Let the Peoples Sing

Volume One

Sacred Choral Music of the Caribbean

Marian Dolan
Series Editor

SAMPLE

WORLDSONG

Augsburg Fortress
Minneapolis

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Foreword

The Lord Is My Shepherd (Psalm 23)
O Praise Ye the Lord (Psalm 150)
I Come to the Cross
Lord, Make Us One
Peace and Love
Noel Dexter

Well-known in Jamaica and the Anglo-Caribbean as a choral conductor, lyricist, and composer, Noel Dexter has compositions including hymns, anthems, national patriotic songs, and music for theatre. He has been the musical director of the University Singers since 1977 when he was appointed Director of Music at the Mona Campus of the University of the West Indies. A graduate of the University of the West Indies and Licentiate of Trinity College of Music, London, he is holder of the prestigious Silver Musgrave Medal of the Institute of Jamaica. He received his music education at the Jamaica School of Music; Westminster Choir College, Princeton, N.J.; and the Royal College of Church Music, London. In 1990 Noel Dexter was made Officer of the Jamaica Order of Distinction for his service to the arts.

Dexter's setting of *The Lord Is My Shepherd* was written many years ago when he was teaching in a high school in Kingston. His choir was invited to sing a St. Cecelia Festival at Scots Kirk, the Presbyterian church in downtown Kingston. Allowed to include his own selections on the program, Dexter wrote *The Lord Is My Shepherd* and *O Praise Ye the Lord*. Since then they have become very popular in Jamaica. This SATB arrangement of *The Lord Is My Shepherd* was written by Dexter for the Candler Choraliers in April 2001.

The text author of *I Come to the Cross* is Dennis Scott, one of Jamaica's better-known poets and playwrights who, at his death, was lecturer in the drama department of Yale University. Using tropical imagery, *I Come to the Cross* reflects the indigenous accents of recently written sacred music from the Caribbean. *I Come to the Cross* speaks of arriving "as a small boat," "as a sea stone," and "as a river folding down to the sea," each verse having imagery natural to the local Jamaican church. Stanzas 1 and 2 have beautiful images of comfort and consolation in times of grief. Stanza 3 also presents the journey of the soul toward repentance in Christ. Like many other works in this collection, *I Come to the Cross* may be sung with keyboard accompaniment *colla parte* (with the voices), but freely improvised beyond the simple chordal structures given. If available, a steel pan or marimba provides a sweet accompaniment on the melody.

Roman Catholic priest, Father Aloysius Church, S.J. from Guyana authored the reconciliation communion text in tandem with Dexter's choral arrangement of *Lord, Make Us One*. With its multiplicity of islands, close in terms of distance yet separated by both water and by cultural differences, the Caribbean churches constantly raise the theme of and desire for communal unity in their songs. Unity at the communion table presents an even stronger image of oneness. This piece can be sung either as a congregational work or as a call-refrain with the choir taking each main phrase, adding the congregation on the refrain "Lord, make us one."

Peace and Love is a Jamaican blessing, a parting song that is typical of family leave-taking songs. Sing it gently, unaccompanied or with keyboard only.

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Let All the Peoples Praise You/Todos los pueblos canten
Victor Pilgrim and Patrick Prescod

This brief psalm text of praise and blessing receives a jubilant setting from Victor Pilgrim, an Anglican musician from the island of Barbados, also an active member in the musical sector of the Caribbean Conference of Churches. The choral arrangement was written by Patrick Prescod, a United Methodist composer and choral musician from St. Vincent. The Spanish text was adapted by Luis Olivieri, one of Puerto Rico's significant choral leaders. *Let All the Peoples Praise You* can be performed with or without accompaniment. Prescod's score contains chords for use by a guitar, quatro, or the like. If the work is sung a cappella, some hand percussion is recommended (claves, maracas, conga). The refrain could be taught to the congregation.

Communion Hymn
Patrick Prescod

Patrick Prescod is the organist at Kingston Methodist Church in St. Vincent. Regarded as one of the Caribbean's significant composers and arrangers, Prescod edited the Caribbean Council of Churches collection *Sing a New Song*.

By the Waters of Babylon
Traditional, arr. Bread for the Journey

This version of Psalm 137 is based on an old Rastafarian chant from Jamaica. Rastafarians, who regard themselves as Black Israelites, compare Jamaica to Babylon, a land of exile and social and spiritual oppression, and long for a return to Zion (Africa). Beyond the Caribbean context, this psalm text speaks clearly for many refugees and displaced people in our world today. The lamenting cries, combined with the Caribbean rhythms of this setting, make for a rather startling juxtaposition of tune and text. This is a prime example of how in the music of many cultures, laments are sung not just to dirges, but also, on occasion, to more lively rhythmic tunes.

I am deeply indebted to the singers in The Candler Choraliers and our musical and theological collaborations. A special word of thanks to tenor, Lester Bowers, and his vision for sharing Caribbean sacred choral music with us.

Marian Dolan
Assistant Professor of Church Music and Choral Conducting
Candler School of Theology
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USA

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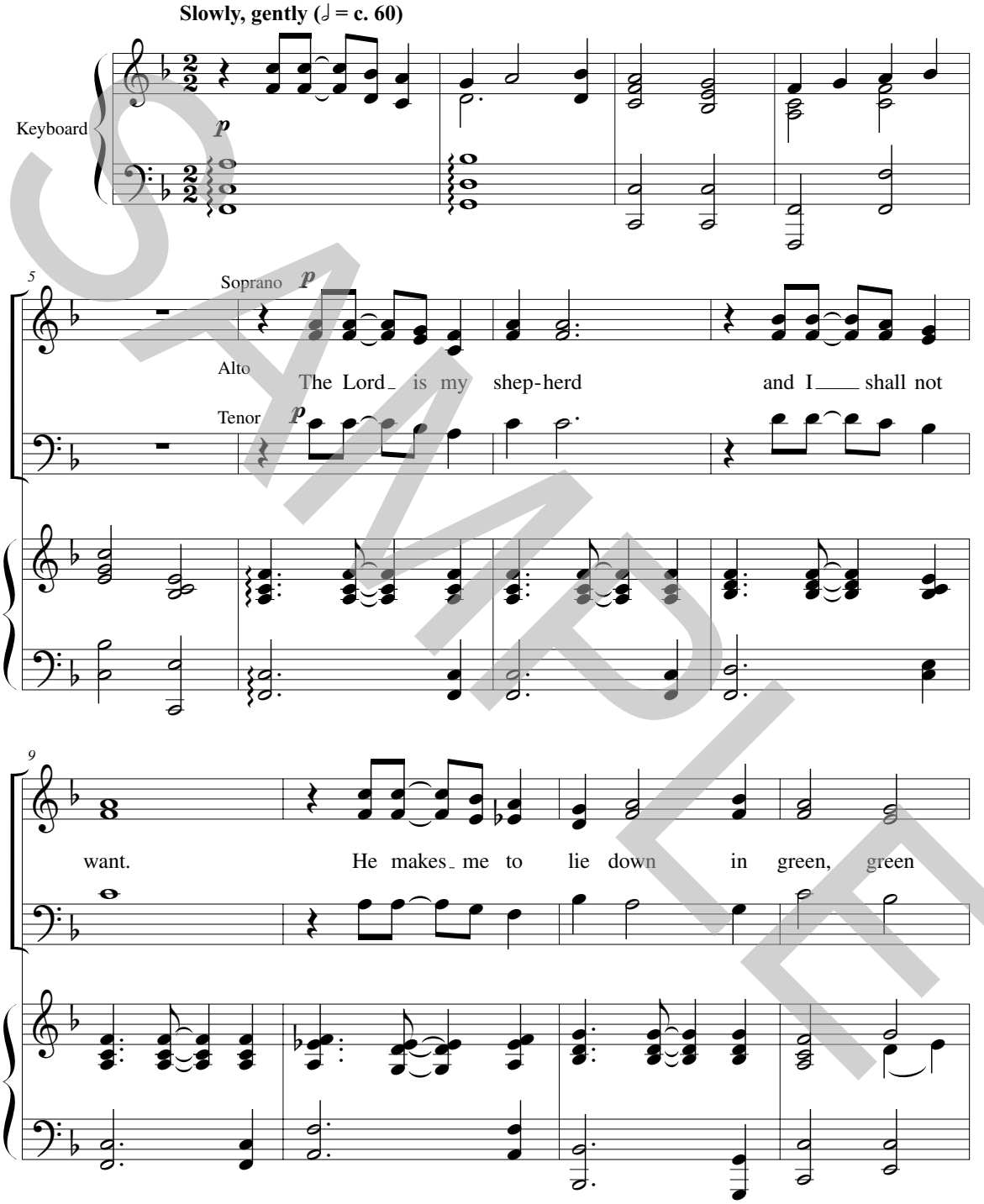
The Lord Is My Shepherd

for SATB and keyboard

Psalm 23
K.J.V., alt. N.D.

