A-flat2, and a quarter note B-flat2. The third measure has a treble clef with a quarter note G4, a dotted quarter note A-flat4, and a quarter note B-flat4. The bass clef has a quarter note G2, a dotted quarter note A-flat2, and a quarter note B-flat2. The fourth measure has a treble clef with a quarter note G4, a dotted quarter note A-flat4, and a quarter note B-flat4. The bass clef has a quarter note G2, a dotted quarter note A-flat2, and a quarter note B-flat2. The fifth measure has a treble clef with a quarter note G4, a dotted quarter note A-flat4, and a quarter note B-flat4. The bass clef has a quarter note G2, a dotted quarter note A-flat2, and a quarter note B-flat2. The piece ends with a fermata over the final note.

4 softly, freely

Doro- thy, you tell me that there's no place like home. Well, that may be true, I

Ab Db Eb Ab Fm

The vocal line for measures 4-6 is written on a single staff. The lyrics are: "Doro- thy, you tell me that there's no place like home. Well, that may be true, I". The piano accompaniment is written on two staves. The treble clef part has chords: Ab (measures 4-5), Db (measure 6), Eb (measure 7), Ab (measure 8), and Fm (measure 9). The bass clef part has chords: Ab (measures 4-5), Db (measure 6), Eb (measure 7), Ab (measure 8), and Fm (measure 9).

7

guess I would-n't know. It's been so long since an - y-place felt like home to me, I can

Db Eb Ab Fm Db⁹ Eb

The vocal line for measures 7-9 is written on a single staff. The lyrics are: "guess I would-n't know. It's been so long since an - y-place felt like home to me, I can". The piano accompaniment is written on two staves. The treble clef part has chords: Db (measures 7-8), Eb (measure 9), Ab (measure 10), Fm (measure 11), Db⁹ (measure 12), and Eb (measure 13). The bass clef part has chords: Db (measures 7-8), Eb (measure 9), Ab (measure 10), Fm (measure 11), Db⁹ (measure 12), and Eb (measure 13).

10

on - ly i - ma-gine what home must be. But some-times when my mood is right, or

Fm Db Fm Eb Ab^{SUS2} Eb/G

The vocal line for measures 10-13 is written on a single staff. The lyrics are: "on - ly i - ma-gine what home must be. But some-times when my mood is right, or". The piano accompaniment is written on two staves. The treble clef part has chords: Fm (measures 10-11), Db (measure 12), Fm (measure 13), Eb (measure 14), Ab^{SUS2} (measures 15-16), and Eb/G (measures 17-18). The bass clef part has chords: Fm (measures 10-11), Db (measure 12), Fm (measure 13), Eb (measure 14), Ab^{SUS2} (measures 15-16), and Eb/G (measures 17-18).

13

when I'm ly - ing in the night u - pon my bed, I catch a glimpse of_

Fm⁷ Ab/Eb Db(add2) Db^{6/9}

15

home. Home is wel - come, home is laugh - ter, home is where you go to

Eb Ab Eb/G Fm Ab/Eb Ab

19

cry. Home is ea - sy, home is com - fort, home is where you find out_

Fm Ab Eb/G Fm Ab/Eb Db

23

why you are loved, you are che - rished_ for ev - 'ry - thing you

Eb Ab Eb⁹/G Fm⁷ Ab/Eb Db Db(add2)

27

are._____ And home is where you dis - a - gree, you work things out, you learn to live to -

Chords: Eb^{SUS2}, Eb, Db⁹, Eb

30

geth - er,_____ hon-or-ing each oth - er,___ and cel - e - brat - ing ev - 'ry - thing you

Chords: Ab^(add2), Eb/G, Fm, Ab/Eb, Db⁹

33

are.

