

# Red Thread

## Congregation Bet Haverim Chorus, Band and Strings

Gayanne Geurin, Music Director | Will Robertson, Chorus Director  
Joshua Lesser, Senior Rabbi | Atlanta, 2020



### Track List

1. Kol Han'shamah	Will Robertson	3:33
2. Pulse	Melissa Etheridge	3:49
3. Tzama Nafshi	Joey Weisenberg	3:39
4. Sigh No More	Mumford & Sons	3:14
5. Anthem	Leonard Cohen	6:00
6. Kaveh	Daniel Kieval	4:13
7. This Be Dear to Me	David Berkeley	5:01
8. Ahavat Olam	Eric Mandell	1:41
9. Hold It High	Will Robertson	3:48
10. Na Gibor	Zach Fredman and Shir Yaakov	5:08
11. One Voice	Ruth Moody	3:21
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13. Tree of Life	Doni Zasloff and Eric Lindberg	2:25
14. Mi Shebeirach/El Na Refa Na La	Will Robertson	3:03
15. Adonai Ma'on Atah	Gayanne Geurin	3:27
16. Be Here Now	Ray LaMontagne	3:51
17. On the Day We Are Together Again	Siri Undlin (Humbird)	5:41

18. <b>Beauty</b>	Will Robertson	3:51
19. <b>Ashrei Ha'am</b>	Miriam Margles	3:20

All choral arrangements by Will Robertson

All string arrangements by Will Robertson except \* by David Borthwick

Produced by Will Robertson

Engineered by Will Robertson at Gallop Studios in Brookhaven, Georgia and Congregation Bet Haverim in Atlanta

Assistant engineers: Spencer Poole, Elijah Haller, Sam Epstein, Ariela Freedman

Additional engineering by members of the CBH Chorus in closets and bedrooms throughout Atlanta and beyond

Mixed by Will Robertson at Gallop Studios | Mastered by [AriaMastering.com](http://AriaMastering.com)

Cover art: Ike Oedel | Album notes: Sarah Zaslav | Licensing: Lynne Norton

## **Musicians**

### **CBH Chorus**

Soprano: Tobi Ames, Julie Fishman, Nancy Gerber, Ellie Emerich, Colleen Goidel, Kate Johnsen, Adina Langer, Rebecca Leary Safon, Bonnie Levine, Theresa Prestwood, Rina Rosenberg, Faith Russler, Valerie Wolpe

Alto: Jesse Harris Bathrick, Shana Cohen, Elke Davidson, Deblina Datta, Ariela Freedman, Gayanne Geurin, Kim Goldsmith, Rebecca Green, Carrie Hausman, Lauren Rekhelman, Linda Weiskoff, McKenzie Wren, Sarah Zaslav

Tenor: Lisa Barrios, Brad Davidorf, Henry Farber, Alan Hymowitz, Rob Kistenberg, Amy Lighthill, Lynne Norton, Josh Youdovin

Bass: Dan Arnold, Gregg Bedol, David Borthwick, Gary Falcon, Rich Goidel, Bill Laing, Bill Witherspoon, Howard Winer

### **CBH Band**

Will Robertson, guitar, piano, organ, bass; Reuben Haller, mandolin; Sarah Zaslav, violin; Jordan Dayan, bass; Mike Zimmerman, drums, percussion; Henry Farber, percussion. Also, Will Robertson, drum programming (track 9); Gayanne Geurin, guitar (track 15); Colin Agnew, drums (track 18).

### **CBH Strings**

Sarah Zaslav, Ben Reiss, Julia Borthwick, and Ava Posner, violin; David Borthwick and Julia Borthwick, viola; Benjamin Borthwick and Aria Posner, cello; Will Robertson, bass

## **Notes and Lyrics**

1.

**Kol Han'shamah**

By [Will Robertson](#)

Text from [Psalm 150](#) (Hebrew) and Will Robertson (English)  
Soloist: Will Robertson

Our chorus director's energetic redo of Psalm 150 became an immediate hit with the congregation, especially b'nai mitzvah families. In services, Will encourages everyone to join in, saying, "There are only four Hebrew words, and one of them is halleluyah."

