

Hymnody for the Divine Walk

Mashkinonge's Guide for Circle Dance Leaders

Hymns for children have been doctrinaire treatises in verse with cunning tunes that stay in mind, as Rose says in the regretful and rather sour poem, *recorded unimpressively on the YouTube channel @richardandkathleenrose9325*

PRAISE SONGS REVISITED (*When reading aloud, sing the italicized parts.*)

We never gathered at the river
but we lathered up in steamy hymn-sings,
our leaders whirling windmills filling ditches,
raising hormones to high pitches;
stiffening young men's resolve
with martial tunes—*Yes! We know!*
We know our sins are washed away!
We can be assured each moment of the day:
Chapter One Verse Twelve of John
is the Verse we rest upon—
sending believers—*Amen!*—into swoons;
making *amazing spaces* resound
with thumps of empty-headed sound.
But while *love lifting me* was quite dramatic,
I never found the Creed to be pneumatic.
Even when, *surrendering all*,
the sinners never missed an altar call
and you knew they'd nothing left to spare
when hands and feet went in the air,
I just sat still in puzzled pout,
wringing doubts and reservations out,
bringing them in from the fields of sin,
to let the devil's thoughts come in.
But though I fought them like the devil,
I swiveled from belief *in misery and pride*
into something less self-satisfied.
Mostly, demons do not care
once they've got you by the hair.
Let credibility have one more shout.
Redeemed! Now we need to rename it:
The Thief of Mind that leaves you in a bind—
forever after humming tunes without belief,
decades since the shouts have died.
Now, new young men, on a winning side,
march forth in *blessed assurance*, themselves unmade,
march *onward on a new crusade*
to thumps, and shouts, and descant tunes
replayed, replayed, and replayed.

But hymns for the Divine Walk should be walking songs, like the Diné song, *I'm walking in the Beauty Way*. A hymn should be simple but novel enough to be memorable; direct and brief, so that it may be readily repeated. It should be worthwhile for children and adults, neither ironical nor ideological. You would never carry *A MIGHTY FORTRESS* on a divine walk. It loads you down with ideology, puzzling baggage like squirming devils, and the kind of discontent felt after eating too many potato pancakes.

Few of the standard hymns would go in a *Hymnal for Divine Walks*, should you decide to make such a thing. Maybe *I would be true*, in Howard Walter's original version, unadorned by theology. In fact, what is needed on the Divine Walk are not so much hymns as hums, but here are a few suggestions to keep you on the backbeat.

As a Circle Dance Leader, you already know about *The Dances of Universal Peace*, and the work of Samuel L. Lewis's *Spiritual Dance and Walk* (1990). Dances like *Come, Come, whoever you are, Peace, Peace, in Every Step, Walking in the Beauty Way*, and *I'm opening up in sweet surrender to the luminous love-light of the world* are suitable, but many of the dances are doctrinal and should be avoided.

If you don't have suitable words, just do the circle dance with **walking music** like cake walks, rags, stride piano numbers, Loesser's overture to *Guys and Dolls*, the skating rhythm of walking in Bach's *Jesu, Joy of Man's Desiring*, wherein each stride encompasses all the rippling back-pulses in the medium that receives the forward movement. See the citation in *Conversation 12 of Unsettling-Things* where Carmen Lundy, the jazz singer, speaks about using these back-pulses.

Here are hymns suitable for dancing and singing:

- Scott Joplin's *Marching Forward* in Treemonisha
- Walk this lonely valley (but edit the propitiatory theology)
- Lift every voice (Johnson)
- Wayfaring stranger
- You are the new day (King's Singers)
- This Island Earth (Jonathan Edwards)
- The songs of Fred Rogers
- Many of Emily Dickinson's verses
- Some of Blake's songs
- Some of Wordsworth's verses
- This land is your land (Woody Guthrie), although it bends a bit into ideology
- Ode to Joy (Schiller's original words)

Now we come to the circle songs of the **Fellowship of the Attentive**

Lead sheets for several hymns are scribbled below. Every circle leader should scribble down the songs and dances they prefer. More works may be found in Rose's operas and books on <https://richardrose.com/> such as

- *We are all walking in the way* from *Escape Plans*, based on a passage by James Baldwin.
- *The Beggar Born Blind* (below, in unedited form, therefore somewhat doctrinal)
- Songs from *La Rinuncia*, *Nightcaps*, *Death on His Heels in Richmond*, *Abernathy's Adventures in Birdwood*, and the recorded performance of *The Fisher of the James*, where Rose performed *Lord, please do not disclose your will*. This is too ironical for use in divine walks, however.

