

*Chester Schultz,  
family and friends*



*Jesus, Still Lead On*

*word edition with chords*

*Revised ~ 2024*



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*The WATERHOLE*

### The cover painting by Jo Holmes:

In 1999 at my invitation, Jo made a series of paintings for the 'Jesus, Still Lead On' CD album project which Gerry and I were then recording. She used mostly an abstract improvisatory style, with very few directions from me other than the possibility of feet walking. Amazingly, and quite unpredicted, one of the resulting sheets contained the image on the cover of this book, which immediately suggested to me an angel walking humbly and steadfastly through fire. It became the theme image for the whole project. Thanks!

There are some other samples of Jo's JSLO work on p.37, 39 and 44, as well as the feet throughout.



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Cover art and paintings by Jo Holmes.  
Line drawings by Narelle Schultz.  
Cover design and layout by Sue Nirta.  
Book typing and layout by Narelle and Chester Schultz.

First published March 2000.

A CD /cassette album of all the songs in *Jesus, Still Lead On* is available from the same distributors. A complete music edition is planned.

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a WATERHOLE production.

The Waterhole is a family of people and places across the world  
offering hospitality, encouragement and practical outlets  
for God's people of all ages.  
Do your dreams.

## Preface to the Revised Edition, 2024

This Revised Words-Chords Edition brings many of the lyrics up-to-date with my second and third thoughts.

It now includes the two extra songs which were added to the Full Music Edition in 2004; and also revives the lateral-thinking artwork by Jo Holmes and line drawings by my daughter Narelle, who made these for the book in 1999 when she was 15.

This edition

(1) is free for downloading. Don't worry about copyright; this songbook is now in the Public Domain – though we do ask that you attribute the songs to their authors and composers.

(2) brings many of the lyrics up-to-date with my second and third thoughts.

(3) adds new notes and reflections on the music and texts, in the hope that they will help, encourage, give ideas about how to use these songs. and suggest how they might be relevant. Some songs have extra Notes in the Revised Music Edition.

The People can sing from the new Words-Only edition. For live performances, song-leaders and musicians can use the Revised Music Edition and/or this Revised Words-Chords Edition. In the absence of musicians who are able to handle particular songs, you can usually play the album recording tracks instead. All these tracks and editions are now available for free download at the same website. We are not making hard copies, but you are welcome to make your own from these digital files.

It's a strangely varied bunch. Thematically, this collection aspires to a conscious interaction between spiritual and social concerns; between in-group worship and life outside the church's usual comfort zone. Stylistically, it reflects my own journeys in several areas of music over the 38 years between the first song from the last: musical theatre, the classical concert hall, choirs, art-song, folksong, community music, church song-leading, and life with children at home and at school. It bats these balls over the boundary in the hope that some of you in other parks will field them.

Listen to the recordings to hear the kind of thing that is intended, then cut corners where convenient. Feel free to re-invent a song's style and arrangement to fit the people and the occasion, while retaining its spirit.

Some of the songs are suitable for very quick and easy use; some for more extensive rehearsal or special occasions in church or community; some could be used or adapted for the concert hall.

Some need little or no accompaniment, or minimal chords. Many others are guitar-friendly and quite easy. But I am a classically-trained pianist and accompanist, with frequent excursions into church and community music-making. So some songs are very piano-oriented, ideally needing a good pianist who is also a good music-reader. Nevertheless, an inventive guitarist could join with the piano, or perhaps re-arrange them for guitar alone. Even some of the most demanding ones could be re-imagined differently from the versions recorded and published here. Pianists and guitarists could work mainly from the chord charts, simplifying the style according to their needs, and with singalong in mind.

Wherever you sing and play, may you be adventurous. May your People be courageous, and forgive challenging themes or rough-edged results! May we not be separated into critical boxes of performers and audiences, but fellow-pilgrims on a big journey.

Thanks again to all who helped so much and so freely with the original edition (see Preface 2000 on page 2). And many thanks to those who helped with the current revision: David Harwood for detailed advice on editing the guitar chords; Helen Birch for insights from the viewpoint of a piano teacher and church keyboardist; Mal Graetz for his patient, flexible and meticulous production work; and Liz Schultz for help with re-scanning the old master sheets, and for her ongoing love and support.

Chester Schultz, August 2024.

## PREFACE to First Edition

These are songs in & around worship. We have used many of them in large & small worship, either as communal songs or as solos with singalong choruses. Some are very simple; some need a very competent pianist or guitarist &/or vocalist(s). Only three of them have been published before. We present them in chronological order. The first one came out of the old Churches of Christ hymnbook when I was a 20-year-old Arts student at Tranmere. The last was for some Lenten studies 34 years later at Port Adelaide. In between are some songs which have been significant to the Schultz family from courtship days, wedding, community, church and home worship, children, and local involvements. Nostalgically speaking, we are specially pleased to have our wedding tune composed by our daughter!

This word-and-chords edition enables you to use the songs in your own adaptations with the help of the album. We don't attempt to represent the more elaborate arrangements from the CD (e.g. for No. 20), but leave it to you to find your own ways of adapting the basic verse. music edition from 1996, containing all of these songs except No. 31, in full songs, otherwise tune-&-chords. You can get a copy by contacting us. We plan to produce a full music edition with piano arrangements for most of the songs. Meanwhile, rough copies of some of the new arrangements are available from us on request.

The album and the wordbook would never have been made at all but for huge, generous gifts of time, multifarious talent, and sensitive 'push' by Gerry Holmes during the family's time with us from August to October 1999; and the equally generous, long-suffering gifts of loving back-up from our families; and the typing and layout by Narelle Schultz; and so on.... The project, like our whole life, has depended on gifts from others. It has made us aware once again that we are given 'new family' when we journey on the Way. Thanks all, and may you find the same!

Chester and Liz Schultz, Feb 2000.



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**Index of titles and first lines.**

A note on the use of colours in the text:

In some songs, alternative ‘parallel’ versions are provided, mainly of Capo chords and details of lyrics (Songs 13, 15, 16, 20, 22, 26, 28, 31, 32). I have distinguished these by colouring them blue, which will make them more visible in a colour printout.

In Song 20a only (‘Voyage’), the original chords are in purple, to clarify them on the crowded second page.

These colours will also print out legibly in black & white.



# 1 Jesus, Still Lead On

## Words:

Nicolaus Ludwig von Zinzendorf (of the Moravian Brothers in the 18th century); translated by Jane Borthwick; except v.3, line 3-4 anon. in *Christian Worship* (Bethany Press, USA 1941).

## Music:

Chester Schultz (1965, 1993, 1999).

With a firm gentle tread:

Revised (again) for the album.

The original 'Fatherland' is altered to 'homeland'.

3  
4     **G G6**     **G Em6/G**     **G Cmaj7/G**  
(...land.)

**Verse 1:**   **G**                   **Am6/G**  
*Jesus, still lead on,*

**G**                   **A/G**  
*Till our rest be won;*

**D Dm**                   **Am**   **Bbm9,maj7**  
*And, although the way be cheerless,*

**Eb Ebm**               **Bbm6**   **Bbm6,add2,4**  
*We will follow, calm and fearless.*

**G**                   **G7 F#m6**   **F7/F#**  
*Guide us by Your hand*

**Bbm6**                   **G**  
*Into our home-land.*                   **(to intro)**

**(End):**                   **Gmaj7**   **G6**   **Gmaj7**   **G6**  
...-land.

**G**   **A/G**   **G**   **A/G**   **G**

2.    *If the way be drear,  
      If the foe be near,  
Let not faithless fears o'ertake us,  
Let not love and hope forsake us;  
      For through many a foe  
      To our home we go.*

3.    *When we seek relief  
      From a long-felt grief,  
When temptations come alluring,  
Make us patient and enduring;  
      Show us that bright shore  
      Where we weep no more.*

4.    *Jesus, still lead on,  
      Till our rest be won.  
Heav'nly Leader, still direct us,  
Still support, console, protect us,  
      Till we safely stand  
      There in our home-land.*



## 2 New Creation

*Words:*  
Chester Schultz (1975, 1993, 2001)  
(Romans 8, Revelation 21-22).

*Music:*  
Traditional English.

Inspired by the teaching of George Macdonald (the 19th-century writer) and Geoffrey Bingham.  
The tune is an old English folksong "Dives and Lazarus", collected by Ralph Vaughan Williams.  
It found its way into hymnbooks as "Kingsfold", and is still used in many versions and styles  
by the contemporary folkies.

(Em)

With energy: *Verse 1:* 4 C Am Em D  
4 *The world is waiting eager-ly*

G C G  
*to see God's hidden ones;*

C Am Em D  
*The world in chains will be set free*

G Am Em  
*with his daughters and his sons.*

Bm Em D G  
*It groans in earth and sea and sky*

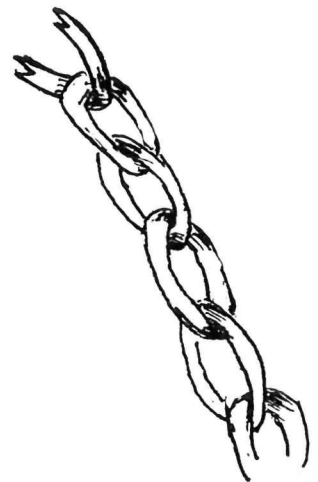
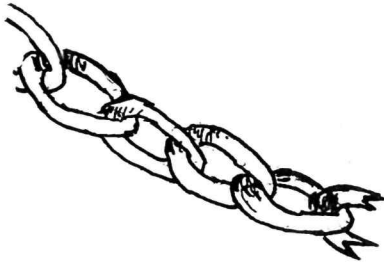
C G C G  
*like a woman's birth-bed pain;*

C Am Em D  
*And though the Spirit blows a morning*

G Am Em  
*wind, we groan a-gain.*

2. *How long, our Father God, how long -  
like earth and sky and sea -  
How long will we, Your children, groan  
in deep futility?  
For You will raise us from our lonely  
grave to live and stand  
as sons and daughters of Your love,  
inheriting Your land.*

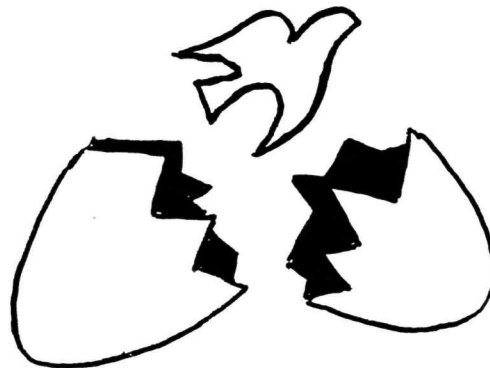
3. *Our sufferings we can hardly bear,  
nor see what they may mean,  
except that ours may share in His  
who felt an edge more keen.  
A hope we have, but cannot see  
what still is out of sight:  
A glory waits to touch our pain  
with resurrection light.*



4. *Then we shall see a new-born sky,  
a new-born earth below,  
a new-born city, lit by Love,  
where nothing false will go;  
And God will live with human-kind,  
they will be His people sure;  
And He will wipe their tears away,  
and death shall be no more.*

5. *Upon the throne the King will sit  
who went down into hell  
and won a Lamb's way to the Tree  
of Life where all is well.  
Beside a river bright and clear,  
with fruit on every arm,  
The Tree will grow the goodly leaves  
to heal the nations' harm.*

6. *Amen, amen! Lord Jesus, come!  
Make everything anew!  
Bring water in our wilderness;  
Change us from false to true!  
O may Your kingdom come, our God,  
our life and hope and sun!  
O as in heav'n, so now by us  
may Your good will be done!*



### 3 In The Darkness Came The Word

Words:  
Chester Schultz (1975).