Noel Dexter



*Baritones may join in m. 1–24, *ad lib.*

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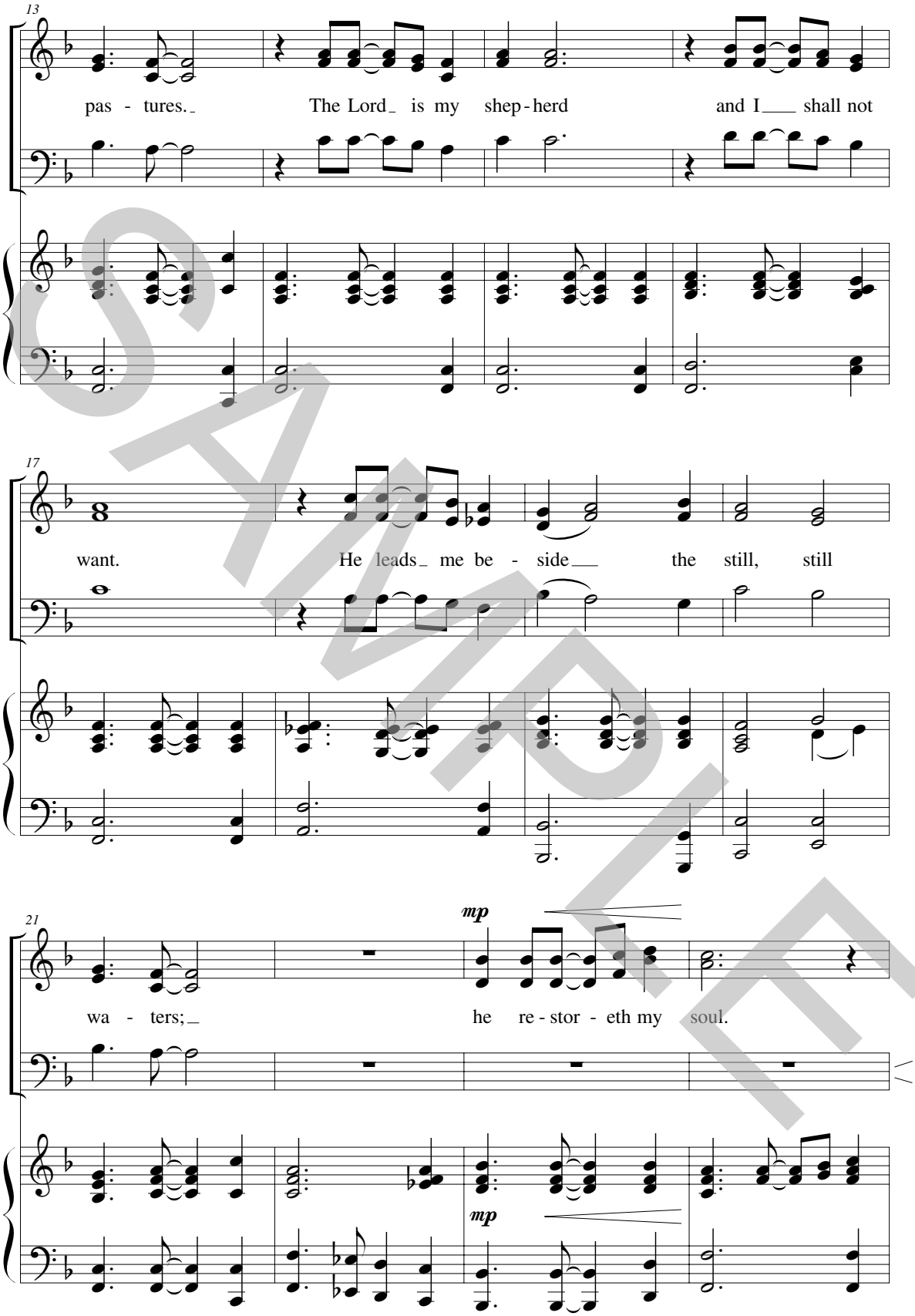
13
pas - tures. The Lord is my shep - herd and I shall not
17
want. He leads me be - side the still, still
21
mp
wa - ters; he re - stor - eth my soul.
mp

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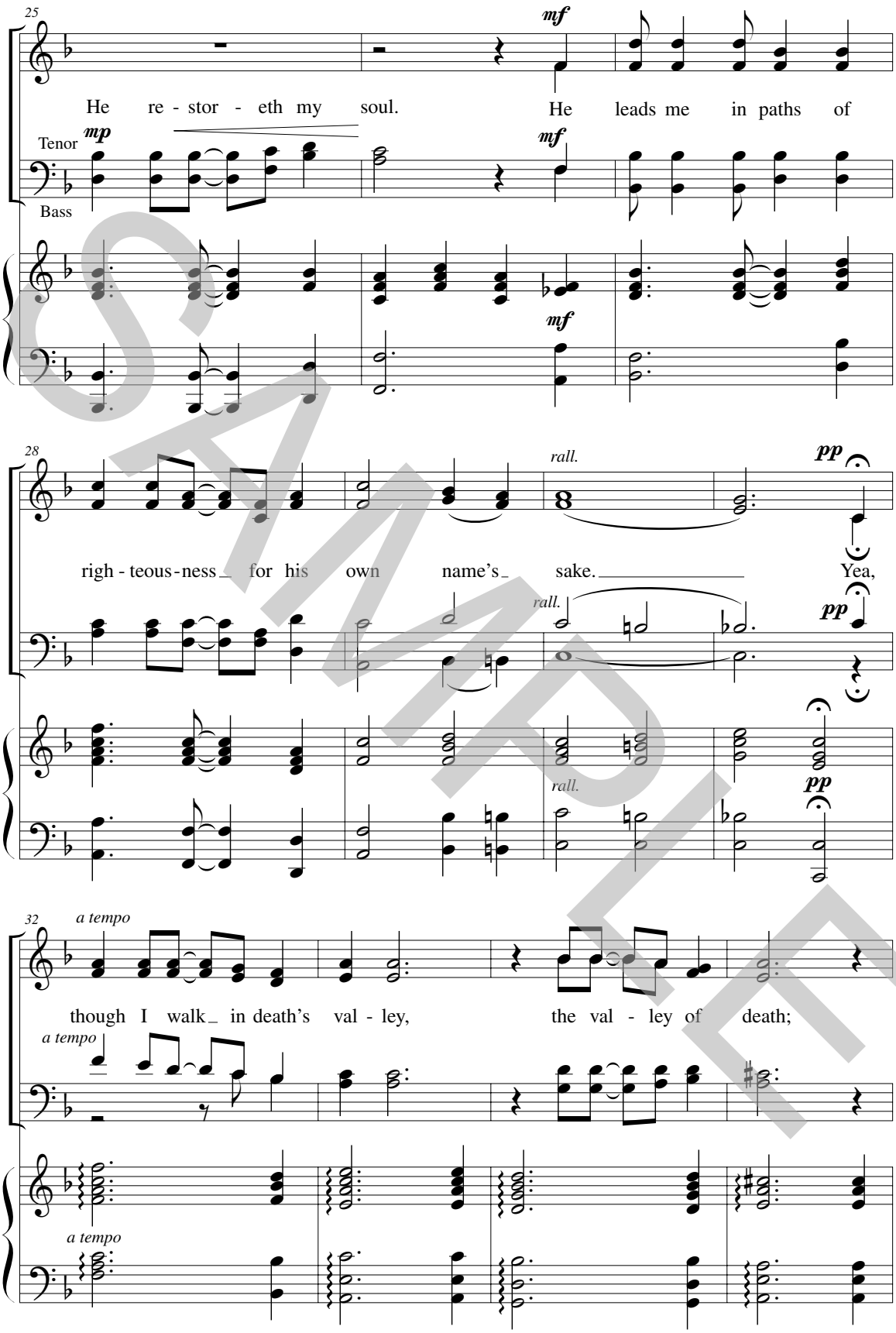
25
mf
He re - stor - eth my soul. He leads me in paths of
Tenor
mp
mf
Bass
mf
28
rall.
pp
righ - teous - ness for his own name's sake. Yea,
rall.
pp
rall.
pp
32
a tempo
though I walk in death's val - ley, the val - ley of death;
a tempo
a tempo

