

Tulsa Choir Resistance Sing
All Souls Unitarian Church, Tulsa, OK
Feb. 19, 2026 6:30 pm

Program

Daya Kar Daan Bhakti Ka

Give us the gift of devotion, light, unity, and selfless service.

Welcome

Opening words and instructions

Choir

With A Voice of Singing- Martin Shaw

Song

We are Called

Reading

Choir

Ubi Caritas- Maurice Durufle

Where there is charity and love,

God is there.

The love of Christ has gathered us together.

Let us rejoice and be glad in it.

Let us revere and love the living God.

And from a sincere heart let us love one another.

Song

Plenty Good Room Henry Lebedinsky

Reading

Choir

Agnus Dei from Requiem Gabriel Faure

Song

This Land is Your Land Woody Guthrie

Reading

Choir

We Are One Brian Tate

Song

Hey-Oh We Won't Be Silenced

Final Words

Choir- Dismissal

The Lord Bless You and Keep You Peter Lutkin

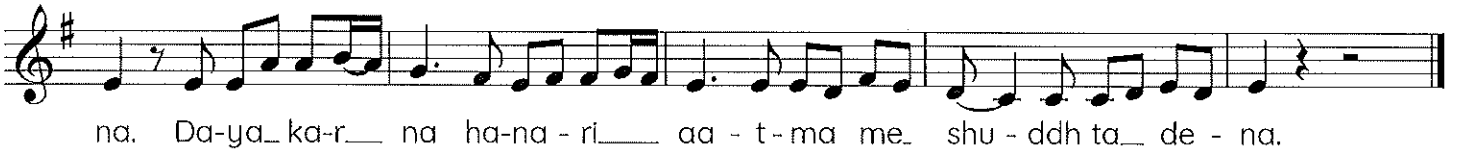
Daya Kar Daan Bhakti Ka

Give us the gift of devotion, light, unity and selfless service

Hindu prayer
ass. Sanjeev Ramabhadran



5



With a voice of singing

Martin Shaw

With spirit ♩ = c. 144

Soprano *f* With a voice of sing - ing

Alto *f* With a voice of sing - ing

Tenor *f* With a voice of sing - ing

Bass *f* With a voice of sing - ing

Organ *f* With spirit ♩ = c. 144

Ped.

de-clare ye this, and let it be heard, Al - le - lu -

de-clare ye this, and let it be heard, Al - le - lu -

de-clare ye this, and let it be heard, Al - le - lu -

de-clare ye this, and let it be heard, Al - le - lu -

Orchestra parts available on rental from the publishers.

© 1923, by J. Curwen & Sons Ltd.
London: J. Curwen & Sons Ltd., 29 Maiden Lane, W. C. 2
New York: G. Schirmer, Inc., Sole Agents for U. S. A.

ia. De-clare ye this, de -

ia. De-clare ye this, de -

ia. De-clare ye this, de -

ia. De-clare ye this, de -

De-clare ye this, and let it be heard, de-clare ye

senza Ped.

this, and let it be heard, Al-le-lu -

clare and let it be heard, Al-le-lu -

this, de-clare and let it be heard, Al-le-lu -

this, de-clare and let it be heard, Al-le-lu -

Ped.

ia. Ut - ter it e - ven un - to the

ia. Ut - ter it e - ven un - to the

ia. Ut - ter it e - ven un - to the

ia. Ut - ter it e - ven un - to the

Sw. p

Sw.

ends of the earth. The

ends of the earth. The

ends of the earth. The

ends of the earth. The

div. ff

ff

ff

ff

Lord hath de - liv - er - ed his peo - ple, Al - le -

Lord hath de - liv - er - ed his peo - ple, Al -

Lord hath de - liv - er - ed his peo - ple,

Lord hath de - liv - er - ed his peo - ple,

lu - ia. The Lord hath de -

- le - lu - ia. The Lord hath de -

Al - le - lu - ia. The Lord hath de -

Al - le - lu - ia. The Lord hath de -

liv - er - ed his peo - ple, Al - le - lu - ia,

liv - er - ed his peo - ple, Al - le -

liv - er - ed his peo - ple, Al - le - lu -

liv - er - ed his peo - ple, Al -

Al - le - lu - ia.

lu - ia, Al - le - lu - ia.

ia, Al - le - lu - ia.

