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A Few Tips For Introducing Unfamiliar Music:

For each song in this collection, we have provided brief background and performance notes to assist in the introduction of what are mostly unfamiliar tunes, and in some cases, wholly different musical styles. We have also made available a cassette tape of the 17 songs in this book (*Global Songs/Local Voices* cassette tape; \$10.00 plus \$1.00 postage available from the address in the front of this book); it is not only a good listening tape, but can serve as a useful tool for those wanting examples of how this music can sound. In addition, we offer below a few additional tips for church music leaders:

1. Song leading. Find a good song leader in your congregation who can help introduce music to your congregation. It doesn't have to be the *best* singer, but simply someone with confidence and enthusiasm who can give good direction, and likes to hear other people sing instead of having the need to be a "performer." Sometimes the congregational choir can serve as the song leader. Consider teaching a new song to your choir; have them sing it alone first or use them to lead the whole assembly in the song. Finally, remember that good song leading, which looks easy, is the result of lots of preparation and practice.

2. Support musicians trained in a variety of musical styles. New and different music styles will become preferable when a congregation begins to diversify its resource commitments to support musicians who have the experience and training to make such music work! One reason that classical, organ-based music is so well received is that organists tend to be musically trained, have a fairly costly instrument on which to play and are paid by a congregation for their work. Many communities are also blessed with trained and experienced musicians with other specialties (piano, guitar, percussion, songwriting, accordion, fiddle, and other ethnic instruments or styles). A congregation's commitment to encourage - and financially support - the contribution of these musicians can greatly increase the quality of non-traditional music.

3. A little bit at a time. Don't try to do too much unfamiliar music all at once! People need to feel somewhat at home in worship. If new music never gets sung enough to become familiar, it is not likely to last very long. The answer is to become comfortable with something new. So keep it simple! Introduce one new piece and then do it often, perhaps every week for a month or two. After that, you can decide if it is a song that your congregation likes, and how you might integrate it into your collective worship life. Remember that "new" music doesn't need to *replace* the familiar, but can be used to complement the great hymns and "heart songs" of our tradition.

4. Integrate, don't segregate. In trying to respond to the varying desires of their members, many congregations have chosen to segregate their services into "contemporary" and "traditional." While this approach may be the only solution in some places, we've had more success trying to combine different styles of music within a single worship experience. People seem to be more open to singing new music when the familiar is included in the mix. This musical blending has the added value of blending people together, reaching across barriers, and forcing each of us to learn something new.

As we guide our worship music through new sounds, maybe we can learn a thing or two from the wisdom of plant breeders. They usually find that hybrids are the most vigorous individuals. Breeders also notice, however, that succeeding hybrid generations can lose some of their vitality and variety. If so, they must be recrossed with the ancestral types. Perhaps we can find new energy in church music and worship by hybridizing with global sources, as well as with contemporary local writers. In the process, let us also preserve our traditions as a reserve of diversity and strength for the future.

Cántalo

(Argentina)

Victor Eduardo Jortack

Trans. Bret Hesla and Bill Dexheimer Pharris

Victor Eduardo Jorta

Chorus:

Si tu pue-des, cán - ta - lo, Sing it out, (hand claps) cán - ta - lo, sing it out,

cán - ta - lo sing it out Si tu pue-des Ev - ery - bo - dy cán - ta - lo, sing it out,

cán - ta - lo, sing it out, cán - ta - lo al Se - ñor Ev - ery - bo - dy Lord

1. Si des cu - bres en la ma - ña - na los mil co
 2. When the first new light of the ri - sing sun comes to
 3. When your heart is hea - vy may you dis - cov - er new
 May you pause to lis - ten e - nough to hear you are