Kol han'shamah te halel yah  
Halleluyah

(Let every thing that has breath praise God  
Halleluyah)

There's something alive inside this room  
It's setting the strings of our souls in tune  
You can feel it rise from the earth below  
Sure as that river of rhythm flows  
It is our fire and we'll make it climb  
Fanning the flames with your voice and mine  
Singing with strength and with kavanah  
Kol han'shamah te halel yah!

Halleluyah

Kol han'shamah te halel yah

2.

### **Pulse**

By Arden Altino, Jerry Duplessis, [Melissa Etheridge](#)  
Soloist: Shana Cohen

The Pulse nightclub massacre in June 2016 affected our community deeply. Rabbi Joshua Lesser quickly co-organized a "We Are Orlando" [vigil](#) outside Atlanta's Center for Civil and Human Rights where he spoke and our chorus sang. Separately, within two days of the tragedy, singer-songwriter Melissa Etheridge headed into the studio and turned the name of the site into a musical statement about our shared humanity. She dedicated "[Pulse](#)" to the victims of the attack on the Orlando LGBT community. A chorus member came across it that week, and Will arranged it for us, with Shana Cohen taking the solo.

Everybody's got a pain inside  
Imaginary wounds they fight to hide  
How can I hate them  
When everybody's got a pulse

I dream in a world that wants my soul  
That tells me if I hate I can control  
But I don't believe it  
I cannot conceive it  
Because everybody's got a pulse

I am human, I am love  
And my heart beats with my blood  
Love will always win  
Underneath the skin  
Everybody's got a pulse

Once again I hang my head to cry  
I can't find the reason why they died  
We will find the answer  
Blowing in the wind  
That everybody's got a pulse

I am human, I am love  
And my heart beats with my blood  
Love will always win  
Underneath the skin  
Everybody's got a pulse

3.

### **Tzama Nafshi**

By [Joey Weisenberg](#)

Text from [Psalm 42](#), verses 2–3

Joey Weisenberg is one of the leading innovators of Jewish communal song over the past decade, according to music director Gayanne Geurin. That makes him a natural fit with a musically adventurous congregation like ours. In the case of [his tune](#) “Tzama Nafshi (Thirsty Soul),” the match was Joey’s idea. On a visit to Atlanta, he was casually making music with members of CBH when he wondered aloud if Will Robertson might want to make a choral arrangement. And thus this psalm of spiritual yearning was reborn for larger forces.

K'ayal ta'arog al afikei mayim  
Kein nafshi ta'arog elecha Elohim  
Tzama nafshi l'Elohim, l'El chai  
Tzama nafshi

(As a deer longs for streams of water

So may my soul long for you, divine one  
My soul is thirsty for God, for the living God)

4.

### **Sigh No More**

By [Mumford & Sons](#) (Marcus Oliver Johnstone Mumford, Winston Aubrey Aladar Marshall, Benjamin Walter David Lovett, Edward James Milton Dwane)

Soloist: Will Robertson

At CBH, we make something of an art of incorporating secular songs into sacred contexts, thoughtfully setting them up so they naturally cross over to become part of the liturgy. This one we sing at Rosh Hashanah, in the season of atonement: “I’m sorry...” Mumford & Sons loosely based their “Sigh No More” on a [song](#) from Shakespeare’s *Much Ado About Nothing*, “Sigh no more, ladies, sigh no more.” Who knows what tune Shakespeare had in mind!

Serve God, love me and mend  
This is not the end  
Live unbruised, we are friends  
I’m sorry, I’m sorry

Sigh no more, no more  
One foot in sea, one on shore  
My heart was never pure  
You know me, you know me

And man is a funny thing  
Oh man is a funny thing

Love, it will not betray you, dismay or enslave you, it will set you free  
Be more like the one you were made to be  
There is a design, an alignment, a cry of my heart to see  
The beauty of love as it was made to be

5.

### **Anthem**

By [Leonard Cohen](#)

Soloist: Gayanne Geurin

The late Leonard Cohen’s is increasingly recognized as a profound, profoundly Jewish songwriter, and Will Robertson’s arrangement of his “Anthem” for chorus, strings, and piano goes beyond a mere cover to bring to life the vivid center of Cohen’s poetry.