- le - lu - ia, Al - le - lu - ia.

mf
O be joy-ful in God, all ye lands, _____

mf
O be joy-ful in God, all ye lands, _____

mf
O be joy-ful in God, all ye lands, _____

mf
O be joy-ful in God, all ye lands, _____

O sing prais-es to the hon-or of his

O sing prais-es to the hon-or of his

O sing prais-es to the hon-or of his

O sing prais-es to the hon-or of his

div. unis.

name, make his praise to be glo - -

name, make his praise to be glo - -

name, make his praise to be glo - -

name, make his praise to be glo - -

poco rit.

- rious.

- rious.

- rious.

- rious.

poco rit.

a tempo
f

With a voice of sing - ing de-clare ye this, and let it be

a tempo
f

With a voice of sing - ing de-clare ye this, and let it be

a tempo
f

With a voice of sing - ing de-clare ye this, and let it be

a tempo
f

With a voice of sing - ing de-clare ye this, and let it be

heard, Al - le - lu - - ia.

heard, Al - le - lu - - ia. De-clare ye

heard, Al - le - lu - - ia. De-clare ye this, and

heard, Al - le - lu - - ia.

De-clare ye this, and let it be heard, _____

this, de - clare and let it be heard, _____

let it be heard, de - clare and let it be heard, _____

De-clare ye this, and let it be heard, _____

Ped.

poco rit.

Al - le - lu - ia, _____

Al - le - lu - ia, _____

heard, Al - le - lu - ia, _____

heard, Al - le - lu - ia, _____

Full Sw. *poco rit.*

mp *cresc. allargando*

Al - le - lu - ia. De - clare ye this, and let it be heard,

mp *cresc. allargando*

Al - le - lu - ia. De - clare ye this, and let it be heard,

mp *cresc. allargando*

Al - le - lu - ia. De - clare ye this, and let it be heard,

mp *cresc. allargando*

Al - le - lu - ia. De - clare ye this, and let it be heard,

Gt. *allargando*

cresc.

f *a tempo* *ff div.*

Al - le - lu - ia. _____

f *ff a tempo*

Al - le - lu - ia. _____

f *ff a tempo*

Al - le - lu - ia. _____

f *ff a tempo* *div.*

Al - le - lu - ia. _____

a tempo

We Are Called

David Haas

Come! Live in the light! Shine with the joy and the love that we
Come! O-pen your heart! Show your mer-cy to all those in
Sing! Sing a new song! Sing of that great day when all will be

share! We are called to be light for all peo-ple, to live in the
fear! We are called to be hope for the hope-less so all ha-tred and
one! Love will reign, and we'll walk with each oth-er as sis-ters and

free-dom of the cit-y for all! We are called to act with jus-tice, We are
blind-ness will be no more!
broth-ers u-nit-ed in love!

called to love ten-der-ly, we are called to serve one an-

oth-er, to walk hum-bly as one!

UBI CARITAS

SATB (adapted), unaccompanied

Maurice Duruflé, Op. 10, No. 1
adapted by J. Mark Baker

Solo *chanted freely*

U - bi ca - ri - tas et a - mor, De - us i - bi est.