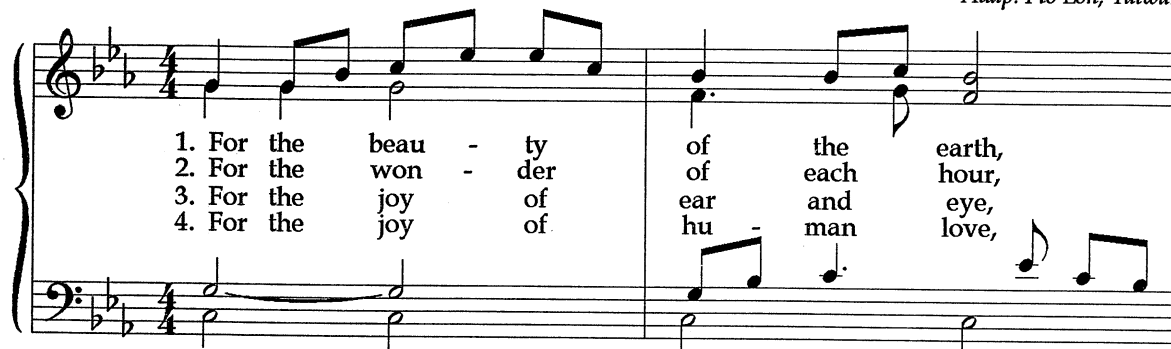
1 G Fine

For the Beauty of the Earth

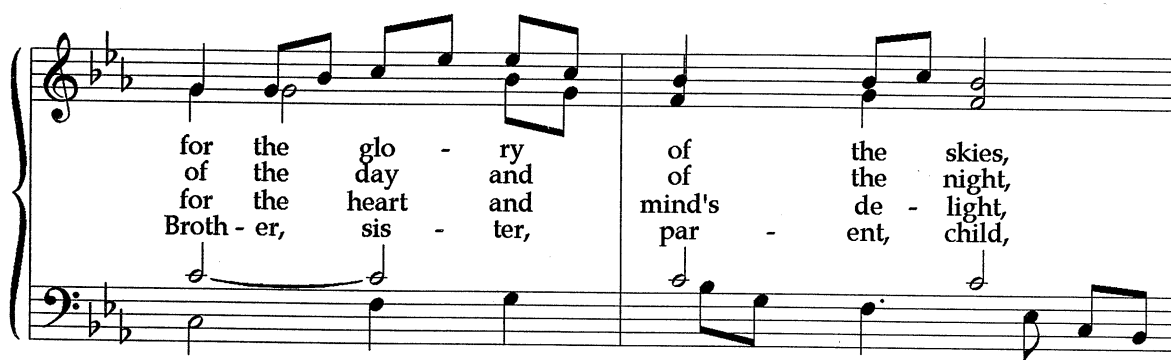
(England/China)

Folliott S. Pierpoint

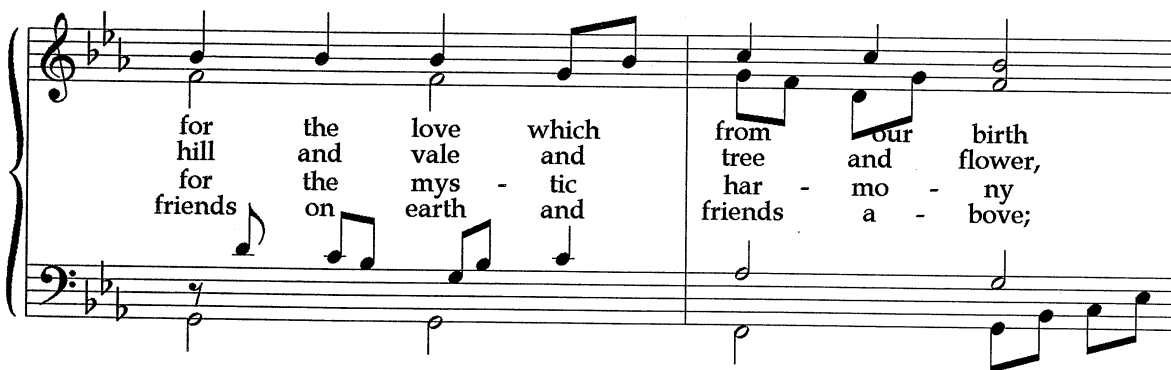
Chinese folk tune "Mol-li-hua"
Adap. I to Loh, Taiwan