- From *Books of Daniel*

Take a walk in the forest.
Write a poem. Read a book.
A love that flares with just one look
Is soon cold stares, like a fish's on a hook.

- From *Johanin* (modified)

Sometimes when we're discouraged,
walled in ourselves, confined,
captive to fear and sorrow,
living alone in the mind—

Then in a glimpse of sunlight,
Or in the smell of rain,
Or in words that put things right,
We are rescued again . . .

- **Wonderful Life 10.5.5.7** , the title from the book by S.J. Gould, which he took from the movie.

Wonderful, wonderful, wonderful life!
Breathing and dreaming,
Swimming and flying,
Rooting to cover the Earth.

Wonderful, wonderful, wonderful life!
Reaching and striving,
Giving and caring,
This is the secret of personal worth . . .

- **Just Take One Breath 11.11.10.4**

Just take one breath on this side of forever.
Embrace all gifts. Hold joy and grief together.
Hold—gladly welcome all of life and death.
Just take one breath.

Just take one breath . . .

- **Come, though you grieve 8.7.8.7**

Come, though you grieve, passionately burn.
Come, though your virtue was wronged.
Though all belief fails, and you turn
Helpless where once you belonged.

Come to the source of wisdom.

**Come to the source of delight.
For now is the time
to settle your mind
and give away vengeance for right . . .**

Before I finish this with the lead sheets, I will add Rose's comments because if I don't, he will.

On Hymnody—

On the whole, I don't recommend hymns, but given that I grew up with them and saw their effect, I can easily sketch out a selection of hymns for the Human Project—hymns that reinforce relationships and are enjoyable for group-singing. If humans are going to sing anyway, why not give ourselves some lyrics that are not doctrinaire, sentimental (like many *Jesus-is-my-boyfriend* praise songs), or asinine, like most pop-music lyrics? They take many forms—for example, *shape-note* singing, *chorales*, and *caller-response* in spirituals and lined-out singing. Lyrics for the Human Project should not be theistic but about life-fostering concerns. Also, they should avoid exaggerations, which violate the *balance* sought in the Divine Walk. Exaggerations about rewards, punishments, obligations, and the exclusiveness of the group excite impulses that are later regretted; they distract from the quietly celebratory, meditative, and matter-of-fact attitude sought in this communal activity. Obviously, hymns should avoid mysterious theological references to abstract doctrines, insistence on allegiance to authorities—whether in flesh or print—or expressions of gratitude for subservience, caste-membership, or the defeat of enemies. Perhaps the following examples will give you some ideas for writing your own hymns for the Human Project. —rlr

WONDERFUL LIFE 10.5.5.7

F CHORUS -

The tab shows a 4/4 time signature. The first line starts with a G chord (X3) followed by a Am chord (123456), then a Dx chord (123456), and a G chord (123456). The second line starts with an Em chord (123456), then a Bx chord (123456), then a Dx chord (123456), then a Dx chord (123456), and finally a G chord (123456). There are several grace notes and a fermata over the first Dx chord.

1. WONDERFUL, WONDERFUL, WONDERFUL LIFE!
BREATHING AND DREAMING,
SWIMMING AND FLYING,
ROOTING TO COVER THE EARTH.
WONDERFUL...

2. WONDERFUL, WONDERFUL, WONDERFUL LIFE!
REACHING AND STRIVING,
GIVING AND CARING,
THIS IS THE SECRET OF PERSONAL WORTH.
WONDERFUL ...