Music:  
Traditional.

Written for our wedding service.  
This very old tune is known as "Madrid" or "Spanish Chant",  
and has been familiar to many generations of hymn-singers.

Energetic but not too fast:

**Verse 1:** 4 G D G C G  
4 In the dark-ness came the Word:

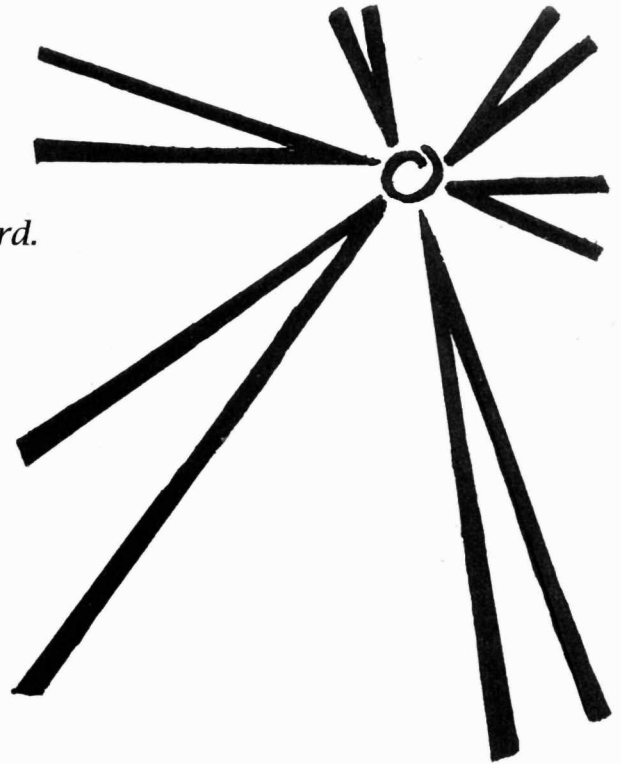
Am D7 G  
Life and light from God's heart heard.

D G C D  
Mind and flesh to being sprang,

G D G Am D  
Morning stars to-gether sang.

G D G C G  
He who called their being "good"

Am D7 G  
Loyal to their being stood.



2. Deep in our world does the strong  
Word of loyalty belong,  
Since the Maker bowed to birth  
As a son of dust and earth.  
True to us, his heart was stung  
By the fork of falsehood's tongue.

3. In that ground of loving truth  
We may find our own love's youth.  
Flesh is grass; our love is weak;  
Truth is hard for Jew and Greek;  
But our Maker trod the path,  
And His world is true love's hearth.

4. Therefore in our human murk  
Show us, Father, your love's work:  
Each to each to bring in bud  
Truth and trust and living blood.  
Let our word, which life shall shake,  
In Your tireless Word awake.

## 4 Thank You For Friendship

*Words:*  
Liz & Chester Schultz (1975, 1994).

*Music:*  
Miriam Brine (nee Schultz) (1994)

Written for our wedding, but applicable to many other situations.  
Originally it used the tune "Sanctissimus" ("Worship the Lord in the beauty of holiness"),  
familiar to many churchgoers in our early days.

But 12-year-old Miriam beat Chester to the task of writing a new tune (now Miriam Brine).

Bright but not too fast:

**3**  
**4 D G/A D A7**  
(... call.)

**Verse 1: D A D**  
*Thank you for friendship and love found in others a-round.*

**Em A**  
*We ask Your blessing to be with us all.*

**G D G A**  
*Give us your kindness and patience and humble-ness,*

**D Bm Em A D**  
*Each love per-fecting, to fol - low Your call. (to intro)*

**(End): D G/A D A7 D**  
*...-pare.*

2. *Give us the grace to admit any wrong we do,  
Give us the courage, when hurt, to forgive,  
Share others' pain and rejoice in their happiness,  
In love uniting, more freely to live.*

3. *Open our lives to the people around us today;  
May we have spaces for those in despair,  
Learning and showing Your love and forgiveness;  
King, at our table Your kingdom prepare.*



# 5 Living Bread

**Words:**

Liz Schultz (1976).  
 revised with Chester Schultz (1994);  
 new revision (1999) with Chester Schultz, Leigh  
 Newton & Gerry Holmes.

**Music:**

Ludwig van Beethoven, 'Ode to Joy',  
 arranged by Chester Schultz.

Written for a communion service at Maylands Church of Christ.  
 On the album the tune, harmonies, and all contrapuntal lines are by Beethoven  
 from his Ninth Symphony.

Brisk and rhythmic:

4  
 4 Fsus F Bbsus Bb C F C F

**New 1999 version:**

**Verse 1:** F C  
*Harvest comes if seed is giv-en,*

F C  
*buried deep within the soil.*

F C  
*Let it go and let it grow or*

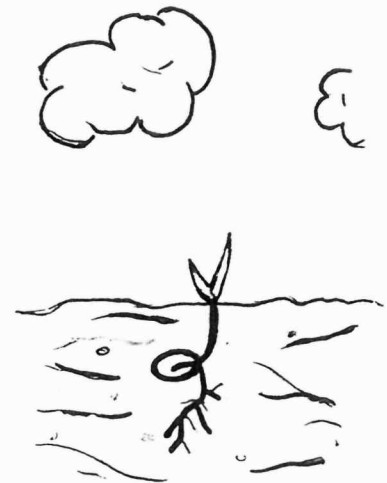
F C F C F  
*we'll gain no-thing from our toil.*

C F C F  
*Held in hand or stored in cupboards,*

C A Dm G C  
*seeds will wither soon and die;*

F F7 Bb  
*Planted in the soil and hidden,*

F C F C F  
*soon they grow and multi-ply.*



(to intro)

(End): Fsus F Bbsus Bb C F C F C F

2. *Soon we lose the satisfaction,  
 working just to please ourselves,  
 Seeking things that do not last,  
 collecting things to fill the shelves.*  
*When we love and give ourselves,  
 and work together in God's will,  
 We can find, like Jesus,  
 it can satisfy our hunger still.*

3. *Jesus fed the hungry masses  
loaves and fishes, health and sight,  
And His life and body broken  
feeds us too and gives us light.*

*In our need, the Father sends  
the bread to make our bodies grow.  
Jesus is the daily bread  
our hungry spirits long to know.*

4. *Let us eat this bread together  
feed on Him, the living food;  
And together drink this wine,  
and share in His life-giving blood.*

*May we join with Jesus buried  
like the grain among the dead,  
Rising up to life abundant  
with our Lord, the Living Bread.*



**Previous version (1994):**

1. *If we want some wheat to harvest,  
we must put grain in the soil,  
If we don't throw seed away,  
then we'll gain nothing from our toil.*

*Held in hand or put in cupboards,  
seeds will wither soon and die;  
Buried in the soil, they sprout,  
and plants will grow and multiply.*

2. *Soon we'll lose our satisfaction,  
working just to please ourselves,  
Wanting things that do not last long,  
getting goods to stock our shelves.*

*Loving others, giving self  
and working at the Father's will  
Fed our servant master  
and can satisfy our hunger still.*

3. *Jesus fed the hungry people  
loaves and fishes, health and sight,  
And His life and body broken  
fed them all and gave them light.*

*We are glad of daily bread  
which gives our body strength to cope,  
And that Jesus too is daily bread  
and gives a greater hope.*

4. *As today we eat this bread,  
we feed on Him, the living food;  
As today we drink this wine,  
we drink of His life-giving blood.*

*May we join to Jesus buried  
like a grain among the dead,  
Rising up to life abundant  
with our Lord, the Living Bread.*

## 6 Holy Holy

Words & music:

Chester Schultz (1976, 1988, 1996).

Inspired by African and Aboriginal singing. The verses should be sung leader-response.

Choose a few verses appropriate for the occasion, or make up your own.

Do not use chord accompaniment. Some percussion is good but optional.

A simple regular beat on claves, and no vocal harmonies, will emphasize an 'Aboriginal' flavour.

For a more 'African' feel, you could use vocal harmonies (those on the album, or the alternative ones here) and extra hand percussion. Or a drum kit for a city flavour.

Steady, majestic, vigorous:

**Chorus:** (Em)

*Holy, holy holy holy holy holy,*

(G)

*Holy, holy holy holy holy holy,*

(G)

*Lord God of pow'r!*

(Em)

*Heaven, heaven and earth, heaven and earth*

(G)

*Are full, full of Your glory, of Your glory.*

(G D G Em G Em)

*Ha-lle-lu-jah, hallelu-jah!*

**Verse 1:** (-)

(Solo) *Praise You, Lord eternal,*

(G D)

(response) ***Halle-lu, eternal!***

(-)

(solo) *Back before the world, Everlasting, You are God,*

(G D)

(response) ***Halle-lujah, You Are God.***

2. (solo) *Praise You, Lord Creator,*  
(response) ***Hallelu, Creator!***  
(solo) *When You made the world,*  
*All of it was very good,*  
(response) ***Hallelujah, very good.***

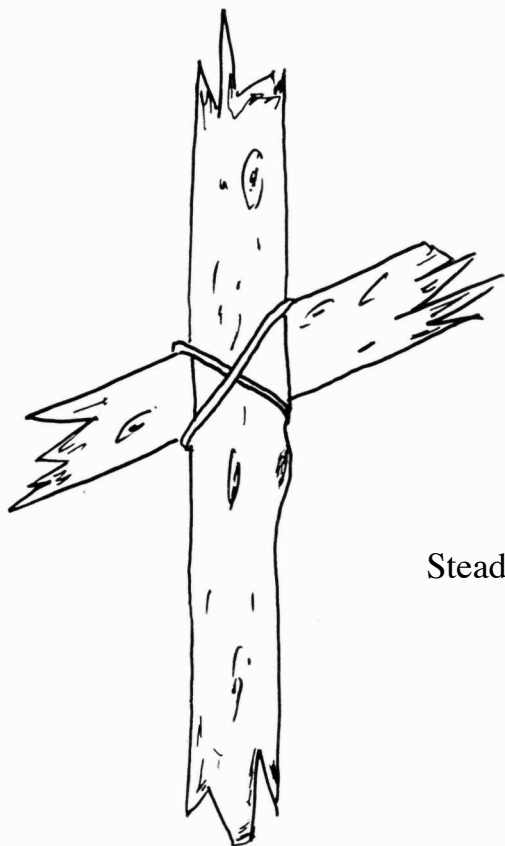
3. *Praise You, Lord of freedom,*  
***Hallelu, of freedom!***  
*We were slaves, but You*  
*Lead us on a free new way,*  
***Hallelujah, free new way.***