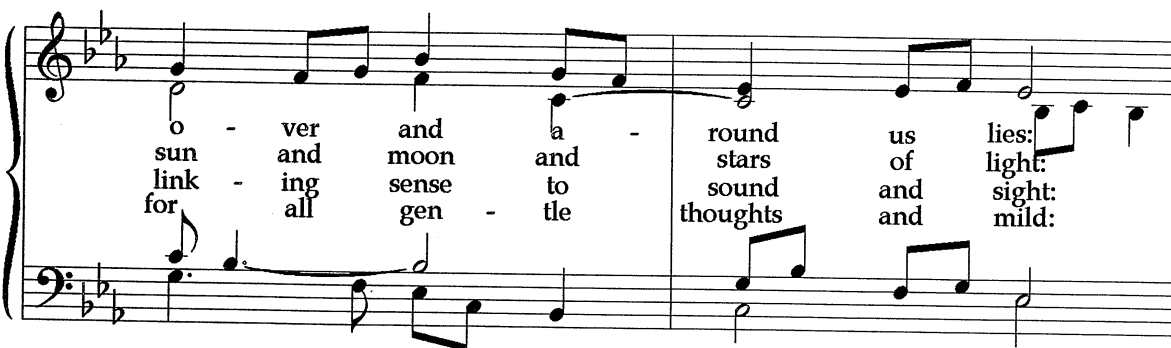
1. For the beau - ty of the earth,
2. For the won - der of each hour,
3. For the joy of eye,
4. For the joy of love,



for the glo - ry and of the skies,
of the day and of night,
for the heart sis - ter, and light,
Broth - er, and ter, mind's par - ent, child,



for hill the love which from our birth
for friends and the vale and tree and flower,
friends on earth tic and har friends mo - ny
a - bove;



o - ver and a - round us lies:
sun link - ing moon sense and to stars of light:
for all gen - tle thoughts and sight:
mild:

Canto de esperanza

(Peru/Costa Rica)

Ester Camac

Trans. Bret Hesla and Bill Dexheimer Pharris

Edwin Mora G.

Am Dm E

Am A Dm

E Am

Am Dm G

Just when our hope was de - feat-ed clear was the voice of the

Uyaimose

(Zimbabwe)

Paraphrase I-to Loh

Alexander Gondo

System 1: F B \flat /F
 1. U - ya - i - mo - se, ti - na - ma - te Mwa - ri;
 2. Come all you peo - ple, come and wor - ship Yah - weh;

System 2: F C
 u - ya - i - mo - se, ti - na - ma - te Mwa - ri;
 come all you peo - ple, come and wor - ship Yah - weh;

System 3: F B \flat /F
 u - ya - i - mo - se, ti - na - ma - te Mwa - ri;
 come all you peo - ple, come and wor - ship Yah - weh;

System 4: F C7 F
 u - ya - i - mo - se Zvi - no.
 come now and wor - ship the Lord.

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 Route de Ferney 150
 P.O. Box 2100
 1211 Geneva 2, Switzerland
 Fax: 011-41-22-798-1346

Valley Psalm to the Holy Spirit

(Philippines)

Melchizedek M. Solis

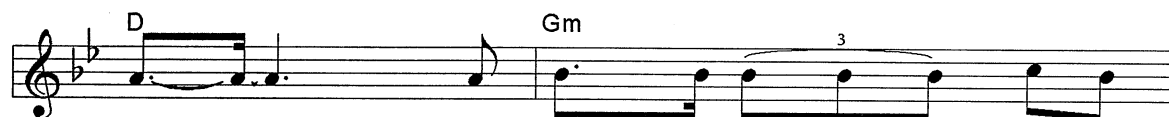
Mutya Lopez Solis



1. Come Ho - ly Spir - it, come, show us our
2. Come, Ho - ly Spir - it, come link arms and
3. In - spire our ris - ing youth to dream bold



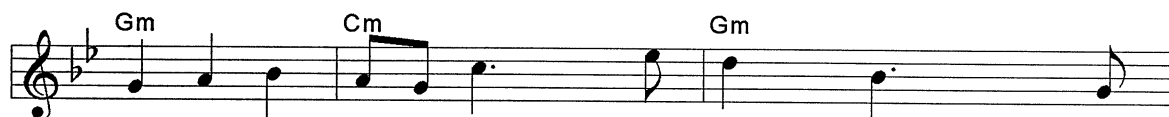
way through night-mare al - leys of our his - to -
hearts; u - nite us in our stand for truth and
dreams up - on wrath's rub - ble and re - store com -



ry.
jus - tice. En - trust our chil - dren with build - er's
mu - ni - ty.



vi - sion. Em - pow'r them to soar a - bove hate bar - riers,



For they shall lead us all to - geth - er.