Andante sostenuto (♩ = 66)

p

Soprano
U - bi cá - ri - tas et á - mor, Dé - us i - bi est. U - bi cá -

p

Alto
U - bi cá - ri - tas et á - mor, Dé - us i - bi est. U - bi

p

Tenor
U - bi cá - ri - tas et á - mor, Dé - us i - bi est. U - bi

p

Bass
U - bi cá - ri - tas et á - mor, Dé - us i - bi est. U - bi

Andante sostenuto (♩ = 66)

p
(for rehearsal only)

Piano

Accents in the text are the composer's indications of syllable stress.

ri - tas et á - mor, Dé - us i - bi est. Con - gre - gá - vit

cá - ri - tas et á - mor, Dé - us i - bi est. Con - gre - gá - vit

cá - ri - tas et á - mor, Dé - us i - bi est. Con - gre - gá - vit

cá - ri - tas et á - mor, Dé - us i - bi est. Con - gre - gá - vit

nos in ú-num Chris-ti á - mor. Con - gre - gá - vit nos in ú-num Chris-ti

nos in ú-num Chris-ti á - mor. Con - gre - gá - vit nos in ú-num Chris-ti

nos in ú-num Chris-ti á - mor. Con - gre - gá - vit nos in ú-num Chris-ti

nos in ú-num Chris-ti á - mor. Con - gre - gá - vit nos in ú-num Chris-ti

14 *poco rit.* *mf a tempo*

á - mor. Ex - sul - té - mus et in íp - so ju - cun - dé -

á - mor. Ex - sul - té - mus et in íp - so ju - cun - dé -

á - mor. Ex - sul - té - mus et in íp - so ju - cun - dé -

á - mor. Ex - sul - té - mus et in íp - so ju - cun - dé -

poco rit. *mf a tempo*

18

mur. Ti - me - á - mus et a - mé - mus Dé - um ví - vum. Et ex

(altos a little in the foreground to m. 29)

mur. Ti - me - á - mus et a - mé - mus Dé - um ví - vum. Et ex

mur. Ti - me - á - mus et a - mé - mus Dé - um ví - vum. Et ex

mur. Ti - me - á - mus et a - mé - mus Dé - um ví - vum. Et ex

cór-de di-li - gá-mus nos sin - cé-ro. Et ex cór-de di-li -

cór-de di-li - gá-mus nos sin - cé-ro. Et ex cór-de di-li -

cór-de di-li - gá-mus nos sin - cé-ro. Et ex cór-de di-li -

cór-de di-li - gá-mus nos sin - cé-ro. Et ex cór-de di-li -

poco rit. *p a tempo*

gá-mus nos sin - cé-ro, sin - cé-ro. U-bi cá-ri-tas et á -

poco rit. *p a tempo*

gá-mus nos sin - cé-ro, sin - cé-ro. U-bi cá-ri-tas et á -

poco rit. *p a tempo*

gá-mus nos sin - cé-ro, sin - cé-ro. U-bi cá-ri-tas et á -

poco rit. *p a tempo*

gá-mus nos sin - cé-ro, sin - cé-ro. U-bi cá-ri-tas et á -

31 *senza rigore* (♩ = ♩)

mor, — Dé - us i - bi - est. A - - -

senza rigore (♩ = ♩)

mor, Dé - us i - bi est. A - - -

senza rigore (♩ = ♩)

mor, — Dé - us i - bi - est. A - - -

senza rigore (♩ = ♩)

mor, — Dé - us i - bi - est. A - - -

senza rigore (♩ = ♩)

mor, — Dé - us i - bi - est. A - - -

35 (1) *rall. poco a poco* *pp*

men. — — — — —

rall. poco a poco *pp*

men. — — — — —

rall. poco a poco *pp*

men. — — — — —

rall. poco a poco *pp*

men. — — — — —

(1) *rall. poco a poco* *pp*

Duration: ca. 2'30"

Plenty Good Room

Henry Lebedinsky



Im - a - gine a world like the one Mar - y sang of, where
Im - a - gine a world like the one Mara - tin dreamed of, where
Im - a - gine a world bright and bold as the rain - bow, each
This world we im - a - gine is ours for the mak - ing, Shout