4. *Praise You, Lord the Spirit,*  
***Hallelu, the Spirit!***  
*You have come to us*  
*Showing how to do Your will,*  
***Hallelujah, do Your will.***

5. *Praise You, Lord of justice,*  
***Hallelu, of justice!***  
*You have open ears*  
*When the weak and poor ones cry,*  
***Hallelujah, poor ones cry.***



6. Praise You, Lord in Jesus,  
**Hallelu, in Jesus.**  
 Humbler than a crib,  
 You came down to live with us,  
**Hallelujah, live with us.**
7. Praise You, Lord the true Son,  
**Hallelu, the true Son!**  
 Show the Father, so  
 we can see that He is love,  
**Hallelujah, He Is love!**
8. Praise You, Lord life-giving,  
**Hallelu, life-giving!**  
 You do not condemn,  
 But You come to give us life,  
**Hallelujah, give us life!**
9. Praise You, Lord the Saviour,  
**Hallelu, the Saviour!**  
 All our pain and sin  
 You through love took on the cross,  
**Hallelujah, on the cross.**
10. Praise You, Lord triumphant,  
**Hallelu, triumphant!**  
 Death had done its worst,  
 But for us You broke the tomb,  
**Hallelujah, broke the tomb!**
11. Praise You, Lord the Spirit,  
**Hallelu, the Spirit!**  
 You have come to stay;  
 When we seek You, here You are,  
**Hallelujah, here You are!**
12. Praise You, Lord, in trouble,  
**Hallelu, in trouble!**  
 Life or death or pow'rs  
 Cannot take us from Your love,  
**Hallelujah, from Your love!**
13. Praise You, Lord the high King,  
**Hallelu, the high King!**  
 When You come, You will  
 Rule Your people forever,  
**Hallelujah, forever!**
14. Praise You, Lord of our hope,  
**Hallelu, of our Hope.**  
 Now and far ahead,  
 You are making all things new,  
**Hallelujah, all things new.**



## 7 Benedictus

Music: Chester Schultz (1988).

See notes for No. 6.

This one can be paired with the chorus of No. 6 as the Sanctus & Benedictus in a traditional liturgy.

Steady, majestic, vigorous:

(Em)

Blessed, blessed is He, blessed is He

(G)

that comes, comes in the name of the Lord.

(G D G Em G Em)

Ho ---- san-na in the high-est!

## 8 *Go And Tell*

Words & music:

Brian Raynor (1977). from Luke 4, Matthew 28, Mark 8.

A good one by a friend & co-worker with our community's drama & outreach group.  
Fast and vigorous:

4  
4 F Fsus F Fsus F Fsus C

**Chorus:** F Gm  
*Go and tell the world that I have come,*

C Bb F  
*Come to set the captives free;*

Gm  
*I have come to bind the broken heart,*

C Bb F  
*And to help the blind to see.*

(End:) F Fsus F Fsus F Fsus C F  
... see.

**Verse 1:** Gm  
*Show to the whole creation,*

F  
*I am the Truth, the Life, the Way;*

Gm  
*And teach to every nation*

C C/Bb C/A C/G  
*All that which you have heard me say. (to chorus)*

2. *Would you be my disciple?  
Take up your cross and follow me;  
And let the light within you  
Shine from the mountains to the sea.*

## 9 Here's A Party

Words & music:

Chester Schultz (1977, 1987, 1996).

Written for Semaphore Church of Christ for a Christmas pageant play *Give Christmas*, since published in *KUCA News* (Sep. 1990).

Can be sung as a 4-part round; or 2-part (start 2nd part on the 2nd or the 3rd part shown here).

Exuberant:

4 C

4

**Verse 1:**

(1st starts)

F

C

*Here's a party, come on in,*

F

C

(2nd starts)

*Here's a time to give a-gain:*

F

C

(3rd starts)

*Happy birthday, Je-sus, we*

F

C

(4th starts)

*celebrate Your day.*

*(continue to verse 2)*

**(End):** F

F C

*..... Christmas ev'ry day!*

1. (1st) *Here's a party, come on in,*
- (2nd) *Here's a time to give again:*
- (3rd) *Happy birthday, Jesus, we*
- (4th) *celebrate Your day.*

2. *Here He comes and here He is:*  
*Down to earth with us He lives.*  
*God is in the world and it's*  
*Christmas ev'ry day!*



# 10 Turn Around

*Words:*  
Rod Gardiner & Chester Schultz (1977, 1994).

*Music:*  
Chester Schultz (1977, 1994)

Written for our community's "G'day Club" for Port Adelaide children.  
Bright and rhythmic: in 3-bar phrases, 1 beat per bar:

<sup>2</sup>  
4 E C#m A F#m F#m7 B

*Chorus:* E C#m  
We can turn a-round,

F#m B B7  
Go the other, other way.

E C#m  
Change our mind, re-pent,

F#m B B7  
Follow Jesus ev'ry day,

E C#m A F#m F#m7 B  
Turn a-round.

(End): E

*Verse 1:* A G#m F#m E C#m  
Stop follow-ing our nose,

A F#m7 G#m  
Go where the signpost shows,

F#m7 B (to chorus)  
Turn to the Way.

2. Stop in our sad old tracks,  
Go on the good road back  
Turn for home.

3. Stop out of our old beat,  
Go on the beautiful street,  
Turn with joy.



# 11 My Turn To Serve

Words:  
Rod Gardiner (1978).

Music:  
Chester Schultz (1978).

A setting of words by a member of our house community.

Medium-slow ballad:

4  
4 D Am D Am

Verse D C D Am D Am  
1 & 3: Make me a servant, Lord, a servant to You;

D C G F G F G  
Make me a servant, Lord, my whole life through;

Bm C G/D B7/D#  
Make me a servant, trusted and best,

Em7 F#m/C# Bm7 |3| C Am |4| D Am D  
Your servant, Lord, then my |4| life will be |4| blest.

(End): D Am D Am D Am D Am D9  
. . .and Son.

Verse 2: F#m C#m  
Make me a servant de-pendent on you.

F#m C#m  
In trusting like this, our ancestors grew;

B7 Em  
They lived and grew in wisdom and strength,

C Am G Em  
And Jesus was preached the land's length.

|2| C |4| F Dm Am  
|4| Through many |4| centuries the message has gone,

F Bb6 |3| A Gm |4| A Em7 C6 A7  
And now it's my turn to |4| carry on the |4| song.

(to verse 3)

3. My turn to serve You, Lord, in all of my days,  
Witness and worship, sing to You my praise;  
My turn to serve you as others have done,  
Serve You, O Lord, Father, Spirit and Son.

# 12      *The Journey*

*Words:*

Chester Schultz (1978)  
after the song by Neil Quintrell (1971).

*Music:*

Doug Simper (1971),  
arranged by Chester Schultz (1978-9).

The rendition on the recording is abridged from the final scene of Chester's dramatic musical 'No Fixed Address', which was commissioned and premiered by the SA Churches of Christ Youth Choir.

In the show the butterfly was a central metaphor for vision and transformation.

Slow sturdy 2-in-a-bar (= speed of chord changes):

2  
2      **Em D C B7 Em D C B7**

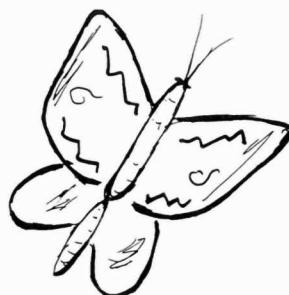
*Verse 1:*              **Em D C B7      Em D C      B7**  
*The Way,*                      *we fol - low follow it,*

**Em D C B7      Em      D**  
*The Home,*                      *we shall for-get it,*

**C      B7      Em D C B7**  
*we shall for-get it.*

*(End): Em D C B7 Em D C B7 Em D C B7 . . . . .*

- |  |  |
|--|--|
| <p>2. <i>The Home, we leave we leave it now,<br/>The Road, we follow follow,<br/>we follow follow.</i></p> <p>3. <i>The World, we travel travel it,<br/>The Home, we journey to it,<br/>we journey to it.</i></p> <p>4. <i>The Lie, we go we go from it,<br/>The Truth, we shall live in it,<br/>we shall live in it.</i></p> <p>5. <i>The Things, we lay them lay them down,<br/>The Cross, we take it up now,<br/>we take it up now.</i></p> | <p>6. <i>The Kingdom, we seek we seek for it,<br/>The Things, we shall be given,<br/>we shall be given.</i></p> <p>7. <i>The Life, we give we give away,<br/>The Death, we shall accept it,<br/>we shall accept it.</i></p> <p>8. <i>The Death, we suffer suffer it,<br/>The Life, we shall be given,<br/>we shall be given.</i></p> <p>9. <i>The Love, we pass it pass it on,<br/>The Way, we follow follow,<br/>we follow follow..</i></p> |
|--|--|



# 13 *Open Our Eyes*

*Words:*  
Judy Wright (1979).

*Music:*  
Chester Schultz (1979).

Joyful: From our home worship group.

Capo 1: A

D

Verse 1: 4 Bb

Eb

4 *Open our eyes, open our eyes,*

A

D

Bb

Eb

*Open our eyes to see the Word of the Lord.*

(End): A  
Bb

2. *Open our ears, open our ears,  
Open our ears  
to hear the Word of the Lord.*

3. *Open our hearts, open our hearts,  
Open our hearts  
to let the Lord enter in.*

## 14a New Being

The original version of this song was commissioned by Greg Pearce in 1980 for a service at Port Adelaide Uniting Church.

Verse 17 has usually been applied to personal conversion.

But over the years preachers such as Val Bennett have helped me to see it in the context of St Paul's whole chapter, where it includes this but also much more.

We see all creation 'in Christ', with his eyes, and have the hope that we ourselves and every person we meet can grow and transform to become like him. As he leads us into this future, we join in his hard work to overcome everything that divides the world and creates enmity.

Hence the revised version in 2019, Song 14b (on page 21).

*Words:*  
From 2 Corinthians 5:17.

*Music:*  
Chester Schultz (1980).

Bright but steady:

4  
4     **A**   **Esus**   **A**

*Verse 1:*

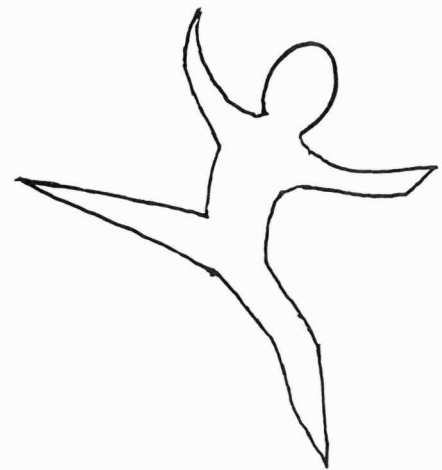
**Dm**  
*If anyone is joined to Christ,*

**G7**                               **C**           **Am**  
*They are a new being;*

**Dm**    **G7**       **Em**           **Am**  
*The old is gone, the new has come,*

**F#m7**    **B7**  
*The old is gone,*

**Esus**                               **A**   **Esus**   **A**  
*The new has come.*



- 
2. *If anyone is joined to Christ  
There is a new creation;  
The old is gone, the new has come,  
The old is gone, the new has come.*



# 14b *New Being (revised version 2019)*

Revised words by Chester Schultz 2019, from 2 Corinthians 5:14-20.