Chords: Ab, Ab, Cm/G

35

Chords: Fm⁷, Eb¹¹, Db, Eb

38 softly

Once up - on a time there was a lit - tle boy who tried to do__ as he was told, he

pp

Chords: $A\flat(\text{add}2)$, $E\flat/G$, Fm^7 , $E\flat\text{sus}$

40

worked hard, he fol - lowed the rules__ and he tried to mea - sure up But

pp

Chords: $A\flat(\text{add}2)$, $E\flat/G$, Fm^7 , $E\flat$

42

then one day he re - a - lized that he was real - ly liv - ing a lie.____ He knew he

Chords: $D\flat$, $A\flat$, Fm , $E\flat$

44

had to be__ who God made him to be__ or he would nev - er real - ly be__ a - live.

pp

Chords: $D\flat^6/9$, $A\flat$, $E\flat$

16

46 $A\flat$ $Cm7/G$ $Fm7$ $A\flat/E\flat$ $D\flat$ $E\flat$

50 $A\flat$ $A\flat maj7/G$ $Fm7$ $C7/E$ $D\flat$

53

So he gath-ered up all his cour-age and he start-ed down a new road. The

$E\flat$ $A\flat$ $E\flat/G$ Fm $E\flat$

56

road was dan-ger-ous and dif - fi - cult, but tra-vel-ing this road brought peace of mind. Yet

$D\flat(add2)$ $D\flat maj9$ $E\flat sus$ $E\flat$

58

still he is search-ing for a rest - ful place a-long the road; a place he can call

sopranos/altos in Home is

$A\flat$ $E\flat/G$ Fm $E\flat$ $D\flat^9$

61

home.

wel - come, home is laugh - ter, home is where you go to cry. Home is

Home is wel - come, home is laugh - ter, where you go to cry.

Ab Eb/G Fm Ab/Eb Ab Fm

65

ea - sy, home is com - fort, home is where you find out why you are loved, you are

Home is ea - sy, home is com - fort, where you find out why you are

Ab Eb/G Fm Ab/Eb Db Eb Ab Eb⁹/G

70

che - rished for ev - 'ry - thing you are. And

And

Fm⁷ Ab/Eb Db Db(add2) Eb^{SUS2} Eb

home is where you dis - a - gree, you work things out, you learn to live to

Db⁹ Eb

ge - ther, hon - or - ing each oth - er, and
hon - or - ing and

Ab(add2) Eb/G Fm Ab/Eb

cel - e - brat - ing ev - 'ry - thing you are.

Db⁹ Ab Cm/G Fm⁷ Eb

80

Solo

Soprano descant Home is wel- come,

Alto Home is wel- come,

Tenor / Bass Home is wel- come, home is

Db Eb F Bb F/A

molto rit.

84

Home is laugh- ter, home is where you go to cry.

Home is laugh - ter, where you go to cry. Home is ea - sy,

laugh- ter, home is where you go to cry. Home is ea - sy, home is

Gm Bb/D Bb F/A Gm Bb F/A

Home is com-fort

You are loved and

home is com - fort, where you find out_ why you are

com - fort, home is where you find out_ why you are loved, you are

T.,B.

Gm Bb/F Eb F Bb F7 Bb F/A

cher-ished

ev-'ry-thing you are.

che - rished_ for ev - 'ry - thing you are.

And home is where you dis-a - gree, you

dis-a - gree, you

Gm Bb/F Eb F Eb

96

to - ge - ther hon-or-ing each oth - er, ___ and
 work things out, you learn to live to - geth - er, ___ hon-or-ing each oth - er, ___ and
 hon - or - ing and

F Bb F/A Gm Bb

99

cel - e-brat-ing ev-'ry-thing you are.
 cel - e-brat-ing ev-'ry-thing you are.

molto rit.