Will says: “Part of what gives Leonard Cohen’s songs such power is the combination of his low, limited and raspy voice with relatively traditional sounding, and singable, music. The result is an unusual synthesis of beauty and rawness that is a perfect complement to his lyrics. Giving his melodies to a choir risks emphasizing prettiness at the expense of grit, so, to keep the balance in our version, I incorporated rawness through the instruments. As I began to write those parts in early August 2017, images of red flags from Charlottesville brought to mind the 1930s and '40s. I started thinking about the weird juxtaposition of that era’s lush, almost schmaltzy popular and movie music against the horrors that were taking place all over the world. You will hear some of those rich sonorities arise through the first part of the song, but either over-the-top saccharine or slightly out of place somehow. Things finally explode with dissonant, banging piano before re-forming and churning toward the second chorus’s cry of strength and desperation, urging us to ring the bells that still can ring. For the last verse, a single still, small voice rises from the darkness. In the final chorus each member of the choir chants their own personal prayer under a quiet and brave last call to forget our perfect offering. Finally, the piano and strings slowly rise to surround and embrace a repeated chant of “That’s how the light gets in,” like sun breaking through the clouds—a hope of human lovingkindness shining through the broken cracks to illuminate a way forward.”

The birds they sang at the break of day  
Start again, I heard them say  
Don’t dwell on what has passed away  
Or what is yet to be  
Yeah, the wars they will be fought again  
The holy dove, she will be caught again  
Bought and sold and bought again  
The dove is never free

Ring the bells that still can ring  
Forget your perfect offering  
There is a crack, a crack in everything  
That’s how the light gets in

We asked for signs, the signs were sent  
The birth betrayed, the marriage spent  
Yeah, the widowhood of every government  
Signs for all to see

I can’t run no more with that lawless crowd  
While the killers in high places say their prayers out loud  
But they’ve summoned, they’ve summoned up a thundercloud  
And they’re going to hear from me

Ring the bells that still can ring  
Forget your perfect offering

There is a crack, a crack in everything  
That's how the light gets in

You can add up the parts, you won't get the sum  
You can strike up the march, there is no drum  
Every heart, every heart to love will come  
But like a refugee

Ring the bells that still can ring  
Forget your perfect offering  
There is a crack, a crack in everything  
That's how the light gets in

6.

### **Kaveh**

By [Daniel Kieval](#)

Text from [Psalm 27](#), verses 12, 8, 14

Lead vocal: Will Robertson. Small ensemble: Gregg Bedol, Gary Falcon, Carrie Hausman, Rob Kistenberg, Faith Russler.

These texts are the final lines of Psalm 27 often used as a guiding teaching to prepare for the High Holy Days. The word kaveh's root means both hope and thread leading to the idea that by unifying the threads, we can create a lifeline of hope. In part, this message inspired the name of this album.

Daniel Kieval is a young Jewish voice from Massachusetts. He released some of his creations in a 2017 album *Elul: Songs for Turning*. Of "Kaveh," he [writes](#): "This psalm is simultaneously the desperate plea of a person lost in brokenness and suffering, and a confident statement of absolute faith and ok-ness. That paradox speaks to me as a central experience of the t'shuva season and of life. On the one hand, we are lost, confused, and broken; at the same time, we also realize that we are exquisitely perfect just as we are, reflections of the divine whole. The experience of wholeness comes through a deep abiding with the messiness and imperfection of existence."

Al titneni b'nefesh tzarai  
Kaveh El Adonai  
Lach amar libi bakshu fanai  
Kaveh El Adonai  
Chazak v'yametz libecha  
V'kaveh El Adonai

([Daniel Kieval's loose translation]  
Don't let me get lost in my soul-suffering  
I will trust in the wholeness of everything

My heart says, "I am looking for you!"  
I will trust in the truth of the way things are

Fill your heart with power and courage  
Teach me the way of Presence)

7.