Music: Chester Schultz (1980).

Bright but steady:

**Intro: 4 A Esus A**  
**4**

*Verse* **Dm**

*1. No longer with the eyes of old,*

**G7 C Am**  
*we see the world in Christ.*

**Dm G7 Em Am**  
*The bygone way has had its day;*

**F#m7 B7**  
*no ancient fear –*

**Esus A Esus A**  
*Look! – the new is here!*

*2. For anyone in Jesus Christ  
there is a new creation:  
Goodbye the past; we see at last;  
the old is gone –  
See! – the new has come!*

*3. For God in Christ is reconci—  
-ling all the world to him,  
to set our course, ambassadors,  
to bring the word of  
Peace! – to reconcile.*

*4. For anyone in Jesus Christ  
there is a new creation:  
Goodbye the past; we see at last;  
the old is gone –  
See! – the new has come!*

**(end) A Esus A Esus A Esus A**

# 15 *Humble Lord*

Words & music:  
Chester Schultz (1980).

Written for a song competition of the SA Uniting Church synod; but too late to submit!

Steady, quiet, reflective:

4 **Capo 1: D**   **Bm**   **Em**   **F#m**   **D**   **Bm**   **Em**  
4   **Eb**   **Cm**   **Fm**   **Gm**   **Eb**   **Cm**   **Fm**

**Chorus 1:**   **F#m/A**   **D**   **Bm**  
**Gm/Bb**   **Eb**   **Cm**

*With our fine coats off,*

**Em**   **A7**  
**Fm**   **Bb7**

*with a towel and a basin,*

**D**   **Bm**  
**Eb**   **Cm**

*On our knees to each other,*

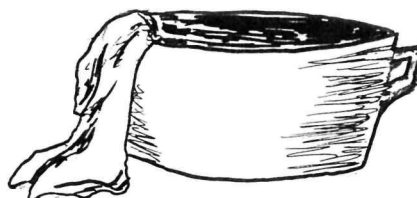
**Fm** **Em**   **Bb7** **A7**

*and with love in our hearts,*

**F#m7**   **Bm**   **Gmaj7**   **Em7**   **A7**   **D**  
**Gm7**   **Cm**   **Abmaj7**   **Fm7**   **Bb7**   **Eb**

*We will be the hands and feet of our hum - ble Lord.*

**Bm**   **Em**   **F#m**  
**Cm**   **Fm**   **Gm**



**(End):**   **D**  
**Eb**

**Verse 1:**   **Bm**   **Em**  
**Cm**   **Fm**

*He did not grab for glory,*

**Bm**   **E7**   **A**  
**Cm**   **F7**   **Bb**

*He came to give Himself away;*

**Bm**   **Em**  
**Cm**   **Fm**

*His gifts are not for grandeur,*

**Bm**   **Bm6**   **E7**   **A**   **Bm7/A**   **Em7/A**  
**Cm**   **Cm6**   **F7**   **Bb**   **Cm7/Bb**   **Fm7/Bb**

*But food for a Body to grow.*

**(to Chorus 1)**

2.   *Lord, for the joy before us,  
Take away our fear and fancy-dress;  
Help us to see and welcome  
Yourself when another is here.*

**Chorus 2:**   *Strip our fine coats off,  
bring a towel and a basin,  
Give us eyes for each other,  
give us love in our hearts,  
Show us Your hands and feet, O humble Lord.*

# 16

# The Foolishness Of The Cross

Words:

Liz & Chester Schultz (1980, 1996, 1999)  
after 1 Corinthians 1 - 3.

Music:

Chester Schultz (1980).

Written after a Bible study group of Semaphore Church of Christ.

Strong driving blues-rock beat:

3 Capo 3: E7 Bm E7 Bm  
4 G7 Dm G7 Dm

**Verse 1:**

E7 Bm E7 Bm  
G7 Dm G7,9 Dm  
Share God's mind, Share God's secret,

E6 Bm Esus E7  
G6 Dm Gsus G7  
Share God's call, Share God's Spirit,

D D# E F C F  
F F# G |4| Ab Eb Ab  
With |4| Jesus Christ the Lord.

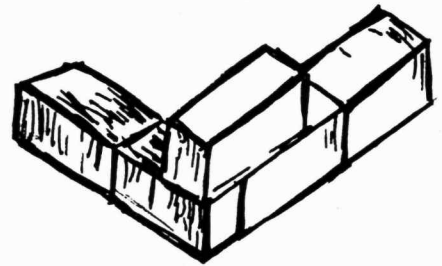
**Chorus:**

Am Dm  
Cm Fm  
Weakness of God, folly of God,

Am Bm C D E  
Cm Dm Eb F G  
The gallows of God is what we build on;

A7 Dm Gm  
|2| C7 |4| Fm Bbm  
|4| But it's the |4| power of God, wisdom of God,

F C F Em7 A D Bm  
Ab Eb Ab Gm7 |3| C F Dm  
The Spirit building us up as His |4| Temple!



Revision 2021: to build us up as a home for the Spirit! (to verse)

**(End):**

|4| A Em7 A Em7,9/A A  
C Gm7/C C Gm7,9/C C  
|4| temple, Building us up, building us up,  
Revision 2021: Spirit! building us up, building us up,  
Gm7,9/C C Gm7 C  
building us up as His temple!  
building a home for the Spirit!

- |  |  |
|--|--|
| <p>2. We the weak,<br/>We the nothings,<br/>We the fools<br/>Bear the cross<br/>Of Jesus Christ the Lord.</p>        | <p>4. Build our hopes,<br/>Build our years,<br/>Build our work,<br/>Rest our fears<br/>on Jesus Christ the Lord.</p> |
| <p>3. Boast His truth,<br/>Boast His wisdom;<br/>Gift of love,<br/>Gift of freedom<br/>In Jesus Christ the Lord.</p> | <p>5. Ours the gift,<br/>Ours the world,<br/>Ours the life,<br/>Ours the future<br/>With Jesus Christ the Lord.</p>  |

This one will be easier to follow if you consult the Full Music Edition and/or the recording.

## 17 *Many Many Rooms*

Words & music:

Liz Schultz & Ian Edwards (1981), John 14:2.

Made at a home worship night of our community.

Depending on your interpretation, it could be Brisk and joyful; OR Calm and not too fast (as on the recording):

**4**                      **A**                                      **Asus A**  
**4** *There are many, many rooms in my Fa - ther's house,*

**E7 A E**  
*and I go to make a place for you.*

**A**                                      **Asus A**  
*There are many, many rooms in my Fa - ther's house,*

**Bm**                      **E**                      **A**  
*and I tell you this be-cause it's true.*

The Revised Music Edition has two notated versions of this song, in contrasting styles. Only the second one is performed on the recording



## 18 *Spirit of Power and Love*

Words & music:

Dianne Pearce & Chester Schultz (1981), 2 Timothy 1:7.

Made at a home worship night of our community.

Sturdy moderate speed:

**4 Cm**    **Fm6**  
**4** *God has not given us a spirit of fear,*

**G7**    **Cm**  
*God has not given us a spirit of fear,*

**Dm**                      **G7**                      **Am**                      **F**  
*but of pow'r and of love and of self-con-trol,*

**Dm7**                      **G7**                      **C**  
*of pow'r, love, and self-con-trol.*

## 19 *Once There Was A King*

*Words & music:*

Greg Pearce (1981).

Greg's farewell gift to the Port Adelaide Uniting Church.

Folk-pop, very 4 C F  
moderate speed: 4 *Once there was a King who gave up everything,*

G7 C  
*Sore and sorrowing He died for us.*

F  
*But He'd always said He'd rise up from the dead,*

G7 C  
*Which is what He did and rose for us.*

G7 C  
*Jesus is His name, He loves us just the same*

G7 C  
*and says He'll come again to be with us.*

F  
*Even now He's here, give Jesus a cheer (hooray!)*

G7 C  
*Get yourself in gear and follow Him.*

## 20 *The Voyage Of Jesus The Fisherman*

*Words & music:*

Chester Schultz (1987),

after the traditional song "Bound for South Australia", halyard shanty version.

This is the resurrection scene from the musical drama *An Australian Passion*,  
as presented by & in the Port Adelaide Uniting Church.

Captain Jesus comes fishing for people, and to take his Love-Bride (his People) home.

The halyard tune (see *The Penguin Australian Songbook*) was popularized in the 1960s by The Seekers.  
The words in my version closely parody the 14 verses given in Stewart & Keesing's *Old Bush Songs*.

The 'scene' needs a resourceful guitarist or pianist, an exuberant Leader, and a sense of humour.  
The People will need the complete song in front of them (preferably on OHP), since their part varies.  
For variety and drama, many of the verses are shortened by leaving out some refrain lines, (e.g. so that the Leader sings the first & third lines straight off).

The lyrics and chords printed in this book follow the arrangement in the Full Music Edition, with a couple of key changes and interludes to make this long song more dramatic and interesting.

N.B. The version on the album recording is more complex, unabridged as in the original show; but it gives you an idea of the style, intention and flow of the Music Edition.

If you don't live in South Australia, you might like to adapt the refrain line to "Bound for Australia", as in 'The Codfish Shanty' (an American relative of the song).



## 20a The Voyage of Jesus the Fisherman, with original chords in key of Bb > C

Driving, rollicking beat, with firm quavers; not too fast:

**Intro:** 4 Gm7 Dm7 C7 repeat

4 *Jesus (spoken): Sail out into all the world; catch learners in my net; teach and do everything we have learned; and remember, I am with you always, to the end of time.*

**Verse 1: Bb Bb**

(leader) Oh South Australia will be my home,  
tune in key of Bb

(people) Gm Dm/A  
(heave away, haul away)

(leader) Bb  
And Afghan hills and Falkland foam.

(people) Dm/A C7/Bb  
(we're bound for South Aus-tralia).

**Chorus (all): Bb**  
Heave away, you Ruler King,

Gm Dm/A  
heave away, haul away.

Bb  
Heave away and hear me sing,

Dm/A C7/Bb  
we're bound for South Aus-tralia.

(Chords as for v.1)

2. There ain't but one thing grieves my mind:  
(heave away, haul away)  
To see you wretched poor and blind.  
(we're bound for South Australia).

(Chords as for v.1)

3. For I'll tell you the truth and I'll tell no lie;  
(heave away, haul away)  
I love you all enough to die.  
(we're bound for South Australia).

**Chorus** (Chords as for 1st Chorus) Bb Gm Dm/A Bb Dm/A C7/Bb

Gm7 4.

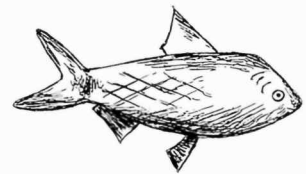
And now I'm on a foreign strand  
with a ragged nail-hole in my hand.  
(bound for South Australia).

