

Hope Waits for Us at Advent

Amanda Udis-Kessler

♩ = 100

D A/D G/D D

4 A/D G/D D D/F# G A D D/F#

Hope waits for us at Ad - vent. Hope waits for
 Peace waits for us at Ad - vent. Peace waits for
 Joy waits for us at Ad - vent. Joy waits for
 Love waits for us at Ad - vent. Love waits for

8 G A Bm G A D Em Cmaj7

us to trust. Hope waits for our com - mit - ment to a land that's
 us to rest. Peace waits for our ac - cep - tance of the truth that
 us to sing. Joy waits for our a - maze - ment at the grace in
 us to care. Love waits for our com - pas - sion, free - ly off - ered,

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12

A sus A G2 D/F# Em7 D/F#

kind and just. In this time of pre - par - a - tion
 we are blessed. In this time of pre - par - a - tion
 e - very - thing. In this time of pre - par - a - tion
 ful - ly shared. In this time of pre - par - a - tion

15

G2 D/F# Em7 D/F# G2 D/F#

for the work of co - cre - a - tion, for the birth - ing
 for the work of co - cre - a - tion, for the birth - ing
 for the work of co - cre - a - tion, for the birth - ing
 for the work of co - cre - a - tion, for the birth - ing

18

G A Bm C G D2

of a world that heals the ones in pain,
 of a world of gen - tle - ness and play,
 of a world where won - der is re - stored,
 of a world where faith shapes all we do,

21

Em7 D/F# G G/B Bm A D A/D G/D

Hope is born in us a - gain.
Peace is born in us each day.
Joy is born in us once more.
Love is born in us a - new.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 6/4 time signature. It begins with a whole note chord of D4, followed by quarter notes E4, F#4, G4, and A4. At measure 21, the time signature changes to 4/4, and the vocal line has a whole rest. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps and a 6/4 time signature. It features a steady accompaniment of chords and moving lines in both hands.

24

D A/D G/D A/D G/D D

1, 2, 3. 4. A/D G/D

24

rit.

The second system of the score continues the vocal line and piano accompaniment. The vocal line has a whole rest in measure 24, with a first ending bracket above measures 25 and 26, and a second ending bracket above measures 27 and 28. The piano accompaniment continues with a similar accompaniment pattern. The piece concludes with a fermata over the final chord in measure 28, followed by the instruction *rit.* (ritardando).