

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

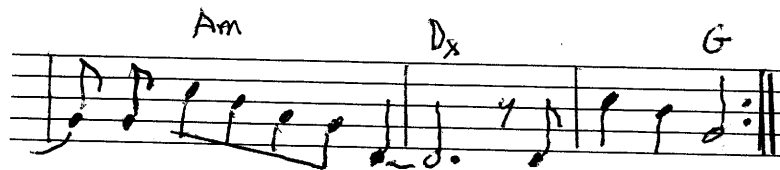
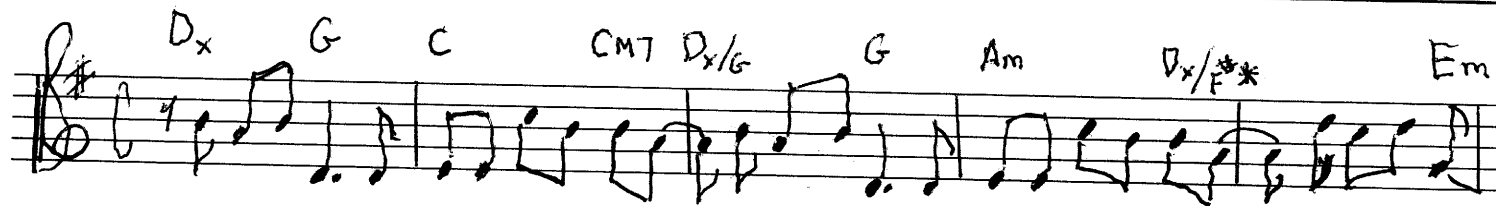
CHORUS -

Chords: G, Am, Dx, G, G, C, Dx, Em, Em, Bx, D¹ Dx, D² Dx, G

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

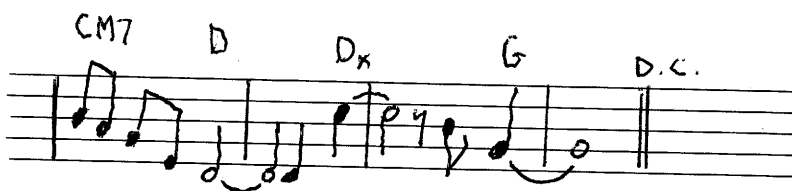


JUST TAKE ONE BREATH
ON THIS SIDE OF FOREVER,
EMBRACE ALL GIFTS.
HOLD JOY AND GRIEF TOGETHER,
HOLD, GLADLY WELCOME
ALL OF LIFE AND DEATH,
JUST TAKE ONE BREATH.

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 Travelers" 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^bm B^b B^b E^bm Dm A_x F_x

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

E^b B^b E^b B^b Dm Gm F B^b E^b B^b E^b Dm

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)

$A^b M7$ $B^b m$ Cm G^o E_x^b A^b E_x^b $A^b M7$ $B^b m$ A^b D^b G_x
 C F C Dm G_x C A_x Dm G_x
 E_x Am Dm G_x C

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

Chord symbols: Dm, C, Dm, Ax, Dm, Ax, Dm, Ax, Bb, Dm/A, 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. at FINE

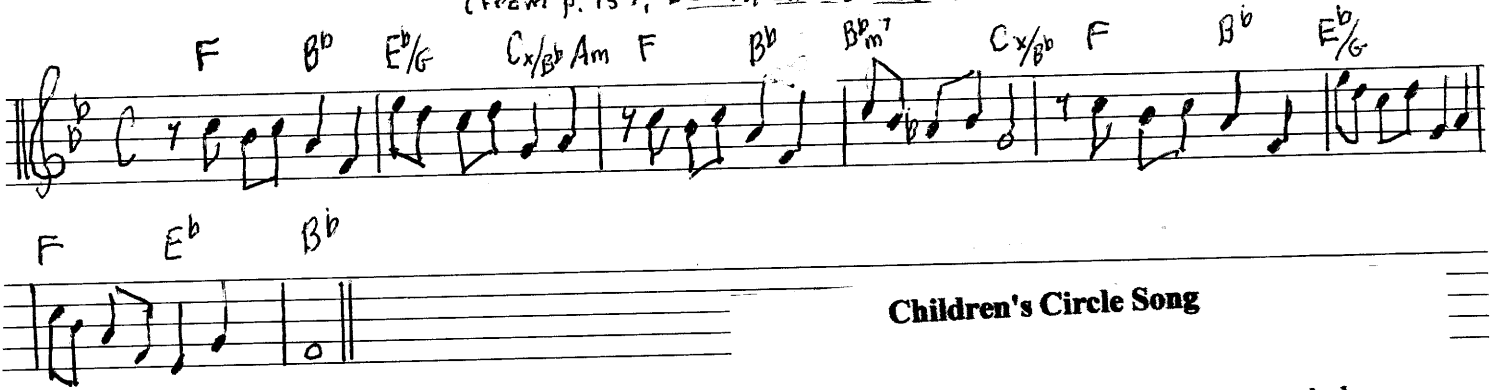
THE WALKING PSALM (IRREGULAR)

(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. at FINE)

Children's Circle Song 11.10.5.6.7

(from p. 157, *Death on His Heels*)



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)

Handwritten musical score for 'The Truth that Blinds'. The score is written on four staves in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The melody is written in a simple, accessible style suitable for group singing. Chords are indicated by letters (D, A, G, n.c., Ax) above the notes. The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains the first line of music, the second staff the second line, the third staff the third line, and the fourth staff the fourth line. The music concludes with a double bar line.