Eb Bb Dm/A Gm7 F Bb

Gloria

for SATB Voices and Piano

Timothy C. McGinley

♩ = 105

Soprano
Alto

Tenor
Bass

Piano

Glo - ri - a in ex - cel - sis De - o

C7sus Eb

4

et in ter - ra pax ho - mi - ni - bus. Lau -

C7sus Eb C

7

da - mus te, be - ne - di - ci - mus te,

a - do ra - mus te, glo - ri - fi - ca - mus te,

C7sus C C7sus C

9 *poco rit.* *a tempo*

gra-ti-as a-gi-mus ti bi

gra-ti-as a-gi-mus ti bi prop-ter mag - nam glo-riam tu - am, _____

poco rit. *a tempo*

Db Eb

12

Do - mi - ne - - De - us.

Rex - cae -

Db Gb

15 *rit.* *molto rit.*

le - - stis, De-us Pa-ter om-ni-po-tens.

rit. *molto rit.*

D F

19 *chant style**solo voice*

qui tollis peccata mun - di,

Domine Fili Unigenite, Je - su Chris-te,

25

solo voice

Qui sedes ad dexteram Patris,

suscipe deprecatio - nem nos - tram.

29 *unison* ♩ = 80

mi-se-re - re no - bis, mi-se-re - re no - bis. Qui

F Eb

33

tol - lis pec - ca - ta mun - di, mi-se - re - re no - bis.

F Bb C F

37 **Tempo I***unison*

Quo-ni-am tu so-lus Sanc-tus, tu so-lus Al-

Tempo I

41

poco a poco rit.

ti - - - ssi - mus, Je - su Chris - te,

poco a poco rit.

44

molto rit.

cum Sanc-to Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - men!

molto rit.

Credo

for Solo Voice and Piano

Timothy C. McGinley

♩ = 60

v.1 I be - lieve, - I be - lieve, - I be - lieve that some - day wars will

cease, and I be - lieve some - how that ha - tred and

pov - er - ty will end for I be - lieve in the per - sis - tent love of God. I

know this world is full of vio - lence, some - times it seems we've all gone mad. And I

Piano

5

7

10

F/C C F/C C Am G F

G^{sus} G Am G F

G C F/C G C

Am G F G^{sus} G

12 *rit.*

know we've for-got-ten how to trust each oth-er, and I know that it looks bad, but I be -

Am G Am G

rit.

14 **a tempo**

lieve God's love will find a way to heal our wound-ed world, for I be -

Am G F G C

16 **slower**

lieve in the per - sis - tent love of God. I be - lieve that we can learn to

F G C Am G

pp

19

ov - er-come our fears. I be-lieve that we can work to change this world of ours.

Am G Am C Am G^{sus} G

28

22

v.2 I be - lieve, _ I be - lieve, _ I be - lieve that we will win this war with

F/C C F/C C Am G F

26

death. And I be - lieve that all the heart-ache and suf - fer - ing will end for I be -

Gsus G Am G F G C

29

lieve in the great heal - ing power of God. I know we've lost so ma - ny _ of the

F/C G C Am G

32

young and bright - est ones. And I know some - times it seems that we have been for - sa - ken, and I

F Gsus G Am G

34

*rit.***a tempo**

know some-times we give up hope, but I be - lieve that God is lov - ing and

Am G Am G F

rit.

36

heal - ing through the tears, for I be - lieve in the great heal - ing power of God.

G C F/C G C

39 **slower**

I don't un - der - stand why there is sor - row, pain and death. But

Am G Am G

pp

41

I be - lieve that some - how God will make us whole a - gain.

Am C Am G^{sus} G

30

43

v.3 I be - lieve, I be - lieve, I be -

F/C C F/C C

46

lieve that God has made me who I am. And I be - lieve that God re - joi - ces when

Am G F G^{sus} G Am G F

49

we live hon - est lives, for I be - lieve in the cre - a - tive love of God. I

G C F/C G C

52

know that some re - ject me for be - ing who I am. And I

Am G F G^{sus} G

54

know some con-demn and put curs-es on me e-ven in the name of Christ, but I be -

rit.

Am G Am G

rit.