3



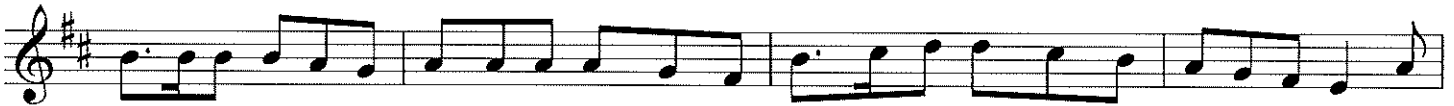
all peo-ple share in the boun - ti - ful feast, the proud and the might - y from
just - ice and right-eous-ness roll like a stream, where each hu-man eye shows love's
beau - ti - ful col - or so true and so free, hu - man - i - ty's hues each and
out and be heard o'er the hate and the lies. Stand fast 'gainst in - just - ice and

6



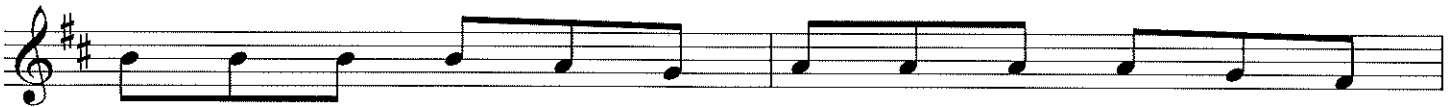
gold - en thrones top-pled, and rich men don't prey on the last and the least: No
im - age re - flec - ted, and from ev - ery moun-tain-side may free dom ring.
all cel - e - brat-ed with Pride and with love as our own fam - i - ly.
make some Good Trou-ble: it's times such as these when we all must a - rise.

9



child is il - le-gal, no per-son is gar-bage, all arms wide in wel-come for the ref-u-gee; the

13



poor and the need - y share in the a - bun - dance there's

15



plen - ty good room here in our fam - i - ly.

"Agnus Dei"
(Requiem, No. 5)

Gabriel Faure
ed. by Pawel Jura

Andante

ed. by Pawel Jura

Soprano

Alto

Tenor

Bass

(tutti)

p Ag - nus

Andante

p

poco a poco cresc.

f

p

The image displays a musical score for the 'Gloria' section of Giuseppe Verdi's opera 'Aida'. The score is written for a vocal soloist and a piano accompaniment. The vocal part is in the soprano range, with lyrics in Italian. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal entry with the lyrics 'De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is, do - na'. The second system shows the piano accompaniment with a 'poco cresc.' marking. The score is presented in a clean, professional layout with clear notation and lyrics.

8

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is, do - na

poco cresc.

8

poco cresc.

8

[illegible]

The image displays a page from a musical score for 'Agnus Dei' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are in Latin: 'Agnus Dei, qui tol-lis pec-ca-ta mun-di, do-na, do-na e-is re-qui-em a-ni-ma-mus'. The piano part features a prominent bass line with a mix of eighth and sixteenth notes, and a treble part with chords and arpeggiated figures. The vocal parts are written in a clear, legible font, with lyrics placed below the notes. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like slurs and accents. The page number '22' is visible in the top left corner.

30

em.

30

em.

30

em.

p Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, *f* do - na, *p* do -

30

em.

30

p

30

30

38

Lux ae -

p

38

na e - is re - qui - em, sem - pi - ter - nam re - qui - em.

p

38

38

38

38

47

ter - na lu - ce - at e - is, lu - ce - at e - is, Do - mi - ne,

47

Lux *pp* ae - ter - na lu - ce - at e - is, lu - ce - at e - is, Do - mi - ne,

47

Lux *pp* ae - ter - na lu - ce - at e - is, lu - ce - at e - is, Do - mi - ne,

47

Lux *pp* ae - ter - na lu - ce - at e - is, lu - ce - at e - is, Do - mi - ne,

47

47

47

47

54

cum sanc - tis tu - is in ae - ter - num qui - a pi - us, pi - us

54

cum sanc - tis tu - is in ae - ter - num qui - a pi - us, pi - us

54

cum sanc - tis tu - is in ae - ter - num qui - a pi - us, pi - us

54

cum sanc - tis tu - is in ae - ter - num qui - a pi - us, pi - us

54

54

54

54

61 es. Cum sanc - tis tu - is in ae - ter - num, qui - a pi - us
cresc. molto *f*

