

Let Us Build a House

All Are Welcome

Capo 3: (A7) (D) (A) (D) (G) (A) (Bm)
C7 F C F B^b C Dm



1 Let us build a house where love can dwell and all can
2 Let us build a house where proph - ets speak, and words are
3 Let us build a house where love is found in wa - ter,
4 Let us build a house where hands will reach be - yond the
5 Let us build a house where all are named, their songs and

(D) (A) (D) (Bm7) (Em) (A)
F C F Dm7 Gm C



safe - ly live, a place where saints and chil - dren tell
strong and true, where all God's chil - dren dare to seek
wine, and wheat; a ban - quet hall on ho - ly ground
wood and stone to heal and strength-en, serve and teach,
vi - sions heard and loved and trea - sured, taught and claimed

(Em) (A7) (G) (D) (F#m) (Bm)
Gm C7 B^b F Am Dm



how hearts learn to for - give. Built of hopes and dreams and
to dream God's reign a - new. Here the cross shall stand as
where peace and jus - tice meet. Here the love of God, through
and live the Word they've known. Here the out - cast and the
as words with - in the Word. Built of tears and cries and

(Em) (A) (D) (G)
Gm C F B^b



vi - sions, rock of faith and vault of grace; here the
wit - ness and as sym - bol of God's grace; here as
Je - sus, is re - vealed in time and space; as we
strang - er bear the im - age of God's face; let us
laugh - ter, prayers of faith and songs of grace; let this

Although it was written for a church dedication, this text is not about a physical structure but a spiritual one. The building is at best only a vessel for the essential love and hope, life and faith, peace and justice, hospitality and nurture that form the worshipping community.

THE CHURCH

Refrain

(D) (G) (F#7) (Bm) (Em) (Bm)
F Bb A7 Dm Gm Dm

love of Christ shall end di - vi - sions:
one we claim the faith of Je - sus:
share in Christ the feast that frees us: all are wel - come;
bring an end to fear and dan - ger:
house pro-claim from floor to raf - ter:

(F#m) (Em) (D) (Em) (A7) (D) (G) (D)
Am Gm F Gm C7 F Bb F

all are wel - come; all are wel - come in this place.

769

For Everyone Born



1 For ev - ery - one born, a place at the ta - ble,
 2 For wom - an and man, a place at the ta - ble,
 3 For young and for old, a place at the ta - ble,
 4 For just and un - just, a place at the ta - ble,
 5 For ev - ery - one born, a place at the ta - ble,



for ev - ery - one born, clean wa - ter and bread,
 re - vis - ing the roles, de - cid - ing the share,
 a voice to be heard, a part in the song,
 a - bus - er, a - bus - ed, with need to for - give,
 to live with - out fear, and sim - ply to be,



a shel - ter, a space, a safe place for grow - ing,
 with wis - dom and grace, di - vid - ing the pow - er,
 the hands of a child in hands that are wrin - kled,
 in an - ger, in hurt, a mind - set of mer - cy,
 to work, to speak out, to wit - ness and wor - ship,

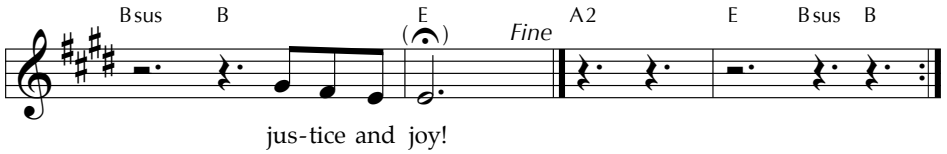
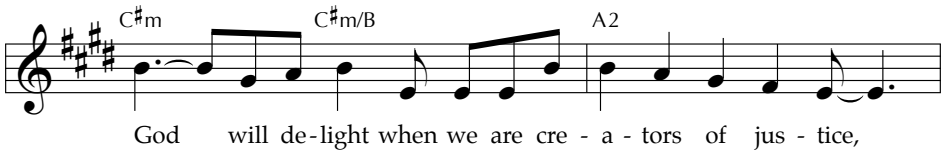


for ev - ery - one born, a star o - ver - head,
 for wom - an and man, a sys - tem that's fair,
 for young and for old, the right to be - long,
 for just and un - just, a new way to live,
 for ev - ery - one born, the right to be free,

This hymn from a noted New Zealand hymnwriter affirms that God's hospitality transcends the barriers erected by human society and that we who have been created in God's image are called to live in ways that reflect our Creator's values: justice and joy, compassion and peace.

JUSTICE AND RECONCILIATION

Refrain



317 In Christ There Is No East or West

1 In Christ there is no east or west, in him no
 2 In Christ shall true hearts ev - ery - where their high com -
 3 Join hands, dis - ci - ples of the faith, what - e'er your
 4 In Christ now meet both east and west; in him meet

south or north, but one great fel - low -
 mu - nion find; his ser - vice is the
 race may be. All chil - dren of the
 south and north. All Christ - ly souls are

ship of love through - out the whole wide earth.
 gold - en cord close - bind - ing hu - man - kind.
 liv - ing God are sure - ly kin to me.
 one in him through - out the whole wide earth.

This setting expands and enhances the thematic inclusiveness of an early 20th-century text by adapting the melody of a traditional spiritual to carry these words. This 1940 pairing marked the first use of African American musical material in a mainline North American hymnal.