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 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)

Allegro

Women *f*

Men

Guitar or Harpsichord *pp*

4

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

10

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

This system contains measures 10, 11, and 12. It features a vocal line with lyrics and a piano accompaniment. The piano part has rests in measures 10 and 11, and a whole note chord in measure 12.

13

And the light has come in - to the world To

This system contains measures 13, 14, and 15. The vocal line continues with the lyrics. The piano accompaniment has rests in measures 13 and 14, and a whole note chord in measure 15.

16

blind the wise. 3.A - gain they asked me, not at

This system contains measures 16, 17, and 18. Measure 16 has the lyrics "blind the wise." and a piano accompaniment. Measures 17 and 18 have the lyrics "3.A - gain they asked me, not at" and a piano accompaniment. The piano part starts with a *mf* dynamic in measure 17 and a *pp* dynamic in measure 18.

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

This system contains measures 19, 20, and 21. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

eyes said "Give us what we want to find." I thought how ev'ry gift is gi-ven

This system contains measures 22, 23, and 24. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as in the previous system.

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

This system contains measures 25, 26, and 27. The vocal line includes the word "twice." at the start of measure 25 and continues with the lyrics. The piano accompaniment features a more complex texture in measure 25, with a longer note in the right hand, before returning to the standard pattern in measures 26 and 27.

Musical score for measures 29-31. The vocal line (soprano) has lyrics: "The blind al - low them selves to see". The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

32

Musical score for measures 32-35. The vocal line (soprano) has lyrics: "And the light has come in to the world that". The piano accompaniment continues with the eighth-note pattern, with some rests in measures 34 and 35.

36

Andante

Musical score for measures 36-39. The vocal line (soprano) has lyrics: "blind may see. ' And the light has come in to the world That the blind may see." The tempo marking *Andante* is present. The piano accompaniment continues with the eighth-note pattern.

40

Musical score for measures 40-43. The vocal line (soprano) has lyrics: "And the light has come in to the world To blind the wise." The piano accompaniment continues with the eighth-note pattern.

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.)

Handwritten musical score for 'Annunciations'. The score is written on three staves. The first staff is for the upper voices, the second for the lower voices, and the third for the tenor. The key signature is one flat (Bb). The time signature is common time (C). The score includes various chords and melodic lines. The chords are labeled as follows: CMT, Dx, Gx, CMT, F, Ex, Dm/F, Ex, Am, Gm7, G/G, Am, Gm, Dm, Bb, Am, Bb, Am, Bb, Gm, Ax, Dm, Gx, C, Cx, Bb, Cx/G, F.

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

li - ving soul And I am here.

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

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

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

Come An - nun - ci - a tions

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

Do not be a - fraid

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

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

This system contains measures 40 and 41. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: "Love has - left - Love has left for o - thers" and "Wel- come Wel - come We're".

42

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

the wel come

This system contains measures 42 and 43. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: "here. Ev' - ry morn an - nun - ci - a - tions" and "the wel come".

45

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

This system contains measures 45 and 46. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: "On - ly those who lis - ten for them hear - - the news so".

near.

Do not fear.

rit

The musical score is for page 47 and consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a long, sustained note (half note) on the G4 line, marked with a fermata. The second staff is a vocal line in bass clef, also in two flats. It contains the lyrics "near.", "Do", "not", and "fear." under the notes. The third staff is a piano accompaniment in treble clef, showing a single chord at the beginning. The fourth staff is a piano accompaniment in bass clef, featuring a continuous eighth-note pattern. A "rit" (ritardando) marking is placed above the piano part. The piece concludes with a final chord in the bass staff.

WINDOWS

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)

Handwritten musical score for 'Windows'. The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in eighth notes. Chords are indicated above the staff: F, Bb, Dm, Cx, F, Bb, F, Cx, Am, Dm, Gm, Gx, Cx. The second staff continues the melody with chords: Gm, Cx, F, nc, *F, Am, Dx, Gm, Cx, Gm, Cx/E, Ax, Dx, Gm, Gx, Cx. A note below the first staff indicates a repeat: 'This measure on repeat is:'. The score ends with a double bar line and a repeat sign.

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 can - not leave the place I stay. 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 And in to his pre - sence, I might be For

5
o - pen up a win dow or find a face I know
give me time, And let me grow, I'll
gi - ves just e - nough, just e - 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. If you but touch our lives, we will be free. touch. Power to make free.
Po - wer to give and