### **This Be Dear to Me**

By [David Berkeley](#)

Singer-songwriter David Berkeley used to live in Atlanta and is a friend of CBH. Here's how he introduced "This Be Dear to Me" in a return appearance at Eddie's Attic at the end of 2018 (lightly edited): "I wanted to write a political love song, a song that could potentially try to unite people who don't agree with me on policy, or a lot of things. I was in a pretty low place, because I was so frustrated and frightened by so many things going on in the world. I didn't want to write another angry song, so I started writing things I that love and things that I find beautiful. I wrote a lot of words down, 20 or 30 verses, and then I painstakingly whittled it down. What is left are things I would find it hard for other people not to also love and care about. It might not be their top list, but at some level, in their best self, on their best days, they would remember that these things are dear to them, too. Maybe, if we can relate on that level, then we can slowly get back up to the surface and start to make decisions that protect those things and keep them dear. That's my hope."

Will Robertson, who had produced and arranged David's beautiful [original](#) recording, created this full version for us, and chorus member Howard Winer fashioned a [video](#) from congregants' photographs.

Oh, the water in the stream  
Flowing through the centuries  
Through the canyons, through the trees  
    This be dear to me  
And the breezes as they blow  
From 'cross the seas through your window  
Where they come from, where they go  
    This be dear to me

*Chorus:*

Ah, oh, I believe this is what's worth fighting for  
Ah, oh, help us see that there is so much more  
Adonai

On the desert, vast and wide  
Silent under endless skies



And then you put your hand in mine  
This be dear to me  
Or when you wake still warm from sleep  
Half a dream your soft lips speak  
Safe and near me you I'll keep  
This be dear to me

*Chorus*

Oh, the autumn, rust and gold  
Winter mornings, crisp and cold  
Then in spring, the world unfolds  
This be dear to me  
Oh the whole world's whispering  
The morning rains, the prayer bells ring  
The eagle cries, the great whales sing  
This be dear to me

*Chorus*

If I leave this world too soon  
Far beyond the silver moon  
Live your life with love and truth  
This be dear to me  
Look, there's love in all that's true  
This be dear to me  
Feel the love surrounding you  
This be dear to me  
Yes, you are dear to me

8.

**Ahavat Olam**

By [Eric Mandell](#)

Text from the evening Ma'ariv liturgy

Soloist: Gayanne Geurin

Ahavat olam bet Yisrael am'cha ahavta  
Torah umitzvot chukim umisphatim otanu limad'ta  
Al ken Adonai Eloheinu b'shochveinu uv'kumeinu nasiach b'chukecha  
V'nismach b'divrei toratecha uv'mitzvotcha l'olam va'ed  
Ki hem chayeinu v'orech yameinu, v'orech yameinu  
Uvahem nehgeh yomam valaila, yomam valaila

(With everlasting love you love the house of Israel. Torah and mitzvot, laws and justice you have taught us. And so, Adonai Eloheinu, when we lie down and when we rise, we reflect upon your laws. We take pleasure in your Torah's words and your mitzvot, now and always. Truly, they are our life, our length of days, on them we meditate by day and night. Your love will never depart from us as long as worlds endure. Blessed are you, Adonai, who loves your people Israel.)

9.

### **Hold It High**

By [Will Robertson](#)

Soloist: Will Robertson

Will started writing "Hold It High" in December of 2016, inspired by images of the uprising in American streets after the presidential election. The news made him reflect on the history of protest in our country, and the part it played in creating the nation we are today. "The idea of the people speaking out en masse to demand justice and freedom is just about as American an idea as you can imagine," Will says. This is a marching song about the protest signs, literal and figurative, that have been lifted up in recent times and throughout our country's history—but it's not just about raising signs. It's about your raising your head, your voice, and your light. "Lift it up, hold it high, hold it high." (After marches continued into early 2017, chorus member Howard Winer created a [video](#) for the song.)