Dm 5.

I'm standing on a foreign shore,  
throwing my net for more and more.  
(bound for South Australia).



(End): > F  
(only for simple singalong version, where the song is sung in the one key throughout, using music and chords as in the first verse and chorus only)



**Gm7** 6. Come on, little fish, don't run away.  
 (heave away, haul away) **Dm/A**  
**Gm7** There's wider oceans thisaway.  
**Dm** (bound for South Australia). **C7**

In some places the chords can't fit between the lyric lines, but are marked before and/or after the line. In these cases the asterisk \* shows where the chord change should occur.

**Gm7** 7. You'll drink the cup and eat the bread,  
 (heave away, haul away) **Dm/A**  
**Bb** With one who's risen from the dead!

**(Bb)** Chorus (soft) Heave away, you Ruler King.

Heave away, you Ruler King.

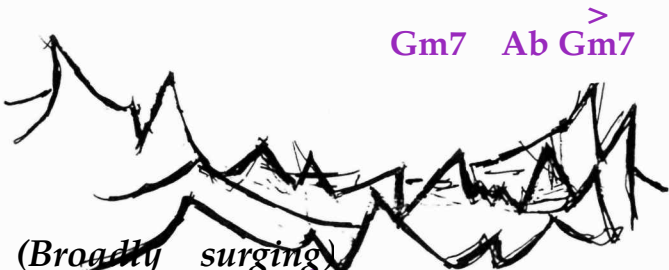
**Dm C7**  $\overset{>}{G}$  **N.C.**

8. loud, vigorous; tune in key of C:  
 Come wallop with me round Cape Horn  
 and find the reason you were born.

Chorus **C Dm Bb C Bb D7**

(Slower; rolling quavers) **Gm7 Abm6/F Gm7 Abm6/F**  
 tune in key of Bb

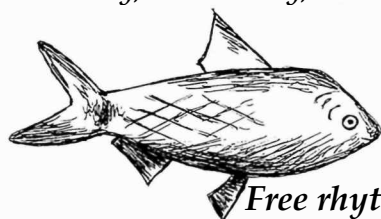
9. **Gm7 Abm6/F**  
 When I am homeward bound again,  
**Gm7** (heave away, haul away) **Abm6/F**  
**Bb** My name I'll publish on the main. **Ebm6**  
**Bb** (we're bound for South Australia). **Ebm6**



tune in C **C Bb6**  
 10. With a good ship and a jolly good crew,  
**C** (heave away, haul away) **Bb6**  
**C** A new Captain and his new Mate too. **Bb7**  
**C** (we're bound for South Australia). **Bb7**

**Gm7 Bb6**  
 (Heave away, haul away, Heave away, haul away)

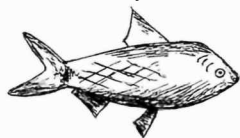
half speed **Am7 Bb6**  
 11. When I am bound for the other side,  
 normal speed **Am7** (heave away, haul away) **Bb6**  
 half **C C/B** I'll take you home, my bonny Bride. **D7/A Dm7**  
 normal **Em/G** (we're bound for South Australia). **D7/A**



Free rhythm;

serene, not too fast

tune: see recording or Full Music Edition



**Cm7/Bb** **C DC D**  
 Chorus twice. **C DC C** **C**  
**Db6** (We're bound for South Australia)  
 12. My peace and rest I give to you,  
**Gb Db** to see our journey safely through. **Ab/C**  
**D6/A** **C6**  
 13. Now fare thee well, ah fare thee well; -  
**F/C C** for sweet news to my love I'll tell. **Gsus7/C**

Tempo 1, driving but soft:

Chorus (soft):  
 tune in C

**C** Heave away, you Ruler King,  
**Am7** (heave away, haul away) **Em/B**  
**C** Heave away and hear me sing  
**Em/B** (we're bound for South Australia). **D/C**  
**Em/B** (we're bound for South Australia). **D/C**  
**Em/B** (we're bound for South Australia). **D/C**  
**N.C.** [whisper] (We're bound for South Australia).  $\overset{>}{G}$

**20b The Voyage of Jesus the Fisherman, with Capo 3 chords in key of G > A**

Driving, rollicking beat, with firm quavers; not too fast:

**Intro:** Capo 3:4 **Em7 Bm7 A7 repeat**

**4 Jesus (spoken):** Sail out into all the world; catch learners in my net;  
teach and do everything we have learned;  
and remember, I am with you always, to the end of time.

**Verse 1:** **G G**

(leader) Oh South Australia will be my home,  
tune in key of Bb  
(= capo 3 in G)

**Em Bm**  
(people) (heave away, haul away)

**G**

(leader) And Afghan hills and Falkland foam.

**Bm A7**  
(people) (we're bound for South Aus-tralia).

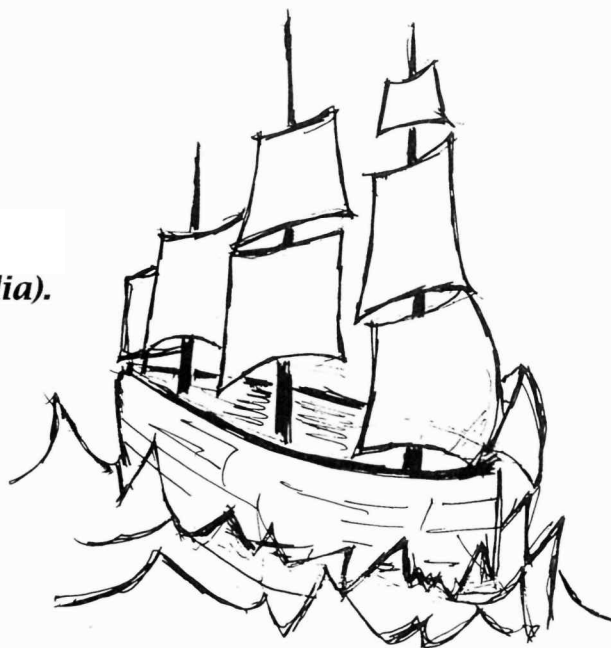
**Chorus (all):**

**G**  
Heave away, you Ruler King,

**Em Bm**  
heave away, haul away.

**G**  
Heave away and hear me sing,

**Bm A**  
we're bound for South Aus-tralia.



**(End):** **> D**  
(only for simple singalong version, where the song is sung in the one key throughout, using music and chords as in the first verse and chorus only)

(Chords as for v.1)

**2.** There ain't but one thing grieves my mind:  
(heave away, haul away)  
To see you wretched poor and blind.  
(we're bound for South Australia).

(Chords as for v.1)

**3.** For I'll tell you the truth and I'll tell no lie;  
(heave away, haul away)  
I love you all enough to die.  
(we're bound for South Australia).

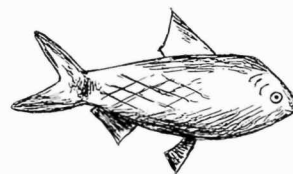
**Chorus** (Chords as for 1st Chorus) **G Em Bm/F# G Bm/F# A7/G**

**Em7**

**4.** And now I'm on a foreign strand  
with a ragged nail-hole in my hand.  
(bound for South Australia).

**Bm/F#**

**5.** I'm standing on a foreign shore,  
throwing my net for more and more.  
(bound for South Australia).





**Em7** 6. Come on, little fish, don't run away.  
(heave away, haul away)

**Em7** There's wider oceans thisaway. **Bm/F#**  
**Bm/F#** (bound for South Australia). **A7/G**

In some places the chords can't fit between the lyric lines, but are marked before and/or after the line. In these cases the asterisk \* shows where the chord change should occur.

**Em7** 7. You'll drink the cup and eat the bread,  
(heave away, haul away) **Bm/F#**

**G** With one who's risen from the dead!

**(G)** Chorus (soft) Heave away, you Ruler King,

Heave away, you Ruler King.

**Bm/F#** **A7/G** **N.C.** **E** **N.C.**

loud, vigorous; tune in key of C: (= capo 3 in A)

8. Come wallop with me round Cape Horn and find the reason you were born.

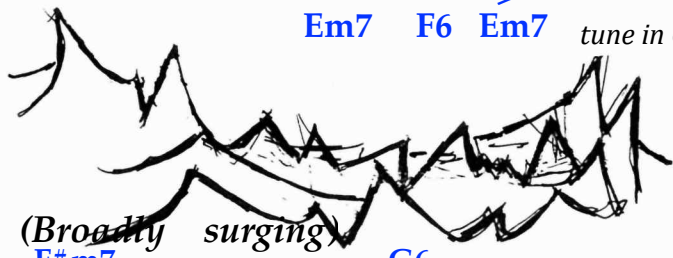
Chorus **A** **Bm** **G** **A** **G** **B7**

(Slower; rolling quavers) **Em7** **Fm6/D** **Em7** **Fm6/D**  
tune in key of Bb: (= capo 3 in G)

9. When I am homeward bound again,  
(heave away, haul away) **Fm6/D**

**G** My name I'll publish on the main. **Cm6**

**G** (we're bound for South Australia). **Cm6**



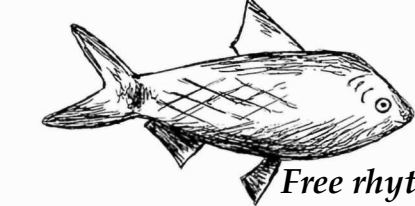
**Em7** **F6** **Em7** tune in C: (= capo 3 in A)

10. With a good ship and a jolly good crew,  
(heave away, haul away) **G6**

**A** A new Captain and his new Mate too. **G6**

**A** (we're bound for South Australia). **G7**

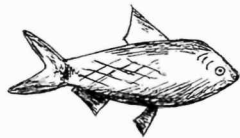
**F#m7** **G6**



Free rhythm;

tune: see recording or Full Music Edition

serene, not too fast



half speed **F#m7** **G6**  
normal speed **F#m7** (heave away, haul away) **G6**

half **A** **A/G#** I'll take you home, my bonny Bride. **B7/F#** **Bm7**  
normal **C#m/E** (we're bound for South Australia). **B7/F#**

Chorus twice. **A** **B** **A** **B**  
**A** **B** **A** **A**

**A**  
(We're bound for South Australia).

12. My peace and rest I give to you,  
to see our journey safely through. **F/A**

**Eb** **Bb**  
**B6/F#**

13. Now fare thee well, ah fare thee well; -  
**D/A** **A** for sweet news to my love I'll tell. **Esus7/A**

Tempo 1, driving but soft:

Chorus (soft): **A** Heave away, you Ruler King,  
tune in C: (= capo 3 in A) **F#m7** (heave away, haul away) **C#m/G#**

**A** Heave away and hear me sing

**C#m/G#** (we're bound for South Australia). **B/A**

**C#m/G#** (we're bound for South Australia). **B/A**

**C#m/G#** (we're bound for South Australia). **B/A**

**N.C.** [whisper] (We're bound for South Australia). **E**





## 22 The Truckie's Dream

Words & music:

Chester Schultz (1987), after the traditional song "A Drover's Dream", in its many versions.