1. To
2. To
3. To



shape your new ci - ty in our time.
break e - vil dens and pris - on cells.
share Christ's true love for mak - ing peace.

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Slowly, Slowly the Evening Falls

(USA)

Bret Hesla

Based on Norwegian-American folk tune

"Kan du glemme gamle Norge

Adap. and new music Bret Hesla

1. Slow - ly, slow - ly the eve - ning falls
 2. Soft - ly, soft - ly a grace - ful cat
 3. Gen - tly, gen - tly the hea - vens turn,
 4. Sweet - ly sweet - ly sings the moon

'til the stars ap - pear. Slow - ly, slow - ly my
 tip - toes o'er the ground. Soft - ly, soft - ly a
 ga - la - xies re - cede. Gen - tly, gen - tly a
 from the east - ern sky. Sweet - ly, sweet - ly

thoughts un - wind. Clouds with - in me clear.
 ti - ny bat flies with - out a sound.
 ten - der root ches down in need.
 sleep comes and I close my eyes.

Mold Me, Lord

(Tanzania)

Howard S. Olson

Nyaturu tune, "Finyanga"

Solo

1. Mold me, Lord. Shape me, Lord. Make me ac - cor - ding
 2. Save us, Lord. Keep us, Lord. Guide us ac - cor - ding
 3. Cleanse us, Lord. Purge us, Lord. Heal us ac - cor - ding
 4. Use us, Lord. Lead us, Lord. Send us ac - cor - ding

Solo

All to your will all a - new.
 to your will with your hand.
 to your will by your grace.
 to your will in your strength.

Solo My thoughts ac - cor - ding
 In time of tri - al
 From sin and e - vil,
 To those in suf - fering,

All to your will all a - new.
 guide us, Lord, with your hand.
 heal us, Lord, by your grace.
 send us, Lord, in your strength.

Solo My words ac - cor - ding
 In joy and sor - row,
 From pride and en - vy
 To those in dark - ness

All to your will all a - new.
 guide us, Lord, with your hand.
 heal us, Lord, by your grace.
 send us, Lord, in your strength.

Solo My deeds ac - cor - ding
 Lest we for - get you,
 From guilt and ter - ror
 To those un - heed - ing,

Background and Performance Notes

African Processional (Page 25)

Background notes: This processional song, adapted from the original "Praise, Praise, Praise the Lord" comes from Cameroon, West Africa. The song was collected by Elaine Hanson, a missionary of the Evangelical Lutheran Church in America who spent 11 years in Cameroon and was a member of *Femmes Pour Christ* (Women for Christ). The group of about 30 women wrote this song as a processional for Communion Sunday. An SATB version with the original French words (and a description of the accompanying dance step) is available from *Earthsongs*, 220 NE 29th Street, Corvallis, OR 97330 541/758-5760.

Performance notes: We have adapted this music slightly and added verses with creation imagery. On the accompanying cassette tape, we have chosen to use it as a call and response song, with a cantor calling the first part of the verse and the congregation singing only the "alleluias" the first time through. The second time through everyone sings the verse and alleluias. In this way, a congregation can easily be led in the song without any printed music or words. Again, a quartet or small choir can be used to add the four parts. Another way to do the song is to layer it: the first time just sing the melody (which is found in the alto part), and with each succeeding verse add, first soprano, then tenor, and finally the bass part. We use drums, shakers, and claves for percussion; no other musical accompaniment is necessary (or even appropriate) for this song.

Cántalo (Page 6)

Background Notes: Argentinean-born musician Victor Jortak is now a Lutheran pastor in rural Minnesota. This song reflects his passionate love of the beauty and sweetness of creation, and a gratitude to the creator. The English version on this recording is quite close to the original Spanish, with the excep-

tion of verse 2, which is only loosely based on Victor's original verse 2. Bret has since worked with Victor on a more literal translation of verse 2, which reads,

*When your heart is heavy may you discover
New hope in every child.
And may you be filled with unexpected joy
In the miracle of their smiles.*

Performance Notes: The clapping parts are key to the excitement and energy on the chorus, and people need to practice them a little to be able to enjoy doing the song.