56 **a tempo**

lieve that God has made me and ac-cepts me as I am, for I be -

Am G F G C

58

lieve in the cre - a - tive love of God. I be - lieve that I can learn to

slower

F/C G C Am G

pp

61

love you as you are. I be-lieve that you can learn to see me through God's eyes.

Am G Am C F7 Gsus G

32

64

v.4 I be - lieve, _ I be - lieve, _ I be - lieve that we can put a - side the

F/C C F/C C Am G F

68

past. And I be - lieve it's not too late for us to learn to live in love for I be -

Gsus G Am G F G C

71

lieve in the for - giv - ing love of God. I know we've hurt each oth - er with

F/C G C Am G

74

un - kind words and deeds. And I know we have failed to see and hear each oth - er, and I

F Gsus G Am G

76

*rit.***a tempo**

know we dis - a - gree, but I be - lieve God's love can teach us to for -

Am G Am G F

rit.

78

ALL voices

give and start a - new, for I be - lieve in the for - giv - ing love of God. And I be -

G C F G C

81

lieve the world will see God's love when we can all join hands in the love of

Am G F G C F/A Am G

84

God. I be - lieve in the love of God!

Am Am G F F/A G Csus C

Home

for Voice and Piano

Timothy C. McGinley

♩ = 88

Piano

Chords: A^b , E^b/G , Fm , A^b/E^b , D^b , E^b

5

p

Home, _____ I need a place where I _____ can be.

Chords: A^b , E^b/G , Fm , A^b/E^b , B^b , E^b

9

God, _____ can there be a place _____ for me?

Chords: A^b , E^b/G , Fm , A^b/E^b , B^b , E^b

13

When the world I live in has no room for me, can I come to you and

Chords: C , Fm , B^b

16

find se-re-ni-ty? Here I am, look at me, see me for all that I

rit. *atempo*

E \flat A \flat E \flat Fm

20

am. Are you here? will you wel-come me? Can I be

A \flat E \flat A \flat

23

part of the fa-mi-ly? Can this be home, for all of us who

allargando *mf*

Fm E \flat B \flat Gm

27

need a place? Home, a share of joy, a

C F B \flat Gm

31

share _____ of grace? We have known the harsh re - a - li ties of life.

C F D Gm

35

Can we ga-ther here for re-fuge from the strife? Here we are. Look at us.

C F Bb F

rit. *atempo*

39

See us for all that we are. To-ler-ance is not a re-me-dy _____ for

Gm Bb F Bb

43

no one will tru-ly be free 'till this is home, _____ for ev-'ry-one who

allargando ♩ = 81 **f**

Gm F C G/B Am

47

needs _____ a place. Home, _____ a place where all can

D G C G/B Am

51

share _____ in grace. When our doors and arms are o-pen wide to all,

D G E Am

55

when each one of us is free to heed God's call. This will be home. _____

rit.

D G G C G/B

acc.

59

_____ We'll all be home! _____

rit.

Am Fm *8va*

Sanctus

for Solo SATB Voices and Piano

Timothy C. McGinley

♩ = 80

Solo

I was on a walk last Tues - day.

C G F C

Piano

3

(then a - gain it might've been Wednes - day.) An - y - way it took me by sur-prise

F C F C F G

5

rit. when the sun de - cid - ed to rise, *a tempo* ov - er the trees on my neigh - bor's lawn

Am G C G F C

rit.

7

rit. nev - er have I seen a more beau - ti - ful dawn. *a tempo* All I could think and feel that day was,

F C F C C

rit.

9

"Ho-ly, this is Ho-ly." _ Well

SA

TB

F C B \flat A \flat C B \flat A \flat C B \flat A \flat D \flat

13

just last week I was driv-ing my car, I left late for work but it's not ver - y far.

D \flat A \flat G \flat A \flat G \flat D \flat G \flat D \flat

15

Sud-den-ly my car start-ed to swerve and I al - most lost my nerve. I

G \flat A \flat B \flat m A \flat

17

man - aged to get off the road e - ven though my tire did ex - plode!