The extended version on the recording is abridged & re-arranged from my cantata 'Songs Further Out', premiered by the Pro Canto Singers at the University of Adelaide in 1987.

Capo 1: Em  
**Intro (slow): 6 Fm** Am Bbm Em  
 [solo, freely] 8 One night unloading sheep I was watching by the ship;  
 (Em) B7  
 (Fm) C7  
 There was not a star to 'luminate the sky,  
 Em C Fm  
 Fm C# F#m  
 But the clouds were drizzling fire like an oily orange pyre,  
 C# F#m D Gm  
 D Gm D# G#m  
 And the drifters of the town wandered freezing up and down,  
 D# G#m E Am  
 E Am F Bbm  
 And on the VHF the boss talked the profit and the loss,  
 F Bbm F# Bm  
 F# Bm G Cm  
 And the sheep from off the truck had no comment on their luck;  
 E E B7 E E B7 E B7  
 F F C7 F C7 F C7  
 When a very strange pro-cession passed me by.  
 [light and dancing:] A E  
**Dream:** Verse 1: F Bb F  
 First a copper came on through with a swag of blankets blue;  
 C#m F#m7 B7  
 Dm Gm7 C7  
 Jack Donahue ran be-side him as a mate.  
 E A E  
 F Bb F  
 They sa-luted as they passed, said they had to travel fast  
 B7 E E7 E E7  
 C7 F F7 F F7  
 To the ball together be-fore it got too late. [After v.5: slow down to Ending] plains.  
 A E  
 Bb F  
 A watchman started the fun by chucking away his gun,  
 C#m F#m7 B7  
 Dm Gm7 C7  
 And sat with old black Bill beside a fire,  
 E A E  
 F Bb F  
 And they didn't ever speak of the nuggets in the creek,  
 B7 E  
 C7 F  
 Singing songs they hadn't heard for many a year.

2. *The shark beneath the ramp stepped forward under a lamp  
With a bag of bones, and a violin under his ear;  
Then he played upon the string, and the bones began to sing,  
And danced the Soldier's Joy upon the pier.  
A wind blew all around, and the bones with a rattling sound  
Grew faces, and sang a chorus with a smile;  
And a seagull standing near with his claw up to his ear  
Said "Finest thing I've heard for quite a while".*
  
3. *A big old bully ram said "It's mortified I am;  
No more will I push and horn the little strays.  
I'll be off to plant some seed where my hoofs dug up the feed  
In the paddocks where we all were meant to graze."  
The adder and the snake and the dove were wide awake  
In the sandhills planning dances old and new;  
And the dogs around the shed didn't slobber to be fed,  
But lay down with the wethers two by two.*
  
4. *A lamb said "Come on up"; with a "Hey!" and with a "Hup!"  
Ran up on deck and chased away the crows;  
And he shared his pellets and tea with the wharfies by the sea,  
Along with slices of himself both grill and roast.  
Young Willy lean and lank ran cheerily down the plank;  
He's home with Nancy and the kids for good;  
And the natives of the land rang to offer the bosses a hand  
With corroborees where Customs House had stood.*
  
5. *Jim Jones wore yellow braid, and an officer undismayed  
For best had on a coat of broken chains;  
And in a jingle-jangle ring they did merrily dance and sing  
While the golden sun did rise upon the plains.*

Slow and forceful; freely as at the start:

Ending (slow):

Am

Bbm

E

F

E7

F7

Slow down to Ending

Em

Fm

*Then there came an awful crash as though cre-ation had gone smash;*

B7,9#

C7

*But I wasn't so sure which of us had been a-sleep,*

Em

Fm

C

C#

Fm

F#m

*For I could hear the boss's phone and a ringing in my bone,*

C#

D

F#m

Gm

D

D#

Gm

G#m

*And a voice from out of the ground and the sea and sky around*

Gm6

E+9#/B

B7,9b

N.C.

E9#/G#

G#m6

F+9#/C

C7,9b

(-)

F9#/A

(Very slow:) *Still were saying "Where in hell are all My sheep?"*

*Truckie's Dream* is a vision set at the live cargo berths of Outer Harbour, Adelaide, where the truckies wait to unload their sheep onto big cargo ships bound for the Middle East. There is a round-the-clock haze of pellet dust, lit at night with orange floodlights, as the non-stop conveyor belts carry into the hold the bulk pellets which the sheep have spent the previous months being trained to eat. The VHF is the truckie's very-high-frequency radio.

It contains lots of word quotations and tune variants from the many versions of 'Drover's Dream', culled from folk journals and collections. Some characters appear from Oz folk tales of division, conflict and suffering: Jack Donahue the bushranger and his mortal enemy the Trooper; Willy who left his Nancy behind to go shearing; Jim Jones the raging convict who dreamed of revenge for his sufferings; Old Black Bill whom the Devil tempted with gold nuggets; Dennis Murphy's shark. In the vision they dance together to various traditional tunes from the Oz bush. The Dry Bones and the Good and Bad Shepherds show up from Ezekiel; also the Lamb himself, the Good Shepherd who is looking for his sheep even in hell.

This book and the Full Music Edition give a folk or community version in the same key throughout, suitable for a confident Leader solo (especially for the Intro and Ending) with singalong using projected lyrics.

The version on the recording is elaborated with key changes and more folk-music interludes (though still simplified from the original cantata). You can obtain a rough copy of it from me.

The original version & the album version introduce some other traditional tunes from Australian folk-dance: *Fred's Delight*; *The Soldier's Joy*; *Comin' Down the Mountain* by Sally Sloane; *Schottische* by Vince Holland; and *Marie's Wedding*.

## 23 *Oh Let's Get Up To Love And Serve*

*Words:*  
Liz Schultz (1988).

*Music:*  
Traditional German folksong "The Mill-wheel",  
known also under the title "In Sheltered Dale".

Written for a Port Adelaide Uniting Church family camp.

With a relaxed lilt, 2-in-a-bar:

**Verse 1:** 6 D Bm Em A  
4 *Oh let's get up to love and serve*

D E7 A  
*The Christ who lives to-day;*

A/G D/F# G  
*He heads the body, shows us God,*

D A D  
*He gave Him-self a-way;*

E7 A7 D G  
*We too can turn our lives a-round*

D A7 D  
*and follow His new way.*



2. *Oh let's give up our wealth and pow'r,  
like Jesus to the end.  
He calls us now to lose our life  
and find it as his friend.  
He longs to hold us in his care,  
and we can take his hand.*

3. *Let's go, let's go and walk with him.  
We're in for a big surprise;  
the way is hard, but He'll be there;  
we'll fall; He'll help us rise.  
And step by step He'll lead us on,  
He'll make us strong and wise.*

4. *Oh let's go on to love and give,  
As Jesus does for us;  
He wants us all to serve Him well,  
be generous, kind and just;  
And we will find true freedom by  
obeying Jesus first.*

## 24 **Thank You, Thank You, God**

*Words:*

Chester Schultz, Norm Bennett, Miriam Brine (nee Schultz),  
Narelle Schultz, Liz Schultz, etc, (1990).

*Music:*

Chester Schultz (1990).

The first verse was made on the spot one tea-time with our children.

A short grace for hungry people. Use one appropriate verse, or make up one.

May well be accompanied by table percussion.

Tempo ad lib, preferably brisk!

**2 C**

**4** *The food is great*

**Dm**

*That's on our plate;*

**G**

**C**

*Thank you, thank you, God (ba bom, bom),*

**G**

**C**

*Thank you, thank you, God (bom!).*

2. *The food is delicious  
That's in our dishes . .*

5. *The food is rice;  
It's very nice . . .*

3. *The food You give  
Will help us live . . .*

6. *The food we share,  
It shows You care . . .*

4. *The food is hot  
That's in our pot . . .*

7. *The food is sweet  
That now we eat . . .*

8. *The food is yummy  
That's in our tummy . . .*

# 25 Share, Enough

Words & music:  
Chester Schultz (1990).

Written for Chester's musical mime *Thukeri the Bony Bream*,  
for a Year 3-4 class at LeFevre Peninsula Primary School.  
We have also used it (and the story that goes with it) in worship.

With clapsticks or claves giving an Aboriginal-style beat: x x x

Steady, swung:

1. 2 (Em)  
2 E-nough is e-nough,  
x x x x x x x x x (etc)

or else our meat will turn to bones.

x x x x

Enough is enough,

x x x x

(B7)

or else our bread will turn to stones.

x x x x

(Em Am)  
Enough for the family, leave e-nough for the stranger,  
x x x x

(Em D Em)  
E-nough, e-nough, e-nough, Enough is enough.  
x x x x x x x x x x

2. Share, we need to share,  
or else our meat will turn to bones.  
Share, we need to share,  
or else our bread will turn to stones.  
Share with the family, need to share with the stranger  
Share, share, share,  
We all need to share.

(Am Em)  
3. If the rich get richer and the poor get poorer,  
x x x x

(Am)  
We lose the picture and we shut our door, unless we . . .  
x x x x

(Em etc)  
4. . . Share, come on and share,  
the bony hearts will sing aloud.  
Share, come on and share,  
the bread and fish will feed a crowd.  
Share with the family, come and share with the stranger,  
Share, share, share,  
Now come on and share.



5. *When we take more quicker than we really need,  
The world gets sick and others cannot feed, unless . . .*

6. . . *E-nough* is *e-nough*,  
(-) x x (-) x x

*the bony hearts will sing a-loud.*  
x x x x

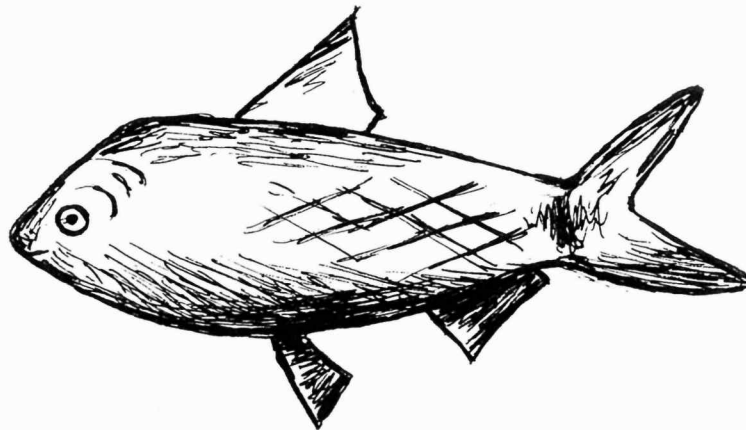
*E-nough* is *e-nough*,  
(-) x x (-) x x

*the bread and fish will feed a crowd.*  
x x x x

*E-nough for the family, leave e-nough for the stranger,*  
x x x x

*E-nough, e-nough, e-nough,*  
x x x

*E-nough is e-nough.*  
x (-) x x



*Share* was written to go with a Ngarrindjeri story from Loveday Bay on Lake Alexandrina, handed down to and told by my friend the late Leila Rankine:

Two young Ngarrindjeri men went out fishing on the lake, and got a good catch of Thukeri, more than their family needed. A hungry stranger asked them for some fish to eat. In greed they lied about the size of their catch, and refused to share. But the stranger was Ngurunduri, creator of the Murray River. In anger he put many small bones into the Thukeri, making it forever the inedible Bony Bream. See *Thukeri: a Ngarrindjeri Dreaming Story* (Education Department of SA, 1988).