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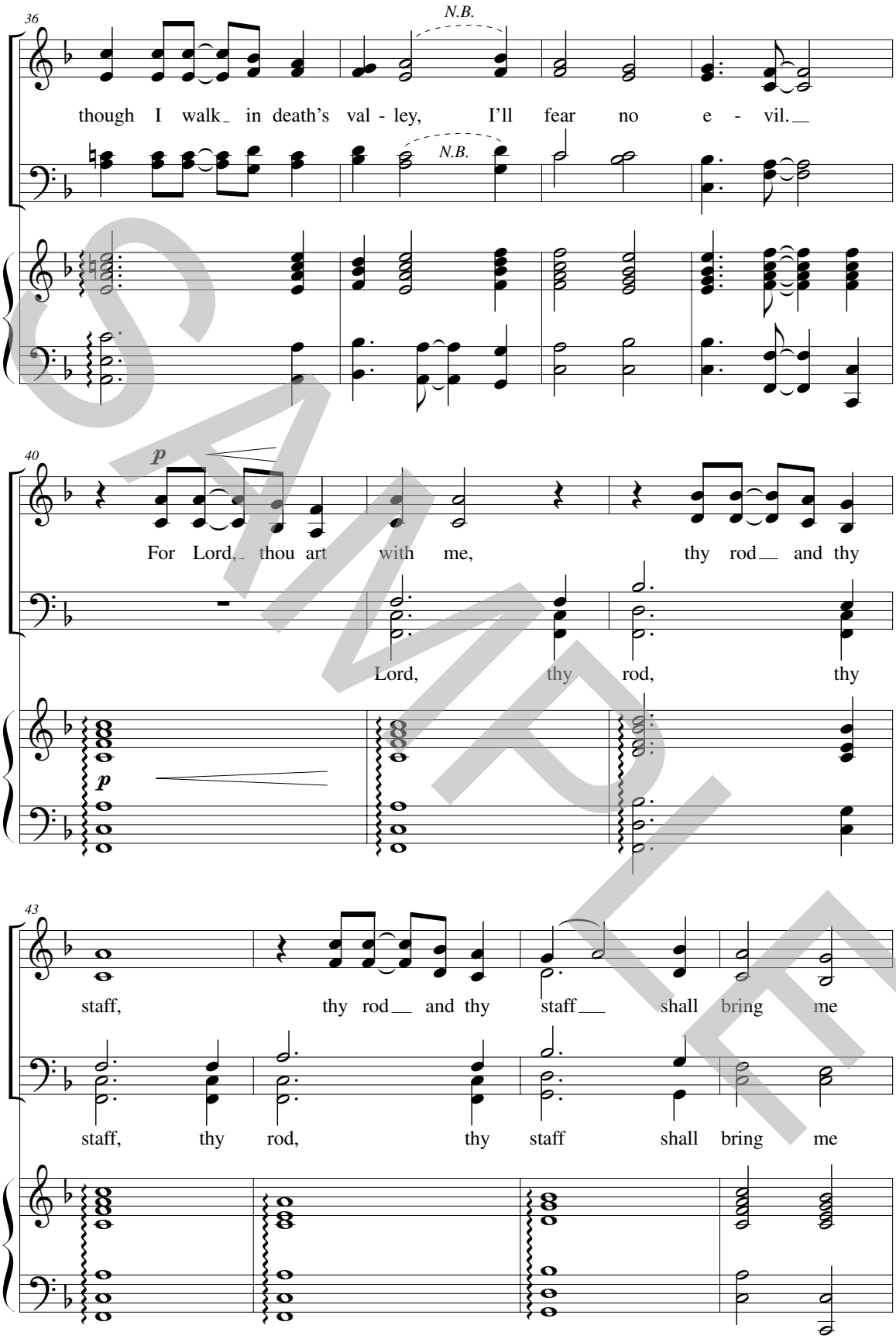
36
N.B.
N.B.
though I walk in death's val - ley, I'll fear no e - vil.
40
p
For Lord, thou art with me, thy rod and thy
Lord, thy rod, thy
p
43
staff, thy rod and thy staff shall bring me
staff, thy rod, thy staff shall bring me

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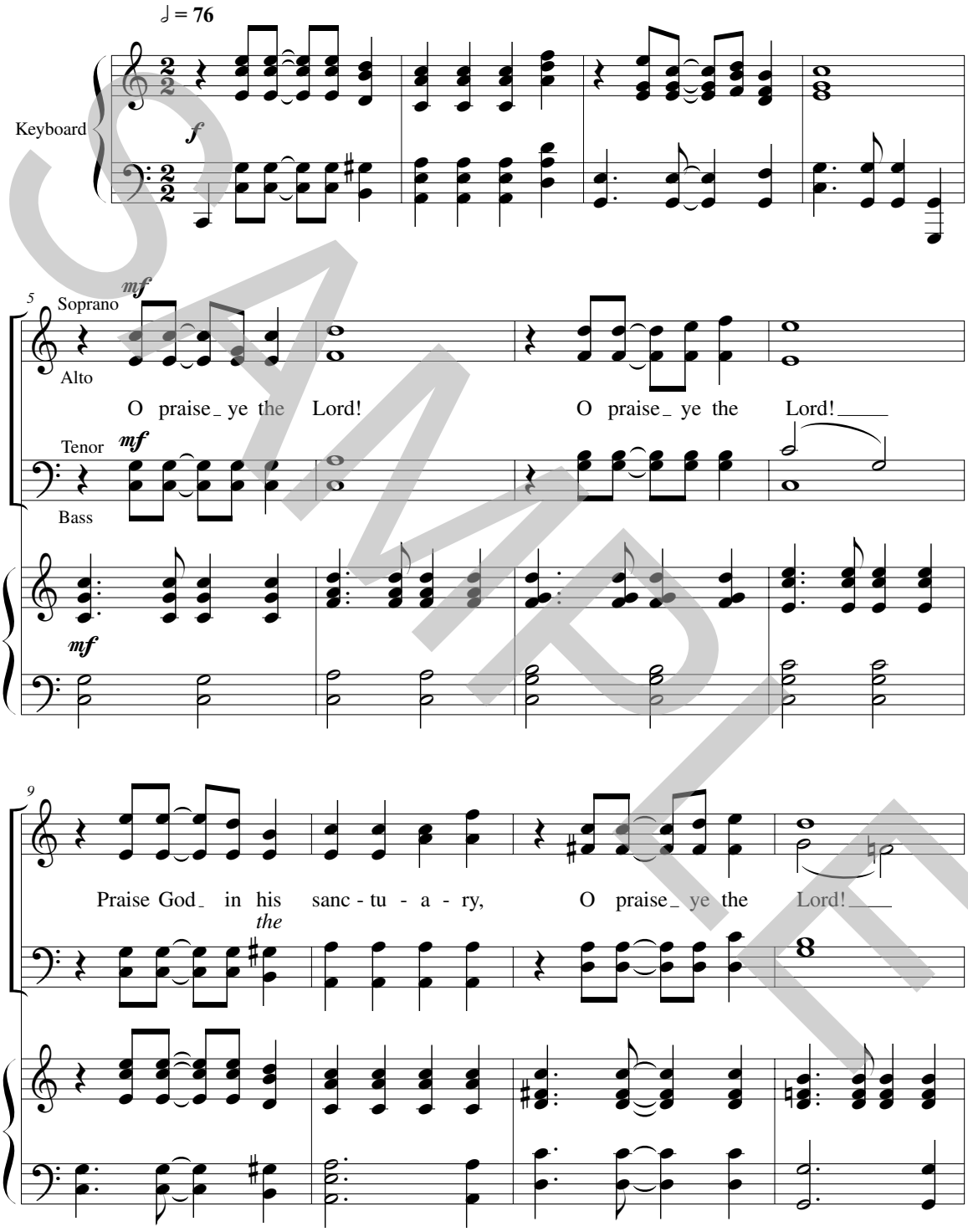
O Praise Ye the Lord

for SATB and keyboard

Psalm 150
K.J.V., alt. N.D.