61 es. Cum sanc - tis tu - is in ae - ter - num, qui - a pi - us
cresc. molto *f*

61 es. Cum sanc - tis tu - is in ae - ter - num, qui - a pi - us
cresc. molto *f*

61 es. Cum sanc - tis tu - is in ae - ter - num, qui - a pi - us
cresc. molto *f*

61 *cresc. molto* *f*

61 *f*

69 *Molto largo*
 es. Re-qui-em ae - ter - nam
pp

69 es. Re-qui-em ae - ter - nam
pp

69 es. Re-qui-em ae - ter - nam
pp

69 es. Re-qui-em ae - ter - nam
pp

69 *Molto largo*
ff *p* *ff*

This Land Is Your Land

Woody Guthrie

This land is your land, this land is my land. From Cal - i -
As I was walk - ing that rib - bon of high - way I saw a -
5 I've roamed and ram - bled and I fol - lowed my foot - steps To the spark - ling
for - nia to the New York is - land! From the red - wood for - est
bove me that end - less sky - way; I saw be - low me
10 sands of her dia - mond des - erts; And all a - round me
to the Gulf Stream wa - ters;
that gold - en val - ley;
13 a voice was sound - ing;
This land was made for you and me.

We Are One

SATB chorus with piano
(add bass and drums if possible)

Adapted from Deuteronomy 6: 4-9

Music and lyrics by Brian Tate

Gospel feel, with soul and passion
♩ = 96-100 (swung ♩'s)

Piano

8 optional: soloist sings from m. 8 - 26

S A tutti *p*

* When we walk, when we sleep, when we rise,

T B tutti *p*

* When we walk, when we sleep, when we rise,

14

S A

we are one. When we laugh, when we sing,

T B

we are one. When we laugh, when we sing,

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AMP-0735

20

S A

when we cry, when we run, we are one.

T B

when we cry, when we run, we are one.

30

26 *mp*

S A

And we shall love one an-oth-er... with* all our hearts.

T B

And we shall love one an-oth-er... with* all our hearts.

mp

* the "th" of "with" sounds like the "th" of "the"

31

S A

And we shall care for each oth-er... with all our soul

T B

And we shall care for each oth-er... with all our soul

37

S
A

and our... might. When we stand, when we fall

T
B

and our... might. When we stand, when we



43

S
A

when we rise, we are one. In the cold,

T
B

fall We are one. In the



49

S
A

in the heat, in the dark, in the sun,

T
B

cold, in the heat, dark, sun,



55 *p.* *mf* 57

S A we are one. And we shall love one an-oth-er.

T B one. And we shall love one an-oth-er.

p *mf*

60 62 63 65

S A with all our hearts. And we shall care for each oth-er.

T B with all our hearts. And we shall care for each oth-er.

66 68 70

S A with all our soul and our might.

T B with all our soul, might.

f

71 *f* When we're hurt-ing one an - oth - er,

S A Ah, *f*

T B Ah, ah,



75 that's the way we hurt our - selves,

S A ah, hurt our -

T B ah, hurt our -



79 With our sis - ters and our broth - ers *ff*

S A selves... broth - ers *ff*

T B selves... broth - ers *ff*



88

S
A

And we do, and we try,

p

T
B

And we do, and we

p

Oo

—

—

93

mp we must live or we die,

S
A

try, *mp* we must live or we die, we will

T
B

Oo

The musical score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The key signature is one flat (B-flat). The tempo/mood is marked *mp* (mezzo-piano). The lyrics are "we must live or we die, we will". The vocal parts have long, sweeping lines, and the piano accompaniment features chords and moving lines in both hands.