JUST TAKE ONE BREATH 11.11.10.4



JUST TAKE ONE BREATH
ON THIS SIDE OF FOREVER,
EMBRACE ALL GIFTS,
HOLD JOY AND GRIEF TOGETHER,
HOLD, GLADLY WELCOME
ALL OF LIFE AND DEATH,
JUST TAKE ONE BREATH.

JUST GIVE ONE BREATH,
TO FORMLESS DARKNESS DIVING,
EMBRACE ALL GIFTS,
EMPTIED OF TASKS AND STRIVING,
GIVE, KEEPING NOTHING,
CLEANSED, BEGIN AGAIN.
JUST GIVE ONE BREATH.



WE SHARE THE BREATH
OF ALL AWAKE AND SLEEPING,
THEIR BREATHS WE HOLD
LIKE TREASURES IN OUR KEEPING
* IN ALL THE FLYING, RUNNING,
CRAWLING, CREEPING;
IN EVERY LEAF AND FUNGAL THREAD
ALL TAKE ONE BREATH.

See p 121 Death on his heels (2022)

(Repeat verse 1)

A fourth verse
for occasional use

Listen to the
performance on the
link in the story
"The Two Travellers" in
Death on his Heels.

SHOW WISE RESTRAINT,
DON'T SHOOT AND KILL YOUR LIVING.
YOUR OWN SWEET BREATH
IS GIVEN FOR YOUR LIVING.
YOU ARE NO SEPARATE THING APART
ALL BREATHE ONE BREATH
AND SHARE ONE HEART.

A GLIMPSE of SUNLIGHT 7677.7677.5545.5545

(modified from Annunciations, 2009)

B^b E^b B^b B^b E^b E^bm B^b B^b E^bm D^m A_x F_x

E^b B^b E^b E^bm B^b E^b G^b D_x G^m B^b_x E^b⁺⁹/G F_x B^b
CHORUS

E^b B^b E^b B^b D^m G^m F B^b E^b B^b E^b D^m

B^b F_x B^b (Instrumental coda)

SOMETIMES WHEN WE'RE DISCOURAGED,
WALLED IN OURSELVES, CONFINED,
CAPTIVE TO FEAR AND SORROW,
LIVING ALONE IN THE MIND —
THEN IN A GLIMPSE OF SUNLIGHT,
OR IN THE SMELL OF RAIN,
OR IN WORDS THAT PUT THINGS RIGHT
WE HAVE BEEN RESCUED AGAIN.

CHORUS

DEEP IN YOUR HEART BEAT,
DEEP IN YOUR BREATHING,
ALL WHO HAVE LIVED
WALK WITH YOU TODAY.

YOU ARE THE NEW GIFT,
THE NEW BEGINNING,
WITH ALL WHO LIVE
YOU CREATE A NEW DAY.
A NEW DAY.

Come, though you grieve 8.7.8.7

(variant of hymn from Escape Plans)

Handwritten musical score for a guitar-like instrument. The score consists of three staves. The top staff shows chords: A^bM7 B^bm Cm G^o E^bx. The middle staff shows chords: C F C Dm G_x C A_x Dm G_x. The bottom staff shows chords: E_x A_m Dm G_x C. The score is in common time, with a key signature of one flat.

COME, THOUGH YOU GRIEVE,
PASSIONATELY BURN;
COME, THOUGH YOUR VIRTUE
WAS WRONGED. THOUGH
ALL YOU BELIEVED
FAILS, AND YOU TURN—
HELPLESS WHERE ONCE
YOU BELONGED.
COME NOW TO SOURCES OF WISDOM.
FIND A NEW SOURCE OF DELIGHT.
FOR NOW IS THE TIME
TO SETTLE YOUR MIND
AND GIVE AWAY VENGEANCE
FOR RIGHT.

THE WALKING PSALM (IRREGULAR)

(Psalm 1, modified from The Books of Daniel)

SOLO

Dm C Dm Ax Dm Ax Dm Ax Bb Dm/Ax

Dm Gm Dm A F/C Bb Dm/A A Ax Dm

C/G Dm FINE Dm Am Dm Am Bb Am Bb Bb Dm C Bb

Am Bb A N.C. A Dm Bb N.C.