The story resonates with the story of Jesus and the young boy's shared loaves and fishes.

The song can be sung in unison for a more 'Aboriginal' effect. The chords given in brackets are for vocal harmonies as on the album. They could also be used for accompaniment, but at the expense of the 'Aboriginal' feel.

For help with the timing of the words and the stick beats, see the Full Music Edition.

# 26 Welcome Home

Words & music:  
Chester Schultz (1991, 2014)

Commissioned by Steve Price and the CK Committee for the 10th birthday of The Cottage Kitchen, after talks with some of the CK folk, including visitors, coordinators, volunteers.

2  
2 (1st time Am Dm/A E7/A Am)  
(others) Am2

Fast Country:

Verse 1: Dm E7  
We had learned to shut our mouths

Am  
in the stench and in the noise;

Am/G F Dm7 G  
but we found an open door and a table,

G/A G/B Am G7 G7/F  
and a welcome and a simple meal,

Em D  
an ear to hear just what we feel.

D7/E D7/F# G Am D7 G  
We dis-covered we had joined a new fam-i - ly.

Chorus: C  
Welcome home, welcome home;

C/B Am Dm  
we are welcome in the fam'ly of our Father.

Revised 2014: says the Spirit, 'You are welcome in My fam'ly'.

G7 C Dm(add4) Em  
From our exile we come in, and under-stand

Fadd2 G D/A G7 C  
Jesus welcomes us home to our Father.  
His fam'ly. (to intro)



2. Different were the loads we brought,  
different style and different thought;  
living in a family can be a struggle;  
but our eyes are opening, we can trace  
the family likeness in a face.  
He is patient, He is giving Himself in each one.

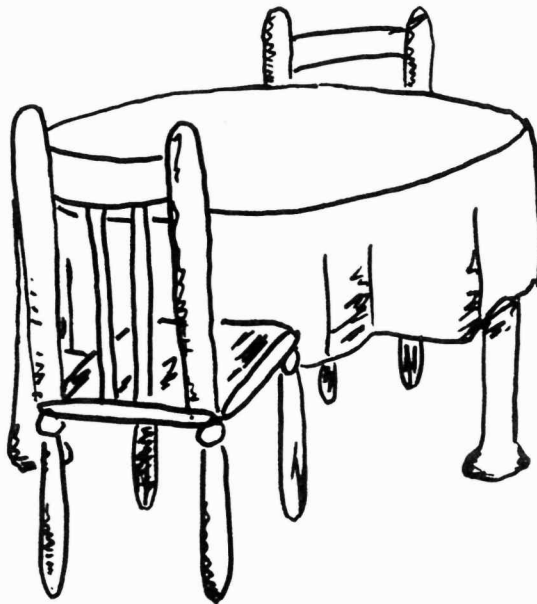
Chorus

3. *Some had never had a party,  
some were dying all alone,  
some had never found that they could be givers;  
but amid fatigue and busy-ness  
the giver takes the debtor's place.  
Brother Jesus shows us how, in His family.*

*Chorus*

4. *Though we're not on Easy Street,  
work is hard, and we are weak,  
and these are not the sisters, not the brothers we chose,  
round our table we begin to taste  
a party where the Lord is Host,  
and His justice and His peace are coming to stay.*

*Chorus*



In the Cottage Kitchen one of the many things we learned was that for many people the word 'father' is a big problem, but most people know something about 'spirit'. In 2014 I thought it was time to address this in the Chorus.

For 42 years the Cottage Kitchen (in later years re-named CK Community Hub) was a place in the main street, owned by the Uniting Church and run by a group from the Port Adelaide congregation and volunteers from the community. Here many local people found safety, peace and friendship, a cuppa, a listening ear, and self-chosen things to do. From 1981 to the mid-1990s it was a fulltime café with associated activities. After that it continued until 2023 to be a place where groups of people, often disadvantaged, were meeting to talk, support each other, learn things, share skills, find friends and creativity, and occasionally worship.

For help with the timing, see the Full Music Edition and listen to the recording.

## 27 *Refugee*

Words & music:  
Chester Schultz (1992).

For help with the timing and chords, see also the Full Music Edition,  
and listen to the recording.

Inspired by a Christmas meditation of Jacques Ellul in his book *Money and Power*.

Strong, solid, heavy:

**Intro:** 4  
4

**Verse 1:** **Csus C G7,9#**  
marcato: *There's a bustle in the ci - ty;*

**Cm Dsus Dm G7,9# A A7**  
*The powers-that-be have got it all in hand;*

**Dm Dm/C Bb**  
*And while the Hilton and the Time Zone glitter,*

**Fmaj7 Am7/G Bb/F Eb**  
*And flashing lights say 'Come and get and spend it now',*

**Cm7add9 F Fsus**  
*A little Refugee is born.*

**Verse 2:** **Csus C G**  
light & reflective: *Ev'ry-body loves a win - ner;*

**Cm Dsus Dm G A Asus**  
*The ones who know it all have all the friends;*

**Dm Dm/C Bb**  
*Nobody cares about an oddball Stranger;*

**Fmaj7/A Am7/G Bb/F Eb**  
*Nobody wor - ries if He has no place to go,*

**Cm7add9 F Cm7 F Fsus**  
*Out with the livestock in the shed.*

**Chorus 1:** **F F7add9 Bb/F**  
quietly expressive: *God, we are rich. God, You are poor.*

**F7 Bb/F Bbm/F**  
*Where are we now? Where are You now?*

**Chorus 2: repeat Chorus 1**

**(Before v.3): F Eb (to verse 3)**

**[ (End): F Cm7 F ]**

fierce, very rough:

3. *"Refugee, You're just a loser;  
Big guns have got it in for You, You'll see;  
You'll have to go; You haven't got what it takes;  
You may grow up, but You won't solve our problems, no,  
Outside the city up a Tree".*

light, reflective;

slightly ease the tempo:

4. *We've a million miles to travel,  
Oh Lord, through deserts of our pride and fear,  
Before we come where refugees are gathering,  
Before we come where kings are giving up their power,*

held back colla voce:

*Before we come to where You are.*

a tempo;

**Chorus 3:**

*Child, You are rich.*

quietly expressive:

*Child, we are poor.*

*You're with us now.*

*We're coming now.*

with increasing intensity:

**CODA: Chorus 4 (= Chorus 1):** *God, we are rich...*

**Chorus 5 (= Chorus 3):** *Child, you are rich...*

**Chorus 6 (= Chorus 3):** *Child, you are rich...*



The poor Shepherds and the rich Wise Men both come to the Manger; but the Wise Men have to travel much further to get there. Here in the affluent West, we are the rich.

## 28 *No Cradle, No Home*

Words & music:

Chester Schultz (1992, 2004, 2022)

Inspired by Ellul again, in *The Meaning of the City*: 'Jesus Christ: neither hearth nor home'.

Steady, deliberate & rhythmic; not too fast:

3  
4 **Dm** **Amsus**

**Verse 1:** **Dm**  
*A good night for business; we filled up the inn;*

**C** **Dm**  
*So You lay Your head in a stable.*

**C** **Am7** **Bb** **Gm7** **A** **F**  
*But Herod thundered, "Who is this king?"*

**Dm** **Bbm**  
*The king is me!"*

**Gm** **A** **Bb/D**  
*And Joseph and Mary had to take You and flee.*

**Chorus 1:** **Bb/F** **Gm/Bb**

**Gm/D**  
*No cradle, no home,*

**Dm**  
*and no grave of Your own;*

**Gm**  
*No money, no gun,*

**F** **Dm**  
*no rich friends to pro-tect You;*

**C** **C/Bb** **F/A** **F**  
*But following You is the only true life;*

**C** **C/Bb** **Am7** **F**  
*You share our pain, You're always be-side us*

**C/E** **Dm** (tacet) **C** **Am7**  
*To help us to go with You right to the end.*

(to intro)

**(End):** **C** . . . . right to the end.

2. *A man said to You, "Lord, I'm ready to go;  
Wherever You go I will follow."  
And Jesus, You answered, "The foxes have holes,  
The birds have a nest,  
But the Son of Man has no-where to lie down and rest."*

3. *You came to the City; we wanted You killed;  
We thought up a lie to condemn You;  
We got You thrown out, we finished You off,  
and there was no room  
For Your body to lie in but a donated tomb.*

4. *And nothing has altered: the faltering feet  
Must go where the leader is leading.*

*Some may prefer this 2022 version:  
The call hasn't altered: the faltering feet  
Must go where the leader is leading.*

*But Jesus, You promised to those who will seek  
The Kingdom each day  
A new Family beside us on the up-and-down Way.*

**Chorus 2** *No cradle, no home,  
and no grave of our own;  
No money, no gun,  
no rich friends will protect us;  
But following You is the only true life;  
You share our pain, You're always beside us  
To help us to go with You right to the end.*

**Chorus 1**



## 29 The Gripe And The Promise

Words & music:

Chester Schultz (1993), Mark 10:28-31.

Dedicated with love to the brothers & sisters at the House of Prayer in Goulburn, and the musicians who gathered there in February 1993. This song arose in a group prayer time with Dave & Sue Woods, Rod & Viv Boucher, Charlie, Lyn & others, after the conference.

C = clap. (-) = silent musical beat

Accompany throughout with a steady 'tread' beat (stomp, walk, clap): x x x x

Steady walking beat:

**People (rhythmic speaking):**

**Jesus, look what we left behind to follow You!**

x x x x x x x x.....(etc)

**Leader**

(sung): (D A)  
If you leave your mother and father, (People repeat)  
x x x x x

(D A)  
If you leave your brothers and sisters, (People repeat)  
x x x x x

(D G A)  
If you leave your home and your job and se-  
x x x x x x x x x x curi-ty, (People repeat)

(Em)  
For the sake of the Kingdom, (People repeat) (A)  
x x x x x

(D A)  
I will give you mothers and fathers, (People repeat)  
x x x x x

(D A)  
I will give you brothers and sisters, (People repeat)  
x x x x x

(D G A)  
I will give you home and job and se-  
x x x x x x x x x x curity, (People repeat)

(Em A)  
And persecution, (People repeat)  
x x x x

(-) (D D)  
And life! (People repeat)

(-) C C

**(Rhythmic speaking):**

But many who are first will be the last, (People repeat)

(-) (-) (-) (-) And the last will be first. (People repeat)  
(-) (-) C C

It is better without chords, but if you prefer them, they are here. Use short single chords to allow the 'walking' to be the foreground. Every line sung by the Leader is repeated by the People. The responses can be harmonized, as on the album and here, or invent your own. The opening & closing 'rap' can be omitted.



## 30 Captivity Song

*Words & music:*  
Chester Schultz (1996), from Psalm 137.