Db Ab Gb Db Gb Db Gb Db

19

You can im - a - gine my sur - prise when some an - gel in dis - guise

Db Ab Gb Db Gb Db Gb Db

21

stopped his car to help me out; saved my life with - out a doubt! He

Ab Db Eb Ab

rit.

23

a tempo drove me ev - 'ry - where I need - ed to go, and when I tried to pay him he just said, No!

Db Ab Gb Db Gb Db Gb Bb

rit.

25

a tempo

All I could think and feel that day was "Ho - ly, this is Ho - ly."—

Db Gb Db

27

SA Ho - ly, Ho - ly, Ho - ly.

TB

B A Db B A Db B A D

30

For the first time in ma - ny, ma - ny years, I de - cid - ed to put a - way my fears and

D A G A G D G D

32

go to church last Sun-day driv-ing my lit-tle red Hyun-dai. Sit-ting in the pew af-ter so ve-ry long,

C D G D D A G A

hear - ing the ser - mon, sing - ing those songs, the last thing I ex - pect - ed to see

G D G D A D

was a mess - age wel - com - ing me, it said

rit.

All persons welcome regardless of race, age, wealth, gender identity, or sexual orientation.

E A F

All I could think and feel that day was "Ho - ly, this is ho - ly." —

D G D

SA

TB

Ho - ly, Ho - ly, Ho - ly,

rit.

C Bb D C Bb D C Bb Eb

Benedictus

for SATB Voices and Piano

Timothy C. McGinley

♩ = 65 Unison

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

son. In our need we ga - ther here. Ky - ri - e e - le - i -

son. Ho - ly, Ho - ly, -ly, Ho - ly.

15 $\text{♩} = 70$

SA

TB

pp

Bles - sed is she who comes in the name of the Lord.

G \flat B \flat G \flat B \flat D \flat

18

Bles - sed is he who comes in the name of the Lord.

G \flat B \flat G \flat B \flat D \flat

21

Bles - sed are all things that come in the name of the Lord! Ho -

Bles - sed are all things that come in the name of the Lord! Ho -

A \flat G \flat B \flat

mf *rit.* *f*

24

san - na!

Ho - san - na!

Ho - san - na!

Ho -

san - na!

Ho - san - na!

Ho - san - na!

Ho -

Gb

Db

E

ff

27

-san - na!

Ho - san - na!

Celebrant: ♩ = 80 with strength

"Sur - prise! I am

-san - na!

Ho - san - na!

f

Ab

C

C

f

30

here," God says,

"All that I have cre - a - ted

I have made

Am

F

Dm

good. You can - not lim - it me. I come to

C Am C G^{sus} G

Chorus:

you when you least ex - pect me, in un - like - ly pla - ces, with

C G C

voi - ces that you re - fuse to hear. So pre - pare the way!"

F G C

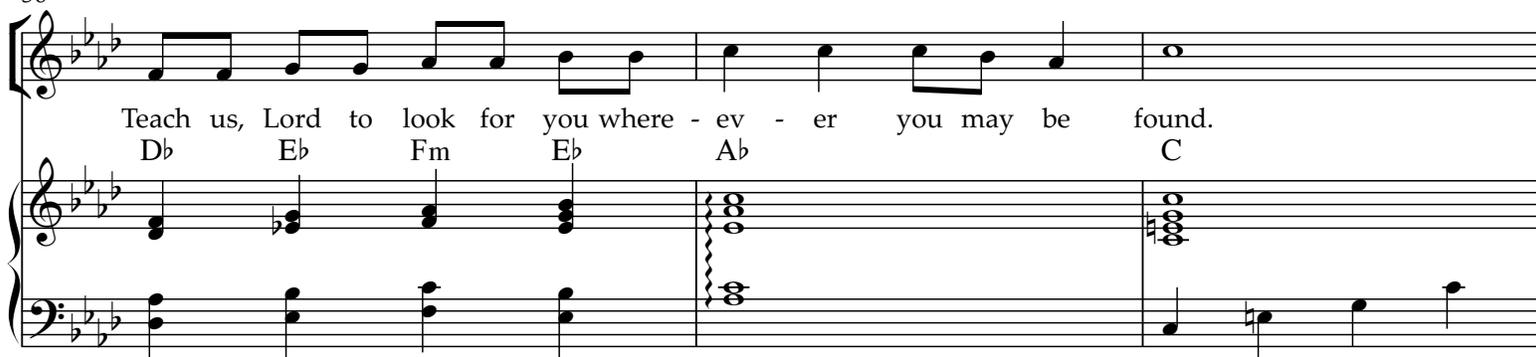
Celebrant:

God, you have sur - prised us a - gain, for you are pre - sent here.

A^b E^b F^m C

mp

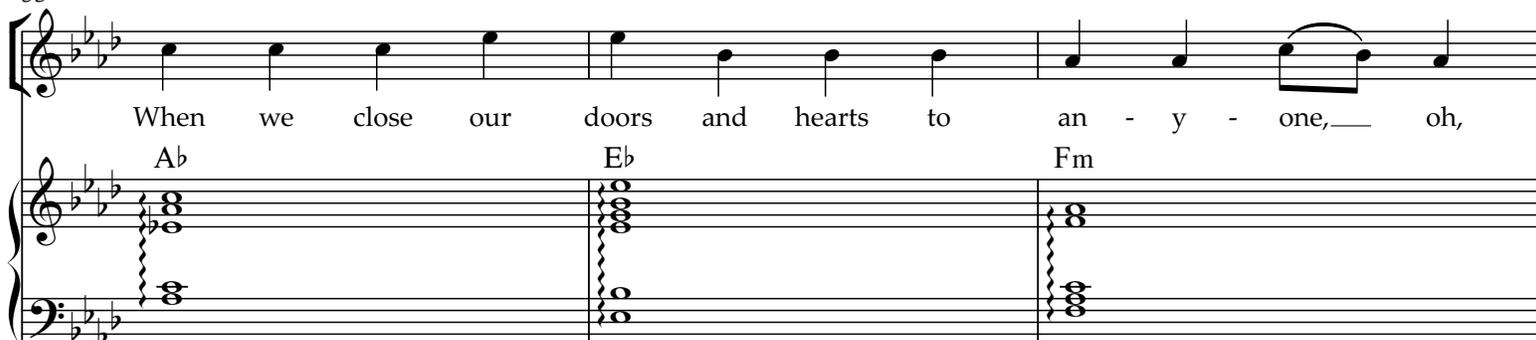
50



Teach us, Lord to look for you where - ev - er you may be found.