Dm A Dm Bb Dm A D.C. or FINE

THE WALKING PSALM (IRREGULAR)
(Psalm 1, modified, from the Books of Daniel (1997, 2009))

HAPPY ARE YOU WHO WALK IN THE WAY OF WISDOM:

NEVER SEPARATE FROM ALL BEINGS

NEVER JOINING THE SCOFFERS.

BUT YOUR DELIGHT IS IN THE LAW OF LOVE

AND ON THIS LAW YOU MEDITATE DAY AND NIGHT, (FINE)

THE RESTLESS ARE NOT SO,

(BUT LIKE THE CHAFF WHICH THE WIND DRIVES AWAY,) repeat
AND DARKLY SETTLE INTO PATTERNS OF DELUSION,

BUT LOVE WILL SHOW THE WAY OF REJOICING,

AND THE WAY OF WASTING SHALL PERISH. (D.C. or FINE)

Children's Circle Song 11.10.5.6.7

(from p. 157, Death on His Heels)

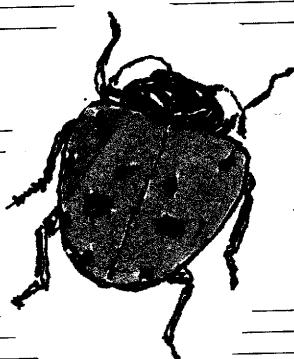
F B^b E^b/G C^x/B^b Am F B^b B^b/F C^x/B^b F B^b E^b/G

Children's Circle Song

Fly like the bee, who sees through many windows.

Shift like the stream, who always finds her way.

Both dreams and waking
come from our own making
as we walk a holy way.



Go side by side with many other beings.

Learn stride by stride how each one makes its way.

Always between and with respect to others
you will find a holy way.

You will find your holy way.

Version for group singing

(2026)

The Truth that Blinds 10.10.8.10/9.5.9.4

(edited version of Ballad of the Blind Beggar, 1980)

A handwritten musical score for a group singing version of 'The Truth that Blinds'. The score consists of four staves of music, each with a different vocal line. The lyrics are written above the notes, and chords (A, D, G, Ax) are indicated above the notes. The music is in common time, and the key signature is A major (no sharps or flats). The score is written on five-line staff paper.

Chords indicated above the music:

- Staff 1: D, Ax, D, Ax, n.c., D, G, Ax, D, Ax, n.c., G, D
- Staff 2: A, Ax, D, n.c., D, G, Ax, D, Ax, n.c., A, Ax
- Staff 3: G, D, A, Ax, D, Ax, D, Ax, D, A, Ax
- Staff 4: D, Ax, D, n.c., Ax, D

They took my parents down where I was held,
They were afraid, and stood beside the door.
They waited till their turn was called,
then went up to circle on the floor.

— "IS THIS YOUR SON, WHOM YOU SAY WAS BORN BLIND?

TELL US, IS HE YOUR BEGGAR SON?"

— "Yes sir," said they, "but let him speak his mind,
for he's of age, whatever he has done."

CHORUS

For the light is always in the world
if the blind will see,
And the light shows such a seamless world
it blinds the wise.

The Truth that Blinds

The 1980 version was for solo and chorus. Only 2 versions and the 1980 version was for solo and chorus. Only 2 versions and chorus are supplied for the 2026 version for group singing. Additional verses, modified from the 1980 version, are below.

¶ The temple guard was turning me around,
I heard some footsteps coming from behind,
Just like the hollow clicking sound
when men rush by a beggar if he's blind,

¶ Again they asked me, not at all unkind,
"WHAT DID HE DO TO OPEN UP YOUR EYES?"
Their eyes said, "GIVE US WHAT WE WANT TO FIND."
I thought how every gift is given twice:

¶ Once given you, and once you give yourself.
The sighted blind give up their right to see,
They even lose themselves and do not mind,
because they see what they are told to see.