98

S A reach, we will climb, we will rise, *mf*

T B we will reach, we will climb, rise, *mf*

103

S A we will fly, we are one. And these *p* *mf*

T B fly, one. And these *p* *mf*

108

S A words shall be for-ev-er with-in our hearts,

T B words shall be for-ev-er with-in our hearts,

113

S
A

And we shall teach them to our chil - dren And re - mem - ber them

T
B

And we shall teach them to our chil - dren And re - mem - ber them

118

S
A

in our lives, When we walk, *f* hold back A bit slower.

T
B

in our lives, When we walk, *f* hold back A bit slower

124

S
A

when we sleep, when we rise, we are one,

T
B

when we sleep, when we rise, we are one,

130

S A

when we laugh, when we sing, when we cry,

T B

when we laugh, when we sing, when we cry,



136

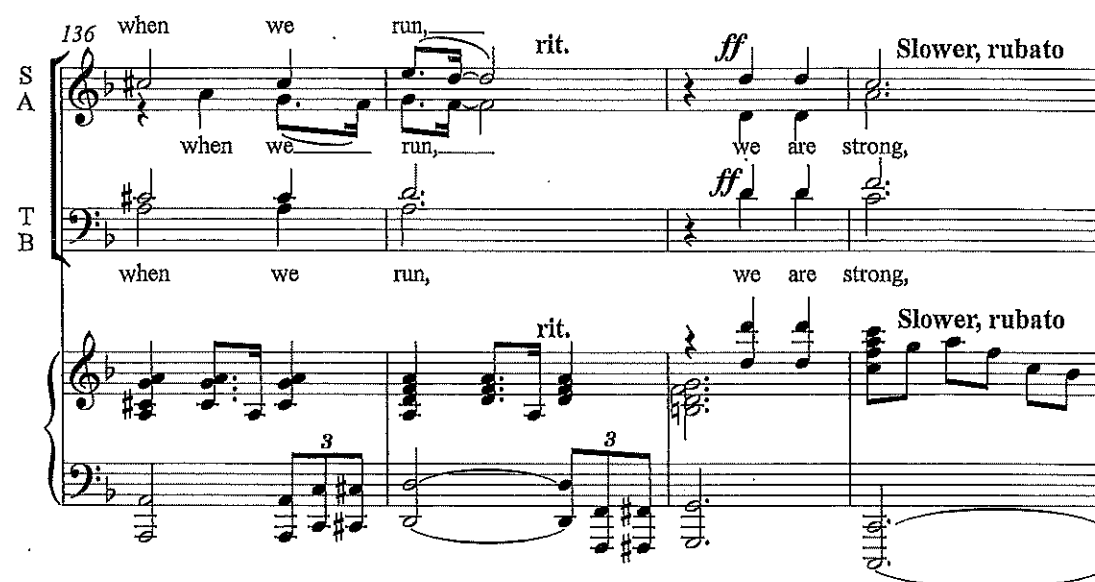
S A

when we run, rit. *ff* Slower, rubato

when we run, we are strong,

T B

when we run, we are strong,



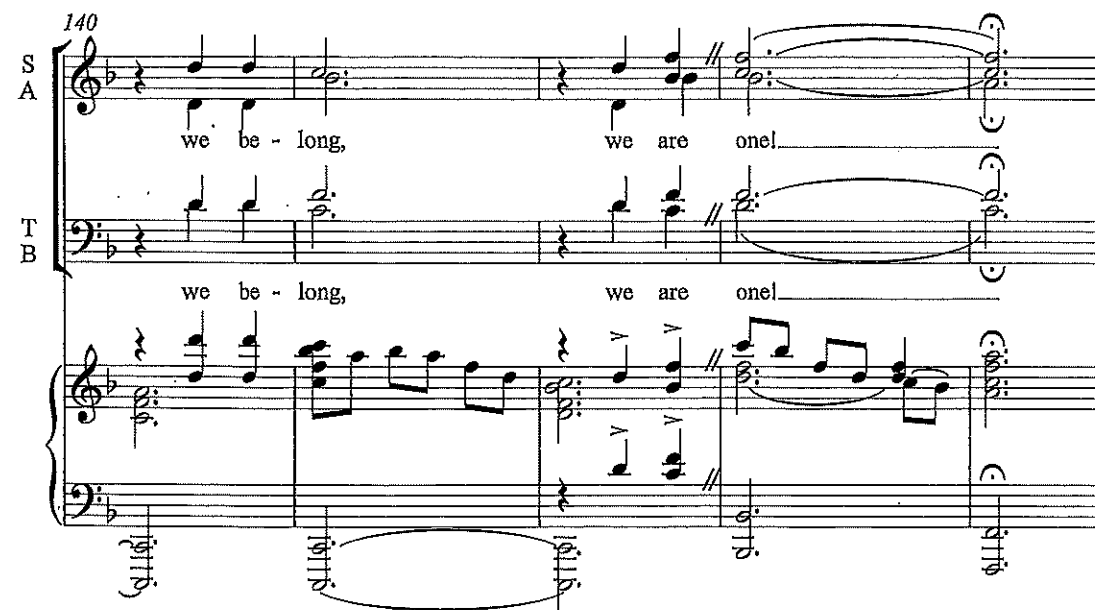
140

S A

we be - long, we are one!

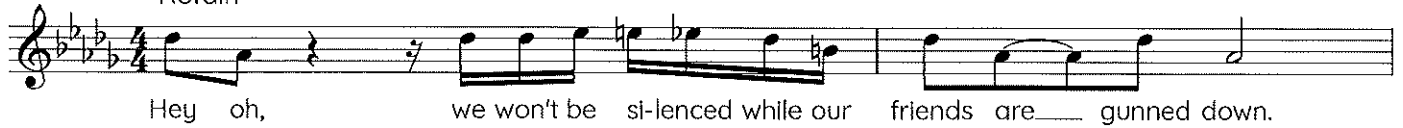
T B

we be - long, we are one!