Noel Dexter



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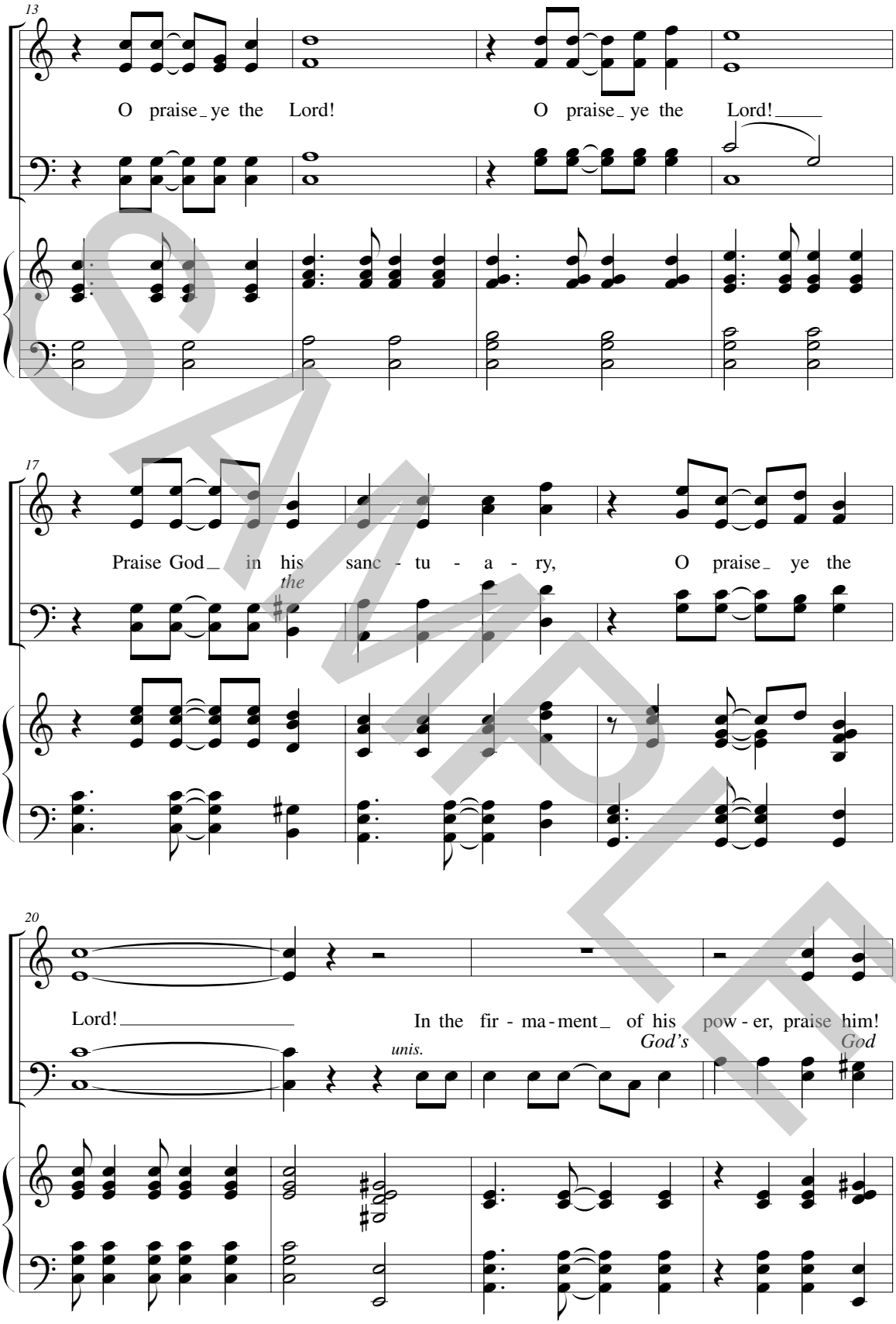
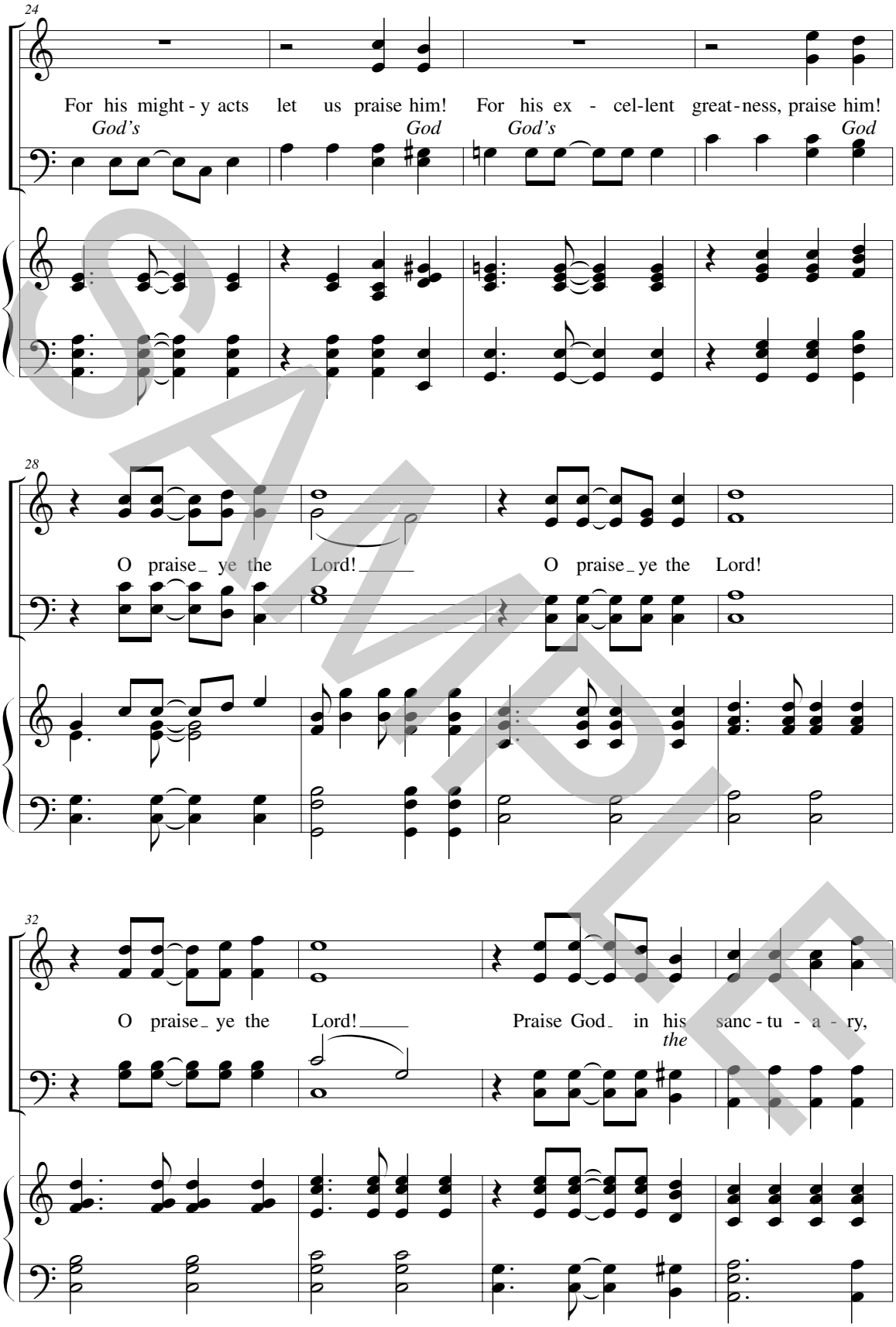
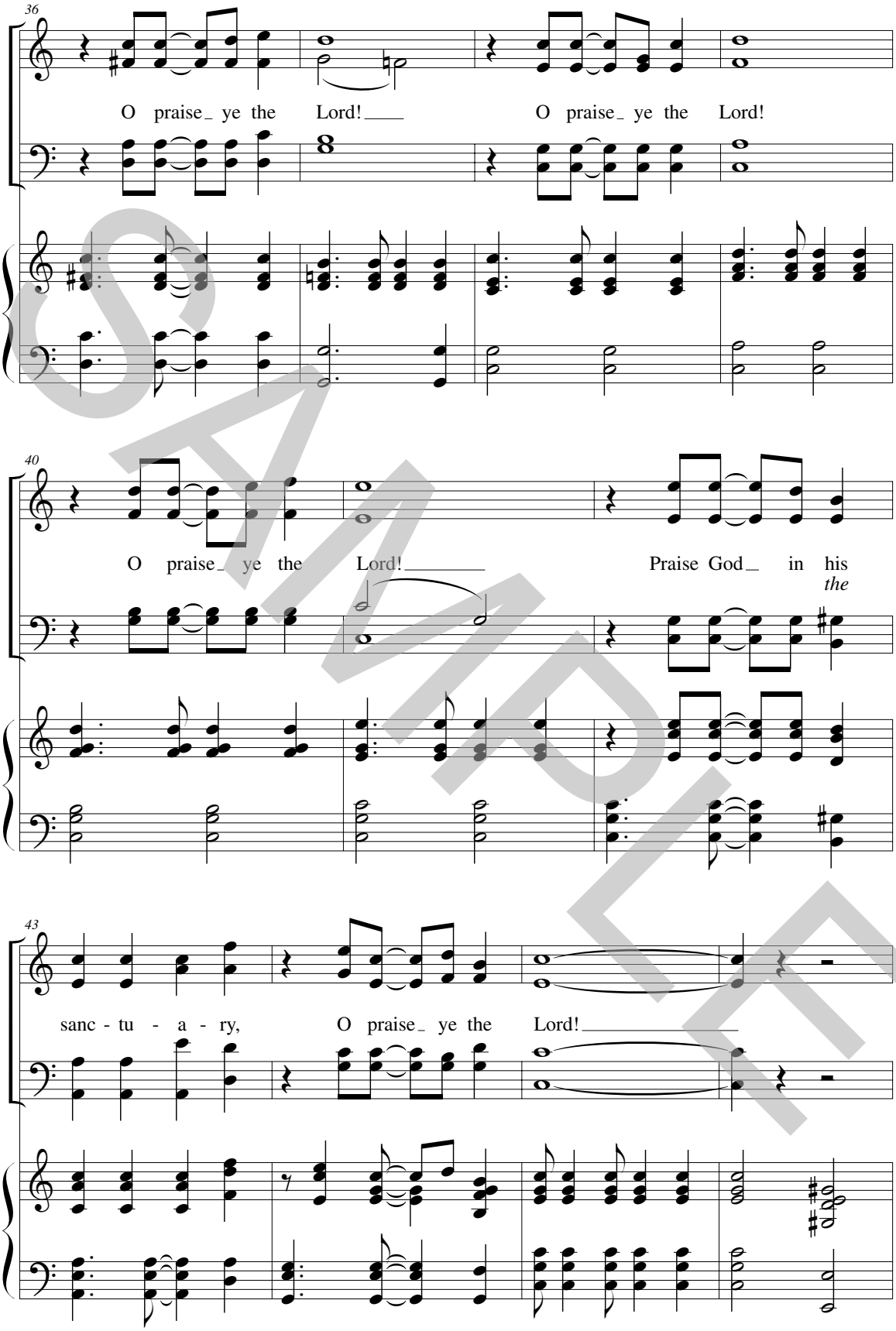

13
O praise_ye the Lord!
O praise_ye the Lord!
17
Praise God_ in his sanc - tu - a - ry,
the
O praise_ye the
20
Lord!
In the fir - ma - ment_ of his pow - er, praise him!
unis.
God's
God

SAMPLE


24
For his might - y acts let us praise him! For his ex - cel-lent great-ness, praise him!
God's
God
God's
God
28
O praise_ ye the Lord!____ O praise_ ye the Lord!
32
O praise_ ye the Lord!____ Praise God_ in his sanc - tu - a - ry,
the

SAMPLE


36
O praise ye the Lord! O praise ye the Lord!
40
O praise ye the Lord! Praise God in his
the
43
sanc - tu - a - ry, O praise ye the Lord!