- CHORUS -

¶ So now I ask you, not at all unkind:
Who are the blind? And who are they that see?
Is a belief that sets aside the mind
a reason to be blind to what you see?

¶ Is a belief that sets aside the mind
a reason to be blind to what you see?
Before you go to round up all the blind,
look for the light and learn again to see.

- CHORUS -

IF ANOTHER VERSE IS CALLED FOR, YOU MIGHT TRY THIS ONE:

¶ The light is always there for you to find,
And mindful eyes are made for you to see.
So claim your gifts of heart and mind,
Do not betray your own integrity.

Ballad of the Blind Beggar

(after John 1:9-10 and 9:1-41)

Fairlington Collection
Number 2

Richard L. Rose
7/20/80 (rev. 3/5/2000)

Giocoso

Women: *f*

Men: *pp*

Guitar or Harpsichord

4

1. They brought my pa - rents down where I was held.
2. "Is this your son, whom you say was born blind?" They Tell

1. They wai - ted 'til their
2. "Yes, sir," said they, "but"

were a - fraid and stood be hind the door.
us, is he your beg - gar son?"

7

turn was called.
let speak him his mind.

Then went up to the cen - ter of the floor.
For he's of age, what - e - ver he has done.

R.Rose c 2000

10

For the light has come in - to the world That the blind may see

This block contains three staves of musical notation. The top staff is in treble clef, the middle is in bass clef, and the bottom is in bass clef. The music consists of quarter and eighth notes. Measure 10 ends with a fermata over the bass line. Measure 11 begins with a bass line eighth note followed by a quarter note. Measure 12 begins with a bass line eighth note followed by a quarter note.

13

And the light has come in - to the world To

This block contains three staves of musical notation. The top staff is in treble clef, the middle is in bass clef, and the bottom is in bass clef. The music consists of quarter and eighth notes. Measure 13 ends with a fermata over the bass line. Measure 14 begins with a bass line eighth note followed by a quarter note. Measure 15 begins with a bass line eighth note followed by a quarter note.

16

blind the wise.

mf

pp

3.A - gain they asked me, not at

This block contains three staves of musical notation. The top staff is in treble clef, the middle is in bass clef, and the bottom is in bass clef. The music consists of quarter and eighth notes. Measure 16 ends with a fermata over the bass line. Measure 17 begins with a bass line eighth note followed by a quarter note. Measure 18 begins with a bass line eighth note followed by a quarter note.

19

all un - kind, "What did he do to o - pen up your eyes? Their

22

eyes said "Give us what we want to find."

I thought how ev' ry gift is gi - ven

25

Once gi - ven you and once you give your - self

twice.

The blind al - low them selves to see

And the light has come in to the world that

Andante

blind may see. And the light has come in to the world That the blind may see.

And the light has come in to the world To blind the wise.

The intervals make this hymn less useful for group singing, but it provides novelty for some occasions, I did not put it into the 2009 production of "Annunciations", which already had too much novelty - a prologue, cantata, oratorio, ballad, art song, and mass. The full version from 2000 is included here for the interest of musicians. To my taste, the original version is an over-reach and I'm glad that I did not use it, but it may be a source for other work - like the short hymn. The theme of annunciations, central to Frameshifts, on which I was also working in 2000, simply asserted itself even where it wasn't welcome.

Annunciations

(from Annunciations (2009), but not used in the production.)

Every flower is witness to survival.

Every child proclaims the message clear,

Making with the stars its small announcement -
"I'm alive and here!"

Every morning brings annunciations,
Only those who listen for them hear

Messages of welcome and reconciliation

Hope to challenge every fear.

Only those who listen for them hear,

Annunciations

Fairlington Collection
Number 12

R.Rose 9.23.00

Choir

Piano *pp*

f Ev'ry flow'r is wit-ness to sur-

4

vi - val. Ev'ry child pro-claims the mes - sage clear, Ma - king

7

with the stars its small an - nounce - ment: "I'm a - live and here!" I'm a - live - a li - ving soul

4

vi - val. Ev'ry child pro-claims the mes - sage clear, Ma - king

7

with the stars its small an - nounce - ment: "I'm a - live and here!" I'm a - live - a li - ving soul

9

li - ving soul And I am here.