A million people in the streets tonight  
Illuminated by the traffic lights  
Holding their signs up high  
Cameras rolling and the mics are on  
Somebody's shouting through a megaphone  
A message amplifies  
That it's time to draw some lines

If you believe that love is the key  
Lift it up, hold it high, hold it high  
A message of peace and unity  
Lift it up, hold it high, hold it high

Do you remember when they took a stand  
Riding buses through Birmingham  
Wearing their marching shoes  
And even when all that hatred flowed  
Out the end of a firehose  
And they had so much to lose  
They sang, "We shall not be moved"

If you believe you're just like me  
Lift it up, hold it high, hold it high  
Bending the arc toward dignity  
Lift it up, hold it high, hold it high

A more perfect union, by and by  
A more perfect union, if we try

The townspeople all answered the call  
Out in front of Independence Hall  
That day in early July  
A man read from a document  
That pushed back on the government  
He held that parchment up high  
To the bright Philadelphia sky

If you believe we all should be free  
Lift it up, hold it high, hold it high  
A nation conceived in liberty  
Lift it up, hold it high, hold it high

If you believe that love is the key  
Lift it up, hold it high, hold it high  
A message of peace and unity  
Lift it up, hold it high, hold it high

10.

### **Na Gibor**

By Zach Fredman and Shir Yaakov, [The Epichorus](#)

Text from A Kabbalistic Prayer, attributed to [Rabbi Nehunya Ben HaKaneh](#)

The ancient mystical daily prayer Ana B'Choach finds new life in the 2012 setting "Na Gibor" by the New York group Epichorus. The entire prayer, known as the Forty-Two-Letter Name of God, consists of seven sentences of six Hebrew words each; this song presents the first three. "Na" means "please."

Ana b'choach g'dulat yemincha tatir tz'rura  
Kabel rinat am'cha sagveinu tahareinu nora  
Na gibor dorsei yichudcha k'avat shomrem

(We beg you, with the strength and greatness of your right arm  
Untangle our knotted fate, accept your people's song, elevate and purify us  
Please, heroic one, those who pursue your uniqueness – guard them as the pupil of an eye)

11.

### **One Voice**

By Ruth Moody, [The Wailin Jennys](#)

Voices one, two, and three: Ariela Freedman, Shana Cohen, Amy Robertson

To Canadian songwriter Ruth Moody, “One Voice” is about human unity: “We’re all coming from the same place. It’s disturbing how many people don’t get it that we’re all one,” she said in a 2010 [interview](#). To CBH’s Ariela Freedman, “One Voice” represents the fear and vulnerability in sharing your voice with others, followed by the comfort, love, and support of realizing your community is singing along with you. Here the first three verses are sung by The Mamalehs (Ariela with Shana Cohen and Amy Robertson), then more chorus members and some of Ariela’s family and friends join in for verses four and five. This recording originally appeared on Ariela’s EP [On the Other Side](#) (2019).

This is the sound of one voice  
One spirit, one voice  
The sound of one who makes a choice  
This is the sound of one voice

This is the sound of voices two  
The sound of me singing with you  
Helping each other to make it through  
This is the sound of voices two

This is the sound of voices three  
Singing together in harmony  
Surrendering to the mystery  
This is the sound of voices three

This is the sound of all of us  
Singing with love and the will to trust  
Leave the rest behind it will turn to dust  
This is the sound of all of us

This is the sound of one voice  
One people, one voice  
A song for every one of us  
This is the sound of one voice

12.

## **Make Our Garden Grow** from *Candide*

By [Leonard Bernstein](#)

During the pandemic, the cooped-up Zaslaw/Borthwick family—a.k.a. the Zaswick Quartet—started making videos of [David Borthwick](#)'s string arrangements for fun, sometimes doubling parts, occasionally abetted remotely by other members of the CBH Strings. They ended up sharing their homegrown [video](#) of “Make Our Garden Grow” with the congregation during remote Simchat Torah services, and our music leaders decided to include the audio here.

This song is the finale from Leonard Bernstein's musical adaptation of the philosophical satire *Candide* by Voltaire. At the end of the show, the main characters, having endured a series of calamities and setbacks, content themselves doing what they can to improve this flawed world in their own small ways. While the music stands on its own, the original lyrics speak to us, too:

We're neither pure, nor wise, nor good  
We'll do the best we know  
We'll build our house and chop our wood  
And make our garden grow

13.