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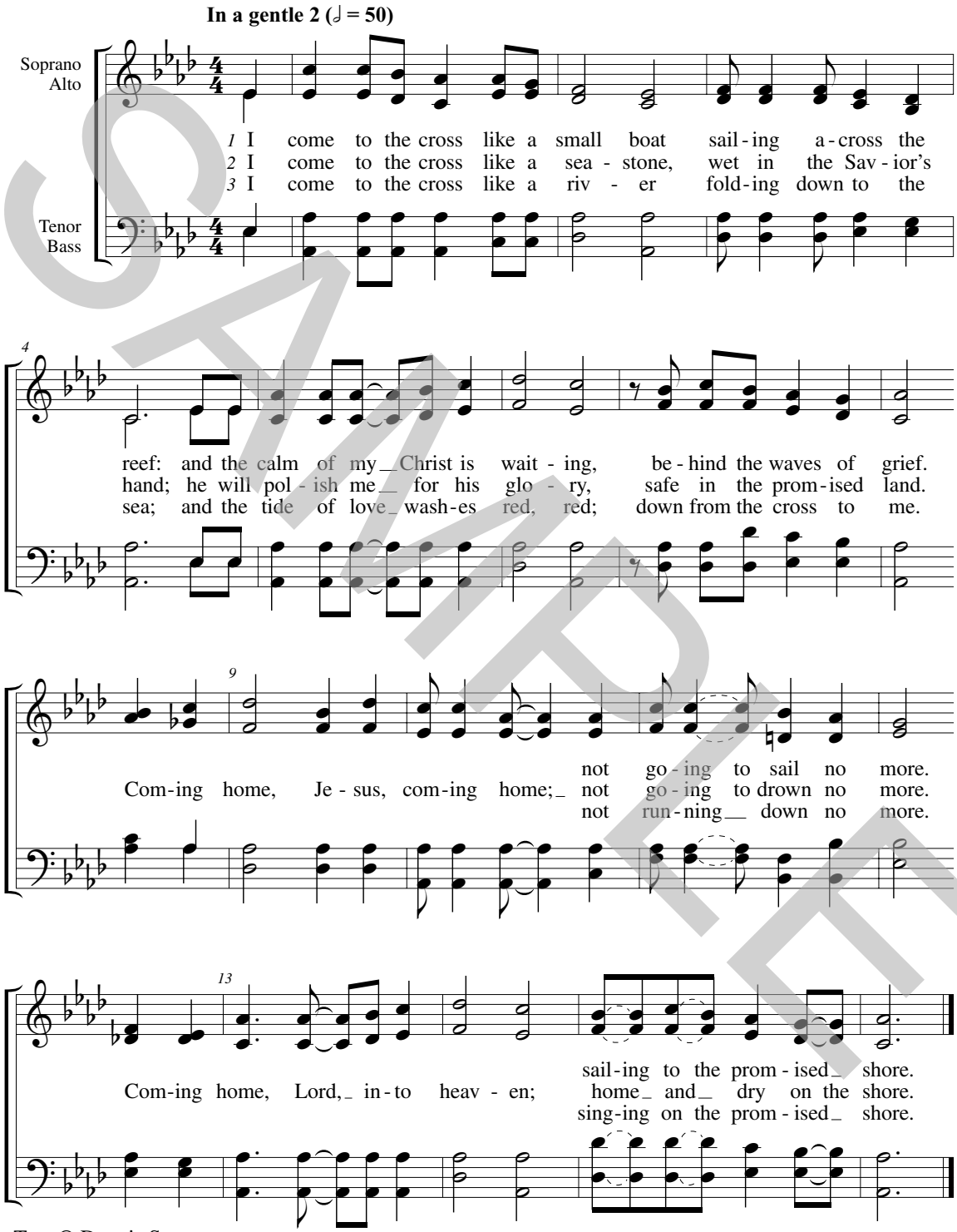
I Come to the Cross

for SATB

Dennis Scott — Noel Dexter

In a gentle 2 (𝅗𝅥 = 50)



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Text © Dennis Scott

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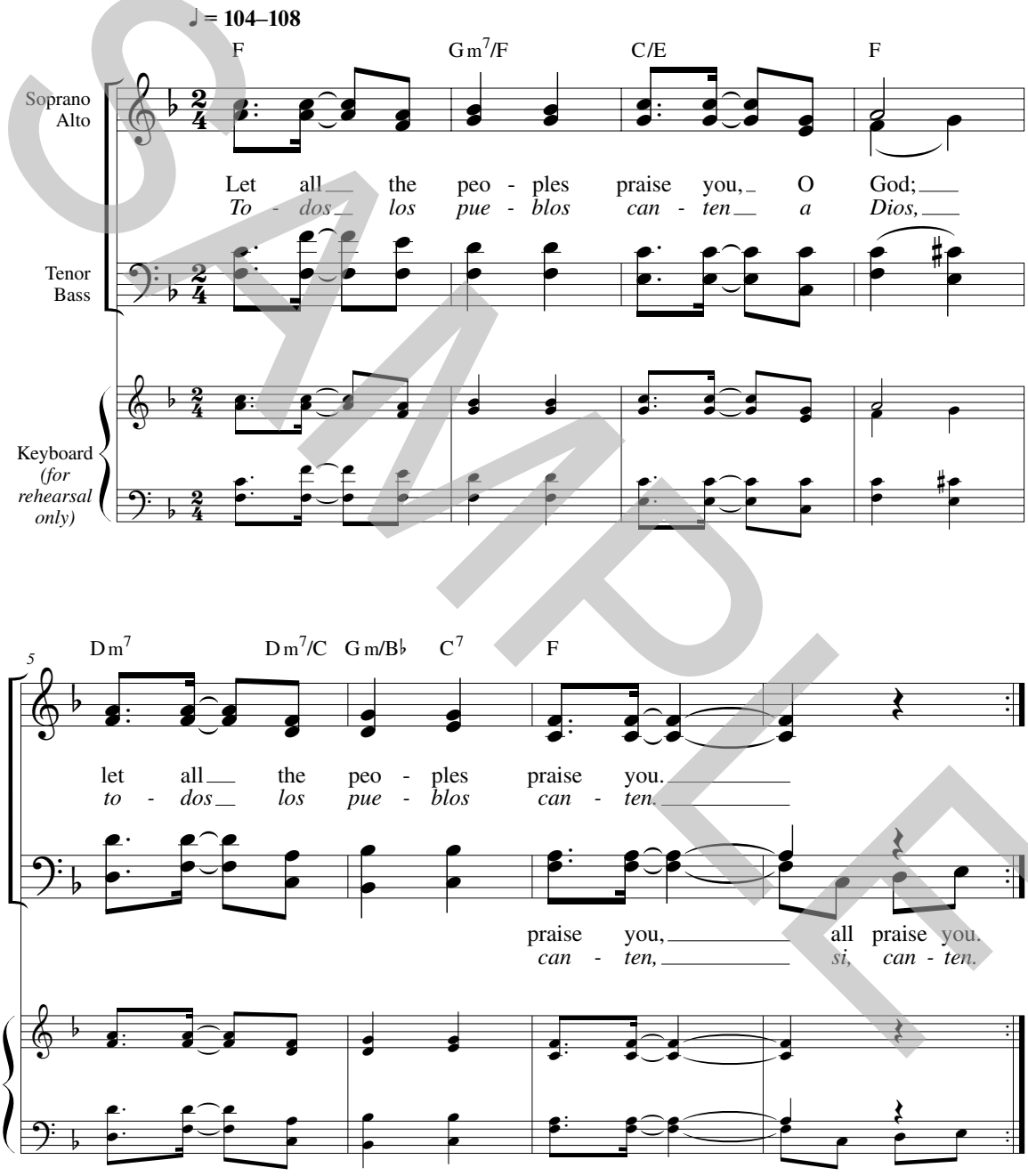
Let All the Peoples Praise You

Todos los pueblos canten

for SATB, a cappella

Psalm 67
Spanish tr. Luis Olivieri, adapt.

Victor Pilgrim
arr. Patrick Prescod



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Spanish text © Luis Oliveri
Music © Caribbean Conference of Churches