11

Ev'ry mor - ning brings an - nun - ci - a - tions. On - ly

Ev' ry mom an - nun - ci - a - tions On - ly

13

those who lis - ten for them hear Wel - come, re - con - ci - li

Me - sa - ges of wel - come and - re - con

16

a - ations: Hope to chal - lenge - ev' - ry fear.
- ci - li - a - tion.

19

Do not be a- fraid if you should hear them
Wit - nes - sing to life when life is
Do not be a- fraid Do

22

spent, When - In - no - cence is slain, Wealth made of o - thers' pain And ac -
not fear.

25

tion on - ly good in - tent.

And ac - tion on - ly good in

28

tent.

Handbells (dampened) in treble

31

Ev - ry - morn - ning

Eva - ry mor - ning brings an - nun - ci - a - tions. tions.

33

Come An - nun - ci - a tions

Ev' ry child and flow'r the mes - sage clear:

35

Do not be a - fraid

Ma - king with the stars this small - an - nounce - ment:

37

Wel - come We - are the wel - come

We - are the - wel - come Wel - come

40

Love has - - left - - Love has left for o - thers

Wel- come Wel - come We're

Measures 40: Treble clef, B-flat key signature. Bass clef, B-flat key signature. Treble clef, B-flat key signature. Bass clef, B-flat key signature.

42

here. Ev' - ry morn an - nun - ci - a - tions

the wel come

Measures 42: Treble clef, B-flat key signature. Bass clef, B-flat key signature. Treble clef, B-flat key signature. Bass clef, B-flat key signature.

45

On - ly those who lis - ten for them hear - - the news so

Measures 45: Treble clef, B-flat key signature. Bass clef, B-flat key signature. Treble clef, B-flat key signature. Bass clef, B-flat key signature.

47

near.

Do not fear.

rit

Note: Singing together creates solidarity, but after the event is over and the trash crew has arrived to heap the bottles and wrappers, you may feel foolish for singing "Dada Da Da" or — as I was once told to do — "There's power, power, wonder-working power in the Kirby vacuum cleaner," another mindless praise-hymn premised on commitment to ignorance. Here's a hymn about solidarity which has gone from one version to another since 2000, finally landing in the opera NIGHTCAPS, for which Brooke Vandervelde was librettist.

Windows 8.8.8.6(7) / 8(9).6.6.4
(see note)

F Bb Dm Cx F Bb F Cx Am Dm Gm | Gx Cx
 12 Gm Cx F nc * Am Dx Gm Cx Gm Cx/E Ax Dx | Gm Gx Cx
 This measure
 * on repeat is:
 2. // Gx Cx F

I cannot leave the place I stay.
I cannot move or find a way—
Even open up a window
or find a face I know,

Above, the storm of fear and hate
drums on the roof. But I can wait
for friends to find me here below
and make the roof a window.

Under a roof of careful lies
I've come to realize
thoughts that can paralyze
have had their day.

So we must study to realize
power cannot paralyze
those who achieve surprise
in their own way.

Windows

(after the second chapter of Mark)

The Fairlington Collection

Number 1 Lento

Richard L. Rose

2.20.2000

mf

I can - not leave the place I stay. I can - not move or find a way - E - ven
 If there were friends to guide me in, And wait for heal - ing to be - gin, And
 If there were one to low - er me in to his pre - sence, I might be For -

5

pp

o - pen up a win - dow or find a face I know
 give me time, And let me grow, I'll
 gi - ven just e - nough, just e -

1. 2. and 3.

make the roof a
 nough to o - pen

10

win - dow For - give us Lord, we are pa - ra - lyzed, our strength un - re - a - lized.
 win - dows And give us we, who are pa - ra - lyzed, grace to a chieve sur - prise,

15

1. 2.

If you but touch our lives, we will be free.
 Po - wer to give and touch. Power to make free.