Originally written for the track "The Beasts of Babylon" on Chester's soundscape album  
*Within Our Reach: a symphony of the Port River.*

Fast, urgent, loud; 3  
wild & grief-stricken: 4 1. *By the rivers of Ba - by - lon,*  
(beat) x x x x x x x x..... (etc)

*There we sat down and cried  
When we remembered the City of God.*

2. *How shall we sing the Lord's song,  
How shall we sing a song  
In a foreign land?*

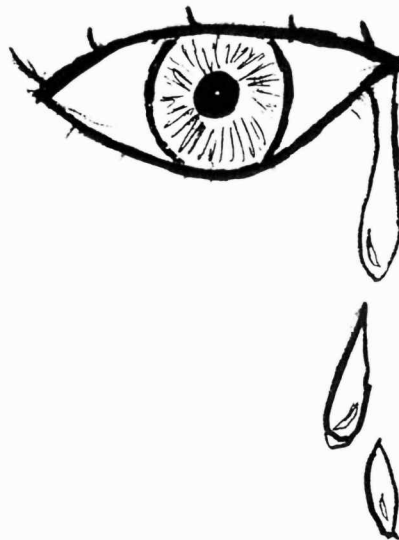
3. *If I ever forget Your City  
Let my tongue never sing a song,  
If I forget my highest joy.*

Here the ancient suffering of the Hebrew people is both a continuing reality and a metaphor for all other scapegoated peoples. And there are many other kinds of captivity.

This song of anguish should be accompanied only by clapsticks (claves) or percussion on junk or bits of the environment; perhaps also by a drone on the note B (or A#) like a disintegrating technological didjeridu, as on the album.

It can have many relevances (on *Within Our Reach* it is associated with pollution and traffic noise), and the narration should be adapted according to place & circumstances. So perhaps should the style, which might remind us of a Hebrew wailing-chant as well as an Aboriginal one.

Any performance of 'Captivity Song' depends on either a strong and confident song-leader, or a well-rehearsed and adventurous vocal group. Or you could play the recording. The People might even join in.



Originally composed for Track 11 'The Beasts of Babylon' on my soundscape CD 'Within Our Reach: a symphony of the Port River' (1996).

This uninhibited lament of pain and love may have many relevances: for example, the grievous position of Australian Aboriginal people, on whose style the performance is based in the recordings. On 'Within Our Reach' it is also associated with pollution and traffic noise.

The narration and style could remind us of situations of suffering, division and hatred in today's Australia or world, e.g. Muslim wailing chant. Or the song could lament the ongoing destruction of our natural environment.

# 31 Listen To The Heart-Beat

Words & music:  
Chester Schultz (1999).

Written for Lenten studies.

Capo 1: Bm

Verse 1: 3 Cm

Sombre & 'downbeat'; 4 Listen to the heart-beat,  
fast but not too loud:

Em/B  
Fm/C

Listen on the main street,

Bm  
Cm

Bm/A  
Cm/Bb

G  
Ab

Em A  
Fm Bb

Listen to the beat of the pain and the laughter,

Bm  
Cm

Listen to the heart-ache,

Em/B  
Fm/C

Listen till our hearts break;

D  
Eb

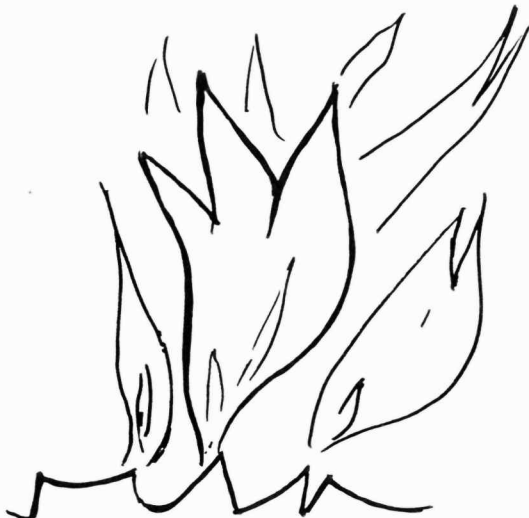
F#m  
Gm

A  
Bb

Bm  
Cm

We might hear the heart-beat of God.

2. Show us where the hearts meet,  
Show us where the hearts beat,  
Show us how the hope can live after the breaking;  
Show us what can love take,  
Show us what can love make  
In the fire of the heart-beat of God.



This will need strong vocal leading to teach the different timings of the two verses. After that it's easy. The people can be encouraged to thump the 'heartbeat of the accompaniment on their chest or legs.

The Lenten studies  
*Listening to our Community:  
caring the way Jesus cared*  
by Liz Schultz and Anne Edwards (1999)  
aimed to increase our awareness and  
understanding of mental illness  
and socially isolated people  
in the local area,  
and to help us think about how to respond.

In honour of Dave & Angie Andrews,  
whose lives & book  
*Can You Hear the Heartbeat?*  
have been an inspiration.

## 32 *The Valley Of Humiliation*

Words by John Bunyan, from *The Pilgrim's Progress*, Part 2.

Music: Chester Schultz (2003).

Light, unhurried:

**Intro:** 3 **Capo 1:** /A  
4 /Bb

**D/A**      **A<sup>7</sup>/G**      **D/F#**      **A<sup>7</sup>/E**  
*Verse* **Eb/Bb**      **Bb<sup>7</sup>/Ab**      **Eb/G**      **Bb<sup>7</sup>/F**  
1. *He that is down needs fear no fall,*

**D/F#**      **F#m/E**      **Bm/D**      **Em**  
**Eb/G**      **Gm/F**      **Cm/Eb**      **Fm**  
*He that is low, no pride;*

**D/F#**      **A/E**      **Bm<sup>7</sup>/F#**      **Em/G**  
**Eb/G**      **Bb<sup>7</sup>/F**      **Cm<sup>7</sup>/G**      **Fm/Ab**  
*He that is humble, ever shall Have*

**D/F#**      **G**      **A<sup>omit 3</sup>**      **F#m/A**      **F/A**      **Gm**      **A<sup>omit 3, omit 5</sup>**  
**Eb/G**      **Ab**      **Bb<sup>omit 3</sup>**      **Gm/Bb**      **Gb/Bb**      **Abm**      **(End): Bb<sup>omit 3, omit 5</sup>**  
*God to be his guide.*

2. *I am content with what I have,  
Little be it, or much;  
And Lord, contentment still I crave,  
Because thou savest such.*

3. *Fulness to such a burden is  
That go on pilgrimage;  
Here little, and hereafter bliss,  
Is best from age to age.*

poco rall:

a tempo: 4. *He that is down needs fear no fall,  
He that is low, no pride;  
He that is humble, ever shall  
Have God to be his guide.*

In Part 2 of Bunyan's story, these words are sung by "a Boy feeding his Father's sheep" in a place called "the Valley of Humiliation":

"Here is nothing to hurt us unless we procure it to ourselves... This Valley of Humiliation is of itself as fruitful a place as any the Crow flies over... for God resisteth the Proud, but gives more Grace to the Humble... Some also have wished that the next way to their Father's house were here, that they might be troubled no more with either Hills or Mountains to go over; but the way is the way, and there's an end... Our Lord... loved much to be here".

### 33 *Blow, Spirit, Blow*

Words & music: Chester Schultz (2003).

**Intro:** 2 **B♭/F** **F** **C<sup>7</sup>/G** **F/A**  
4

**Verse** **B♭/D** **F/C**

1. *Blow, Spirit, blow from your mountains of mercy*

**C<sup>7</sup>/B♭** **F/C** **F<sup>7</sup>**  
*The brisk air of promise as keen as a knife!*

**B♭** **F/A**  
*Blow, Spirit, blow in our dark dusty corners,*

**C<sup>7</sup>/G** **F**  
*And breathe us the breath of your life!*

**A<sup>7</sup>/G** **Dm/F**  
2. *Breathe from the heart of our Father - the Secret*

**Edim** **Dm**  
*Of ev'ry beginning and ev'ry new birth;*

**E<sup>7</sup>/D** **Am/C** **Am/A**  
*Blow us a spark of the spirit of Jesus*

**G<sup>7</sup>** **C** **C<sup>7</sup>**  
*Who comes to bring fire on the earth!*

**Gm/F** **F**  
3. *Flow, Spirit, flow as we come to the waters*

**C<sup>7</sup>/F** **F** **F<sup>7</sup>**  
*To wash away fears and welcome the Dove;*

**B♭/F** **F**  
*Burn and refine in our hearts on the way,*

**C<sup>7</sup>/F** **F**  
*Till you set us on fire with your love.*

This song came to me in a dream at 1 o'clock in the morning – not as sound but as a completed thing and a cool emotion, together with much of its melody, harmony, syncopated rhythm, structure, and even subject-matter. First I had to remember what was given, before I exercised my mind and craft (musical and poetic) in order to finish its embodiment. For me this experience was very unusual, and it had no conscious connection with any of my preoccupations at the time.

**TITLES (in bold) AND FIRST LINES (of verse & chorus).**  
with song numbers.

- Blow, Spirit, blow.** 33  
 A good night for business. 28  
**The ballad of Dennis Murphy.** 21  
**Benedictus.** 7  
 Blessed, blessed is He. 7  
 By the rivers of Babylon. 30  
**Captivity song.** 30  
 Enough is enough. 25  
 The food is great. 24  
**The foolishness of the Cross.** 16  
**Go and tell.** 8  
 God has not given us a spirit of fear. 18  
 God, we are rich. 27  
**The gripe and the promise.** 29  
 Harvest comes if seed is given. 5  
 Heave away, You Ruler King. 20  
**Here's a party.** 9  
**Holy holy.** 6  
**Humble Lord.** 15  
 If anyone is joined to Christ. 14  
 If we want some wheat to harvest. 5  
 If you leave your mother and father. 29  
**In the darkness came the word.** 3  
 Jesus, look what we left behind. 29  
**Jesus, still lead on.** 1  
**The journey.** 12  
**Listen to the heartbeat.** 31  
**Living bread.** 5  
 Make me a servant. 11  
**Many many rooms.** 17  
 He that is down. 32  
 No longer with the eyes of old. 14  
**My turn to serve.** 11  
**New being.** 14  
**New creation.** 2  
 The night was dark as a desert crow. 21  
**No cradle, no home.** 28  
**Oh let's get up to love and serve.** 23  
 Oh South Australia will be My home. 20  
**Once there was a King.** 19  
 One night unloading sheep. 22  
**Open our eyes.** 13  
**Refugee.** 27  
**Share, enough.** 25  
 Share God's mind. 16  
**Spirit of power and love.** 18  
**Thank You for friendship and love.** 4  
**Thank You, thank You, God.** 24  
 There are many many rooms. 17  
 There's a bustle in the city. 27  
**The truckie's dream.** 22  
**Turn around.** 10  
**The voyage of Jesus the Fisherman.** 20  
 The Way, we follow follow it. 12  
 Weakness of God. 16  
 We can turn around. 10  
 We had learned to shut our mouths. 26  
**Welcome home.** 26  
 With our fine coats off. 15  
 The world is waiting eagerly. 2  
**The Valley of Humiliation.** 32