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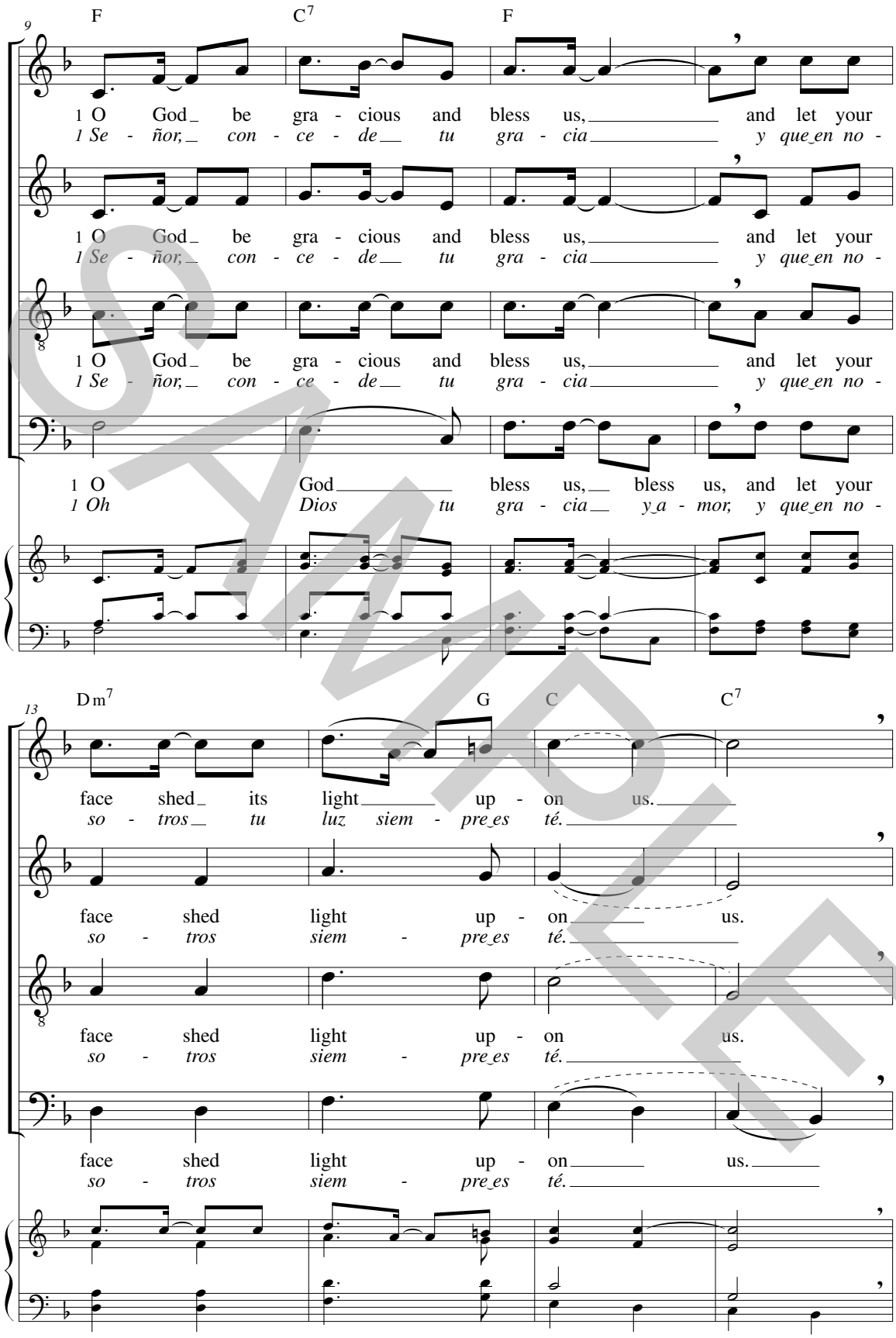
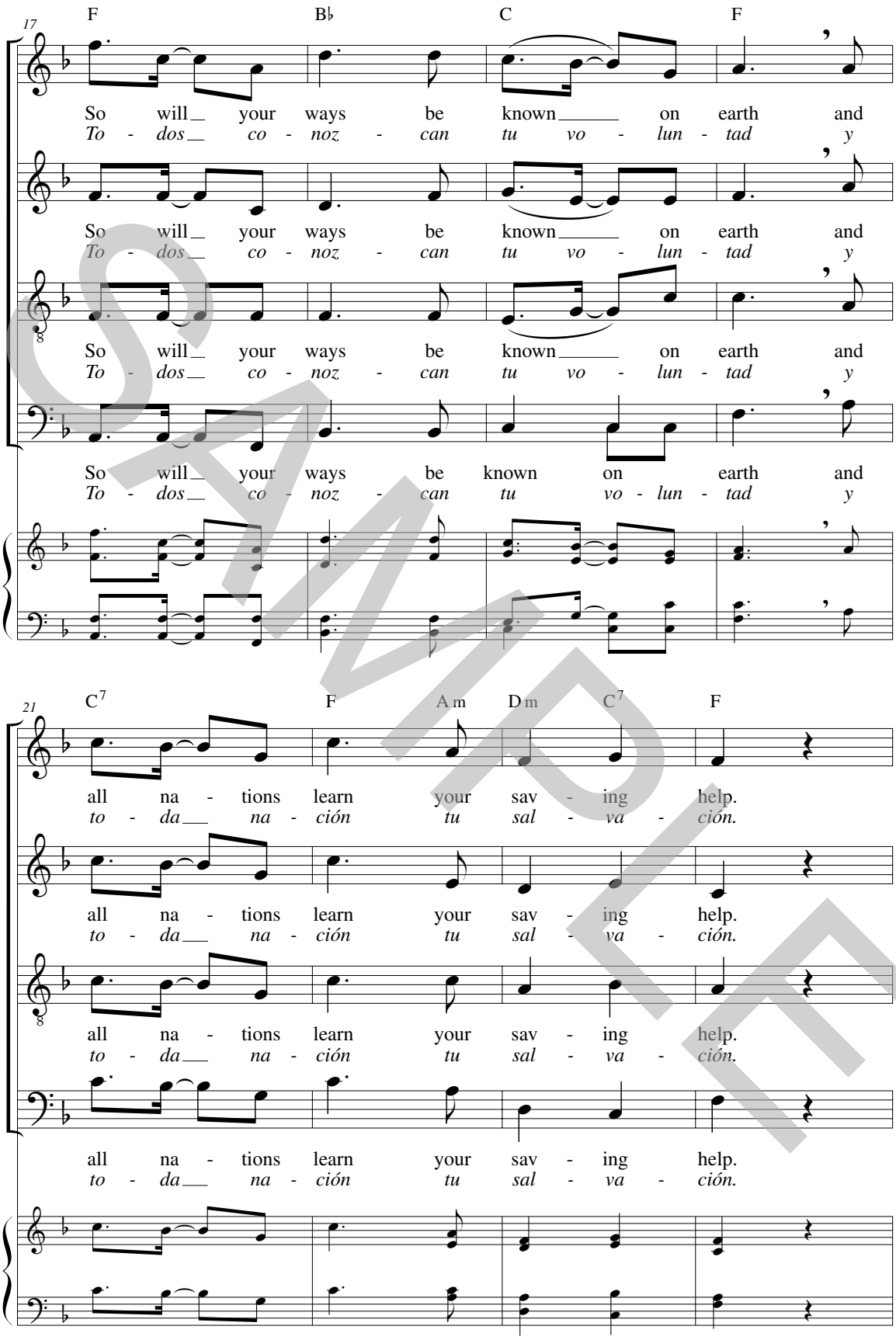

9
F
C7
F
1 O God be gra - cious and bless us, and let your
1 Se - ñor, con - ce - de tu gra - cia y que en no -
1 O God be gra - cious and bless us, and let your
1 Se - ñor, con - ce - de tu gra - cia y que en no -
1 O God be gra - cious and bless us, and let your
1 Se - ñor, con - ce - de tu gra - cia y que en no -
1 O God bless us, bless us, and let your
1 Oh Dios tu gra - cia y a - mor, y que en no -
13
Dm7
G
C
C7
face shed its light up - on us.
so - tros tu luz siem - pre es té.
face shed light up - on us.
so - tros siem - pre es té.
face shed light up - on us.
so - tros siem - pre es té.
face shed light up - on us.
so - tros siem - pre es té.

DRAFT


17
F
B♭
C
F
So will your ways be known on earth and
To - dos co - noz - can tu vo - lun - tad y
So will your ways be known on earth and
To - dos co - noz - can tu vo - lun - tad y
So will your ways be known on earth and
To - dos co - noz - can tu vo - lun - tad y
So will your ways be known on earth and
To - dos co - noz - can tu vo - lun - tad y
21
C7
F
A m
D m
C7
F
all na - tions learn your sav - ing help.
to - da na - ción tu sal - va - ción.
all na - tions learn your sav - ing help.
to - da na - ción tu sal - va - ción.
all na - tions learn your sav - ing help.
to - da na - ción tu sal - va - ción.
all na - tions learn your sav - ing help.
to - da na - ción tu sal - va - ción.