## **Tree of Life**

By Doni Zasloff and Eric Lindberg ([Nefesh Mountain](#))

The duo Nefesh Mountain consists of wife and husband Doni Zasloff and Eric Lindberg. One day after the October 27, 2018 mass shooting at the Tree of Life synagogue in Pittsburgh, they wrote “[Tree of Life](#)” as a way to “cope with the fear and sadness that we, just like all of you, are feeling. This is our offering of love and healing.” With their blessing Will created this a cappella version. We first offered it at CBH's Yizkor memorial service on Yom Kippur nearly a year after the tragedy.

O sweet Spirit, hear my prayer  
Help these words heal someone out there  
I am but a voice, just a cry in the air  
But I sing, nonetheless, in this pain we share

O sweet friends, come and dry your eyes  
And hold each other by this Tree of Life  
I'm angry and tired of this great divide  
But I sing, nonetheless, with love on our side

O sweet souls who feel broken now  
We'll heal together, somewhere, somehow  
Time and again, we have been let down

But we sing, nonetheless, still whole and still proud  
With love on our side, with love

O sweet Spirit, hear my prayer  
Help these words heal someone out there

14.

### **Mi Shebeirach/El Na Refa Na La**

By [Will Robertson](#)

Text from liturgy and [Numbers](#) 12, verse 13

Soloist: Will Robertson

In December 2019, a car crash injured our beloved music director, Gayanne Geurin. As she recovered, we all missed her voice, literally and figuratively. Will, used to working in tandem and singing by her side, felt the lack acutely. Driving home from a service they had been slated to do together, he began to chant the tune that would become this prayer for healing.

The first half is a new setting of the Mi Shebeirach prayer. It owes a debt to songwriter Debbie Friedman, who had added to the traditional blessing the phrase “m’kor habracha l’imoteinu” (source of blessing to our mothers). Knowing Gayanne had been pondering the thin veil between life and death, Will further adapted that phrase to “m’kor hachayim,” the source of life. The second half is a biblical prayer for healing: “El na refa na la,” or “Please, God, heal her, please.” Moses offers this prayer for his sister, Miriam. In the sense that Gayanne once told Will he reminded her of the brother she lost, this, too, is a prayer for a sibling.

As the song itself lives on, it becomes a prayer for all who need healing. (In [this video](#) made by Bill Witherspoon and Zoom, Will introduces the song and you see chorus members singing in their little windows.) The first part is call and response; the second is sung together. If you join in, free to change the final word, *la* (her), to *lo*, *li*, *lanu*, or *lahem* (him, me, us, or them), depending on whom you’re holding close.

Mi shebeirach avoteinu  
M’kor hachayim l’imoteinu  
Hu y’varech v’yirafeh  
Et hacholim

El na refa na la

(May the one who blessed our fathers,  
source of life for our mothers,  
bless and heal the suffering.

Oh God, please heal her.)

15.

**Adonai Ma'on Atah**

By [Gyanne Geurin](#)

Text from [Psalm 90](#), verse 1

Soloist: Gyanne Geurin

Gyanne Geurin is not only CBH's music director and lay cantor; she is also a chant leader. She wrote this chant in pandemic seclusion while noodling around with a guitar set to DADGAD tuning. The text, suggested by Rabbi Joshua Lesser, inspired her with its potent image of a divine presence passed from ancestors to descendants.

Adonai, ma'on atah  
Hayitah lanu b'dor vador

Yai dai dai, yai dai dai

(God, you have been our dwelling  
From generation to generation)

16.

**Be Here Now**

By [Ray LaMontagne](#)

Lead vocal: Will Robertson; harmony vocal: Gyanne Geurin

Under Rabbi Josh's leadership, CBH's practices have included spiritual direction, the study of ethical *musar* qualities such as lovingkindness, and meditation. What could be more central to meditation than staying in the present. In its words and its beauty, "Be Here Now" reflects spiritual qualities and values we hold dear.

Don't let your mind get weary  
And confused, your will be still, don't try  
Don't let your heart get heavy  
Child, inside you there's a strength that lies

Don't let your soul get lonely,  
Child, it's only time, it will go by  
Don't look for love in faces, places  
It's in you, that's where you'll find  
Kindness

Be, be here now, be here now

Don't lose your faith in me and  
I will try not to lose faith in you  
Don't put your trust in walls 'cause  
Walls will only crush you when they fall

Be, be here now, be here now

17.