Db Eb Fm Eb Ab C

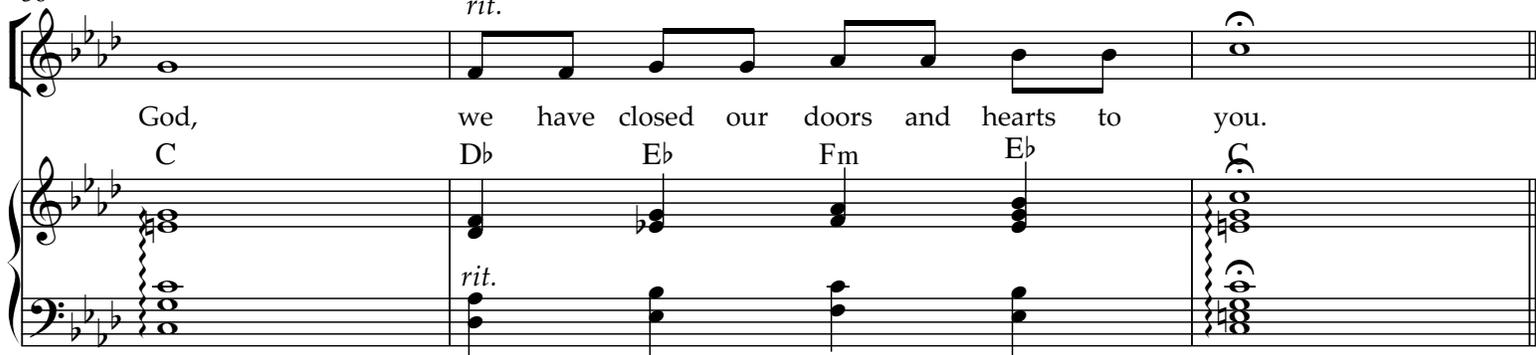
53



When we close our doors and hearts to an - y - one, oh,

Ab Eb Fm

56



God, we have closed our doors and hearts to you.

C Db Eb Fm Eb

rit.

God, we have found you
 God, we have found you

**in sunshine, snow and rain.
 in happiness and in sorrow.
 in the common occurrences of life.
 in the moments of spiritual awakening.
 in family and in friends.
 in strangers and people we have never met.
 in people who seem to be like us.
 in people who seem very different.
 in these gifts of bread and wine.**

Agnus Dei

for SATB Voices and Piano

Timothy C. McGinley

♩. = about 60

Piano

B \flat Gm Eb F

5 Soprano Solo

Lamb of God, you take a - way the sins of the

B \flat Gm Eb Cm Ab

8

world. Lamb of God, you take a - way the

B \flat sus B \flat Gm B \flat /F Eb

11

sins of the world. Lamb of God, you

Gm C FSUS2 F B \flat Gm

14

take a - way_ the_ sins_ of the_ world._

E \flat Cm A \flat B \flat sus B \flat

17

Lamb of God, you take a - way_ the_ sins_ of the

Gm B \flat /F E \flat Fsus A \flat

20

world._ Lamb of God. Lamb

F E \flat F

23

of God, Lamb of

E \flat F E \flat

God, Lamb of God

Fsus F Eb

God, Lamb of God

F Eb Db C

decresc. poco a poco *rit.* *molto rit. pp*

33 CHORUS

S. Lamb, Lamb of God,

A. Lamb of God, Lamb of God,

T. Lamb of God, Lamb of God,

B. Lamb, Lamb of God,

accompaniment in choral section is for rehearsal only, if possible

Abmaj7 Bbsus2 Bb

40

Who takes a - way the sins of the world. Have mer - cy on us and grant us peace.

Who takes a - way the sins of the world. Have mer - cy on us and grant us peace.

who takes a - way the sins of the world. Have mer - cy on us and grant us peace.

the sins of the world. Have mer - cy on us and grant us peace.

45

world. Have mer - cy on us and grant us peace.

world. us peace.

world. us peace.

world. us peace.

world. us peace.

Db Eb F

52 ♩ = about 50 (with much freedom)

50 Soprano Solo (ad lib)

Lamb of God, you take a - way the sins of the world.

B \flat Gm E \flat maj7 Cm A \flat B \flat sus B \flat

Lamb of God, you take a - way the sins of the world. Lamb

Gm F^{sus} E \flat F^{sus} A \flat F

of God, Lamb of God. Lamb of God.

E \flat F E \flat F E \flat F^{sus}

cresc.

Lamb of God. Lamb of God.

F E \flat F F B \flat sus

mf *p* *rit.* *rit.*

Finale

Unison and Piano

Timothy C. McGinley

♩ = 85

Can this be home, _____ for ev-'ry-one who needs _____ a place. Home, _____

Chords: Eb, Ab, Eb/G, Fm, Bb, Eb, Ab, Eb/G

7
_____ a place where all can share _____ in grace. When our doors and arms are

Chords: Fm, Bb, Eb, C

11
o-pen wide to all, when each one of us is free to heed God's call. This will be

Chords: Fm, Bb, Eb

rit.

ff

15
home. _____ We'll all be home! _____

Chords: Ab, Fm, Dbm, Ab

acc.

rit.

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