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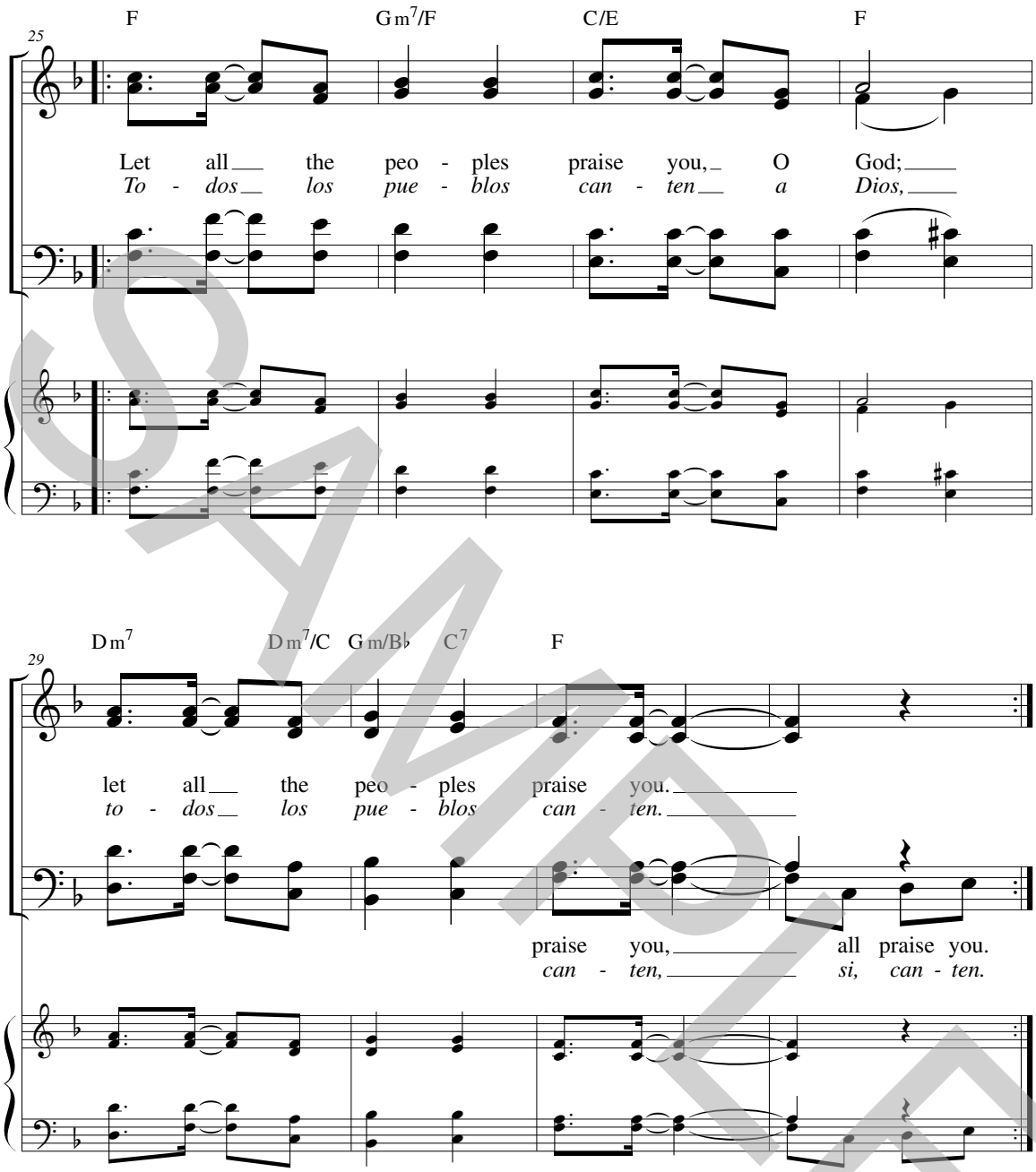
F
Gm7/F
C/E
F
25
Let all the peo - ples praise you, O God;
To - dos los pue - blos can - ten a Dios,
Dm7
Dm7/C
Gm/B♭
C7
F
29
let all the peo - ples praise you.
to - dos los pue - blos can - ten.
praise you, all praise you.
can - ten, si, can - ten.

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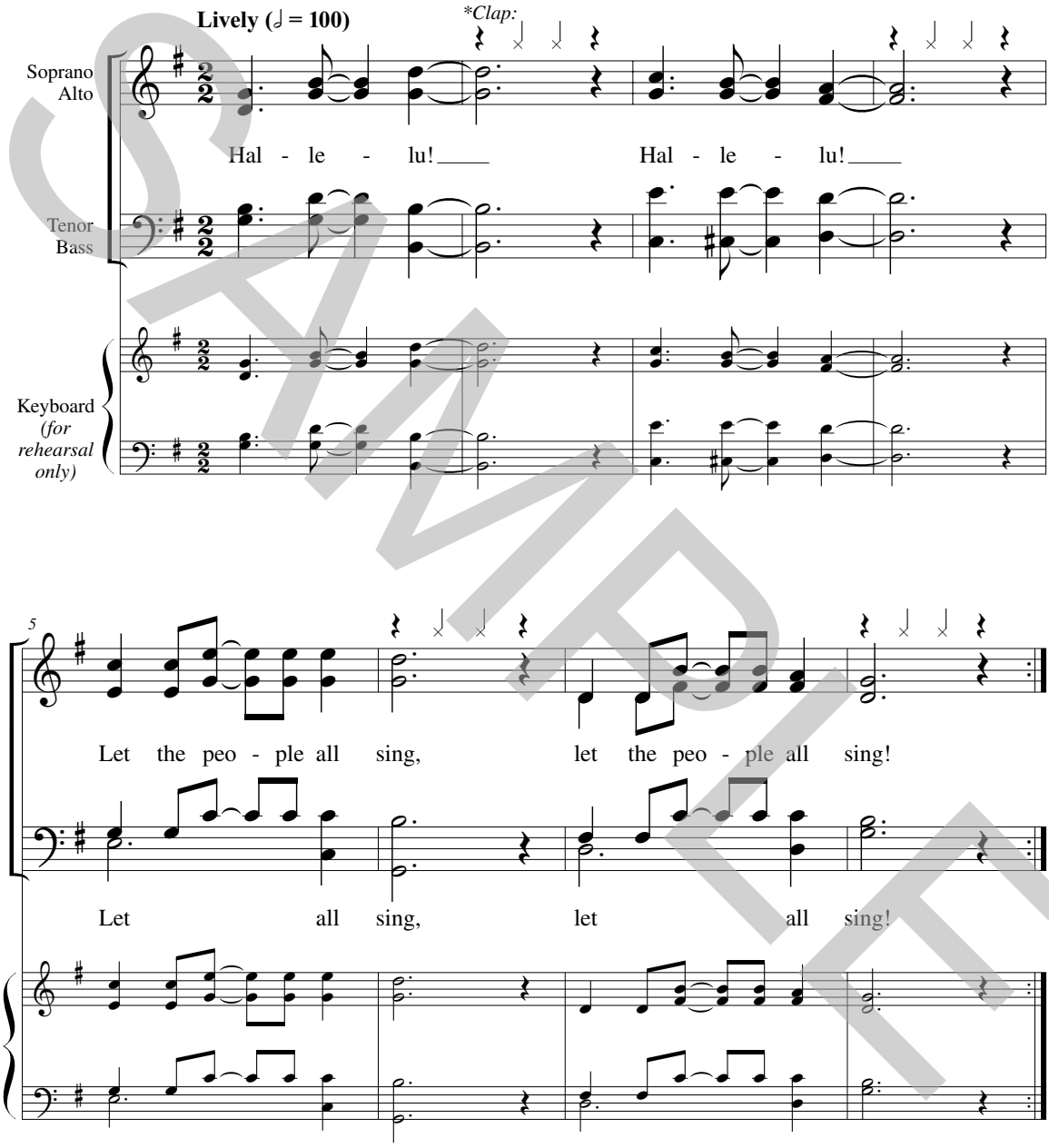
Hallelu, Let the People All Sing!

for SATB, a cappella

John 20
Paraphrase, Marian Dolan

Edouard Toppenberg
arr. Rufo Odon



*Entire choir claps rhythm pattern.