Canto de entrada [Entrance Hymn from the Salvadoran Folk Mass] (Page 38)

Background notes (from an interview with the author in 1989): "The spirit of community, of putting all things in common, is what this song is about. In El Salvador today, with our martyrs and our experience of communal living and oppression, we are once again living the experiences of the very first Christian communities. The words of this song are based on a sermon given by one of our martyrs, Father Rutilio Grande, about a month before he was killed by the death squads in El Salvador. All of creation, he said, is like a common table around which all of us sit, each with our own stool (*taburete* - a simple chair used by peasant families in El Salvador, one of their few possessions) to sit on, and each with our own mission to live out. This wording deliberately includes the poor in the banquet of God. The verses depict the life of a neighborhood where I once worked, La Bernal. After the army demolished the church building in 1980, the community continued to worship in the open air where the building had been. Destroying a pile of sticks was simple, but destroying the community proved to be much more difficult. "Now we worship in a transparent church," they said."

Performance notes: This is a ranchero rhythm, which is the Mexican polka; it has a definite “oompah” feel. Anyone with polka band or bluegrass experience could lend a good kick to this song! We add a little bluegrass. We often use the song during communion, but it was written as the entrance song for the mass. Singing the chorus in both Spanish and English gives English speakers both an opportunity to practice a new language and to sing it in their own tongue. The verses can be done by a soloist or the whole congregation.

Canto de esperanza (Page 10)

Background notes: This song grew out of a scholarship the authors received to study music and theology for five years in Argentina. Ester was so moved by the pain and suffering of the people in Argentina -- “a people constantly threatened by an economic situation of mere survival, poverty, hunger, and despair” -- that she wrote this poem. As Edwin tells it, “One day I was at the piano of the church where we were serving as pastors, remembering with nostalgia a Costa Rican rhythm called the “tambit.” Ester heard me playing and she brought over her poem. Little by little the melody of the song came out.”

Performance notes: We have patterned our arrangement after a Brazilian recording. On our tape we sing this in the key of Dm/D. But with a group, we usually drop the pitch down to Am (as notated in this book) or Bm. The instrumental introduction can be done with any solo instrument: we use accordion or fiddle most often. This song works well with a leader singing the verses and the congregation joining in on the simple refrain.

The Earth is the Lord's (Page 35)

Background notes: This song uses a traditional Ikalahan melody to convey a beautiful text that speaks of God's creating power through refreshing images from rural life in the Philippine culture. There are other verses not translated here: one that speaks of God being revealed in bags of sweet potatoes,

running chickens and plump pigs. Another speaks of God “uprooting the toughest sins from our souls,” in the same way that Filipinos search out new ground to weed in mountain fields.

Performance notes: We've not heard this song done by Filipino people; even the arrangement here is from the Iona Community in Scotland, so we can't suggest how to do this authentically. But it's a very singable tune that can be learned by a group just listening to it once. The instructions given to us were to sing it “at a walking pace.” Instrumentation can be simple, and might include a keyboard, or guitar/banjo; a flute also sounds nice, either playing the melody or improvising. When we do this song, we often insert a verse for instruments alone, asking people to hum or “ooh” along in the background.

For the Beauty of the Earth (Page 8)

Background Notes: Dr. I-to Loh, a professor of Church Music and Ethnomusicology, has set this familiar Christian text to the Chinese folk tune, “Mo-li-hua.” The original words of this folk tune also speak of beauty -- the beauty of the jasmine flower.

Performance Notes: Try singing the melody without harmonization. This style would be more typical for much Asian music and different from European chorale style singing. You might also add a violin, flute, or oboe doubling the melody, which would help the entire congregation sing it with no keyboard accompaniment of any kind.

God's Mercies (Page 36)

Background Notes: The inspiration for this song came to Lina Sandell as she watched children in school doing their math. She thought about how impossible it is to tally up all of God's mercies. The Swedish word gives more of a feel for tallying up, as in accounting, than our English word ‘count.’