### **On the Day We Are Together Again**

By Siri Undlin ([Humbird](#))

Soloists: Colleen Goidel, Ariela Freedman, Gayanne Geurin, Bill Witherspoon, Rich Goidel

In early April 2020, as the CBH Chorus was just beginning to grapple with sheltering in place and rehearsing over Zoom, Will came across this new coronavirus-era folksong by Humbird. He realized it would be a perfect project for the chorus to learn in its newly remote configuration and set to making this a cappella version. The more we learned about how long it would be before we could safely sing together again, the more time we had to set up our basic home studios. Over the summer we recorded our parts individually. Will gathered the audio and produced the song, and Howard Winer created a [video](#) of us singing it that would be shared during CBH's High Holiday services and ultimately reach thousands over YouTube.

On the day we are together again  
I will pull you in close like a hoop with no end  
On the day we are together again

We will share the same table again  
I will pass you the salt, the candlelight will bend  
When we eat at the same table again

We will walk 'round the block hand in hand  
We'll stop for a snack at the taco truck stand  
We will walk 'round the block hand in hand

Someday we will go back to work  
May we be among people who respect our worth  
Someday we will go back to work

I will help the strangers I meet  
It is possible to get back on our feet  
I will help the strangers I meet

I will write you a letter for now



Oh, hope is a message that survives somehow  
I will write you a letter for now

To the healers who keep us alive  
Oh, a toast to your courage, to your knowledge and light  
To the healers who keep us alive

And the ones we love who are gone  
We remember their stories, we sing the songs  
For the ones we love who are gone

On the day we are together again  
I will pull you in close like a hoop with no end  
On the day we are together again

18.

### **Beauty**

By [Will Robertson](#)

Lead vocal: Will Robertson; harmony vocals: Brad Davidorf, Ariela Freedman, Gayanne Geurin

Will Robertson wrote this song in the fall of 2011 as he admired the beauty of the vivid leaves around his family's new home. At the time, he also felt unsettled by several things: a hasty studio rebuild, his son's starting kindergarten, worries about an escaped pet, news of a former neighbor's sudden death. In that context, the constancy of the beauty of nature felt like a calming, grounding anchor. "Maybe this sense is what has made this song stick around, and why folks asked to hear it in the early weeks of the pandemic in 2020, as the reality of our situation coincided with an unbelievably gorgeous Atlanta spring," he says. "Even in the midst of change, churn and tragedy, there is always underlying truth and beauty that comes from the earth, and that is there for us if we just look around and take it in."

### *Chorus:*

Everywhere, everywhere there is beauty  
And I see beauty everywhere that I go  
Lift me up from despair, come and soothe me  
Reach right through me  
Hold me harder than I've ever known

Seems like the cost of life  
Is so much higher than what we had saved  
A sea of frost and ice  
Is trying to bury us under its wave  
Just look around  
Why is it that you're so afraid?

*Chorus*

A few dozen years to hang around  
And take things past where they were when we came  
Some fly away, some run aground,  
Some spin in circles, but if it's all the same  
I'd rather walk  
Can you help me find flowers along the way?

*Chorus*

19.

**Ashrei Ha'Am**

By Rabbi [Miriam Margles](#), commissioned by [T'ruah](#)

Text from [Psalm 89](#), verses 16, 15

Soloists: Brad Davidorf, Gayanne Geurin

This song was commissioned by the organization T'ruah: The Rabbinic Call for Human Rights, which takes its name from the High Holy Day shofar blast intended to grab our attention and wake us up—to justice and injustice, some might say. At CBH, “Ashrei Ha'Am” has become an electrifying Rosh Hashanah staple.

Ashrei ha'am

Tzedek umishpat, mechon kisecha

Tzedek umishpat, chesed v'emet y'kadmu fanecha

(Happy is the people who knows the t'ruah sound!

Righteousness and justice are the foundation of your throne

Lovingkindness and truth go before you)