Hey Oh, We Won't Be Silenced

Refrain



3



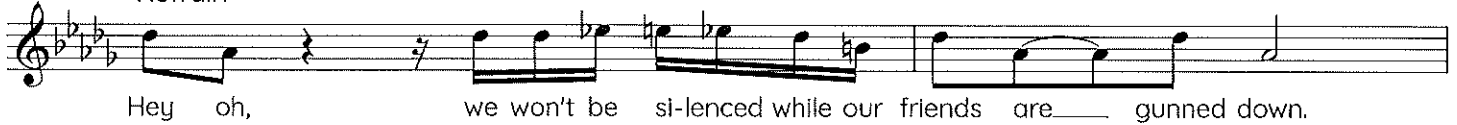
5

Verse 1



9

Refrain

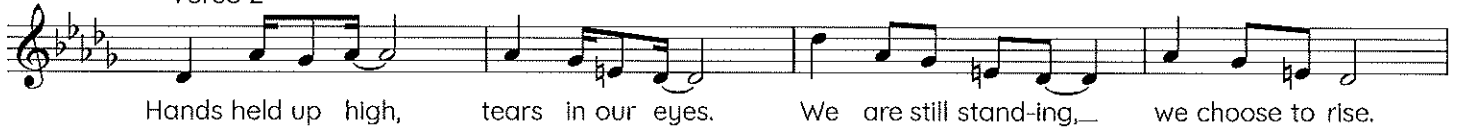


11



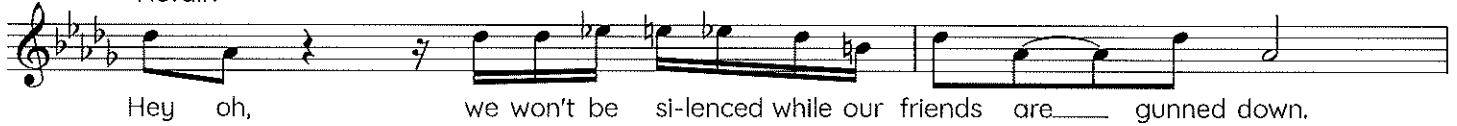
13

Verse 2

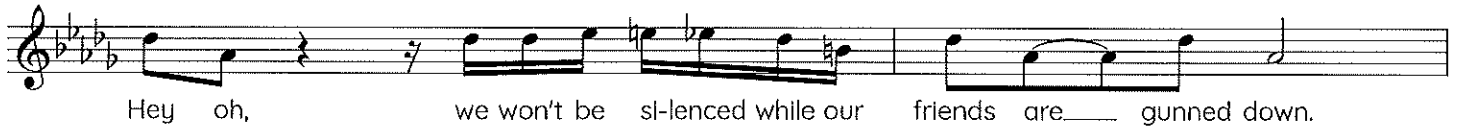


17

Refrain



19



21

Verse 3

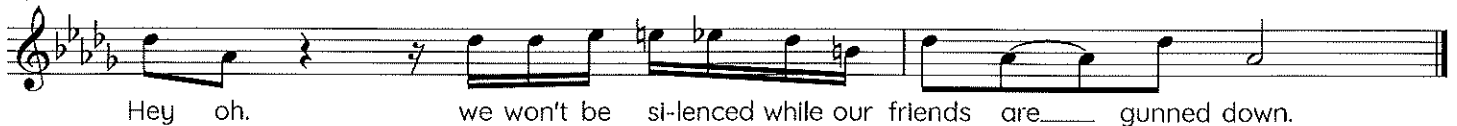


25

Refrain



27



The Lord Bless You and Keep You

Farewell Anthem with Sevenfold Amen



Andante

Smoothly and deliberately

PETER C. LUTKIN

SOPRANO

ALTO

TENOR

BASS

ORGAN

p The Lord bless you and keep — you, the

p The Lord bless you and keep — you, the

p The Lord bless you and keep — you, the

p The Lord bless you and keep — you, the

p (May be omitted, if desired)

Lord lift His coun - te - nance up - on — you;

Lord lift His coun - te - nance up - on you;

Lord lift His coun - te - nance up - on — you;

Lord lift His coun - te - nance up - on you; and give you

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and give you peace, and give you peace, the

and give you peace, and give you peace, the Lord —

and give you peace, and give you peace, the Lord —

peace, — and give you peace, — the Lord

poco creso.

Lord make His face to shine up - on — you, and be gra - cious un-to

make His face to shine up - on — you, and be gra-cious,

make His face to shine up - on — you, and be gra-cious,

make His — face to shine up - on — you, and be gra-cious,

poco creso.

p you, be gra-cious, the Lord be gra-cious, gra-cious un - to

and be gra-cious, the Lord be gra-cious, gra-cious un - to

and be gra-cious, the Lord be gra-cious, gra-cious un - to

and be gra-cious, the Lord be gra-cious, gra-cious un - to

p *dim.*

p *dim.*

you. *mp* *cresc.* *f* A - men, A -

you. *p* *f* A - men, A - men, A - men, —

you. *p* *f* A - men, A - men, A - men, A - men, —

you. A - men, *f* A - men, A - men, A - men, —

* A - men, A - men, A - men, A -

p *cresc.* *f*

dim. *poco* *a* *poco* *e* *rit.* *pp* men, A - men, A - men, A - men.

— A - men, — A - men, A - men.

A - - - men, A - - - men, A - men.

men, A - men, A - - - men, A - men.

dim. *poco* *a* *poco* *e* *rit.* *pp*

* NOTE: If it is desired to use the Sevenfold Amen separately, the Bass is to begin with the half note.