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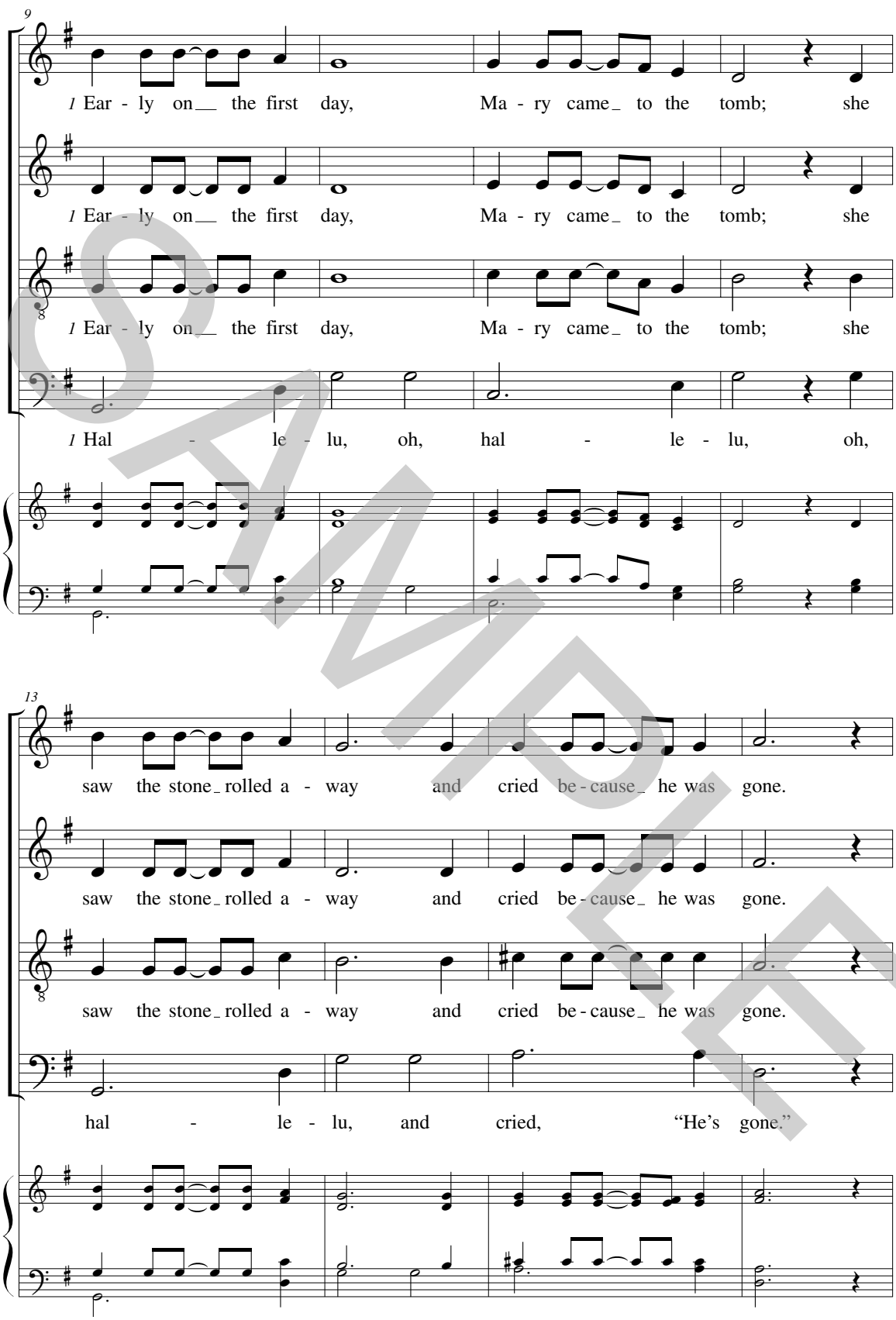
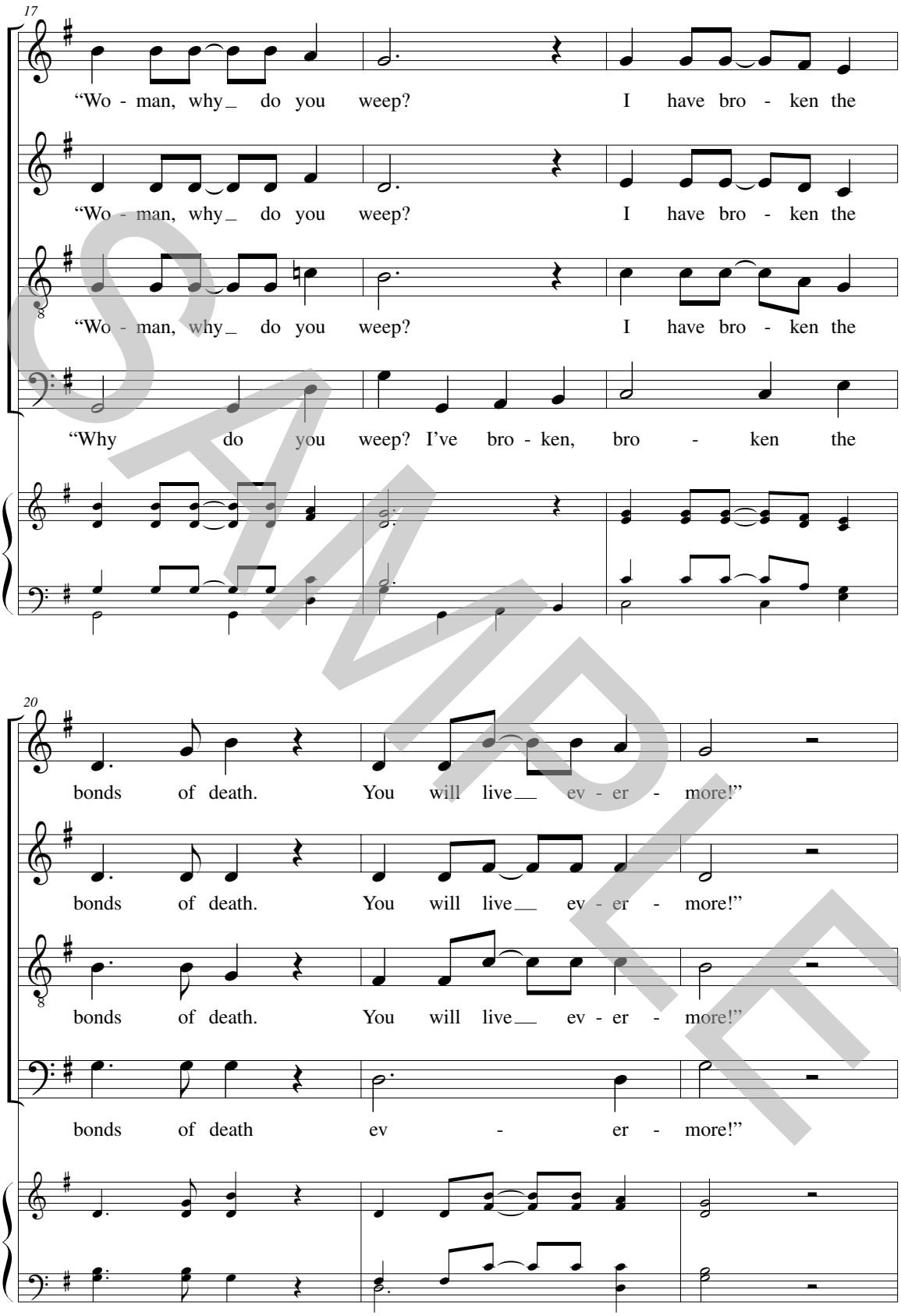

9
1 Ear - ly on__ the first day, Ma - ry came_ to the tomb; she
1 Ear - ly on__ the first day, Ma - ry came_ to the tomb; she
1 Ear - ly on__ the first day, Ma - ry came_ to the tomb; she
1 Hal - le - lu, oh, hal - le - lu, oh,
13
saw the stone_rolled a - way and cried be - cause_ he was gone.
saw the stone_rolled a - way and cried be - cause_ he was gone.
saw the stone_rolled a - way and cried be - cause_ he was gone.
hal - le - lu, and cried, "He's gone."

SAMPLE


17
"Wo - man, why_ do you weep? I have bro - ken the
"Wo - man, why_ do you weep? I have bro - ken the
"Wo - man, why_ do you weep? I have bro - ken the
"Why do you weep? I've bro - ken, bro - ken the
20
bonds of death. You will live__ ev - er - more!"
bonds of death. You will live__ ev - er - more!"
bonds of death. You will live__ ev - er - more!"
bonds of death ev - er - more!"

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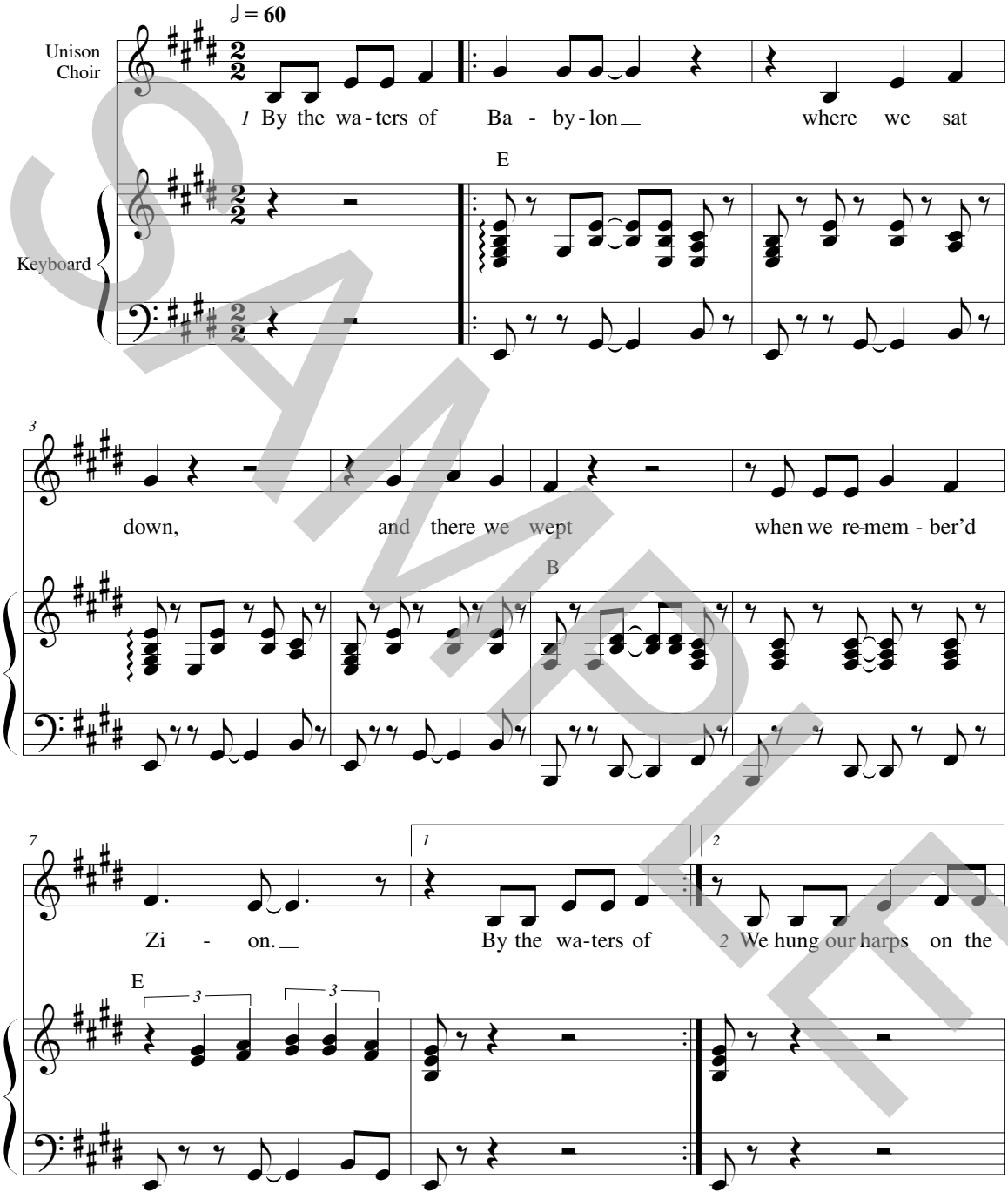
By the Waters of Babylon

for unison choir and keyboard

Psalm 137, alt.
st. 1 and 3, traditional; st. 2, Marian Dolan

Jamaican traditional
arr. Bread for the Journey



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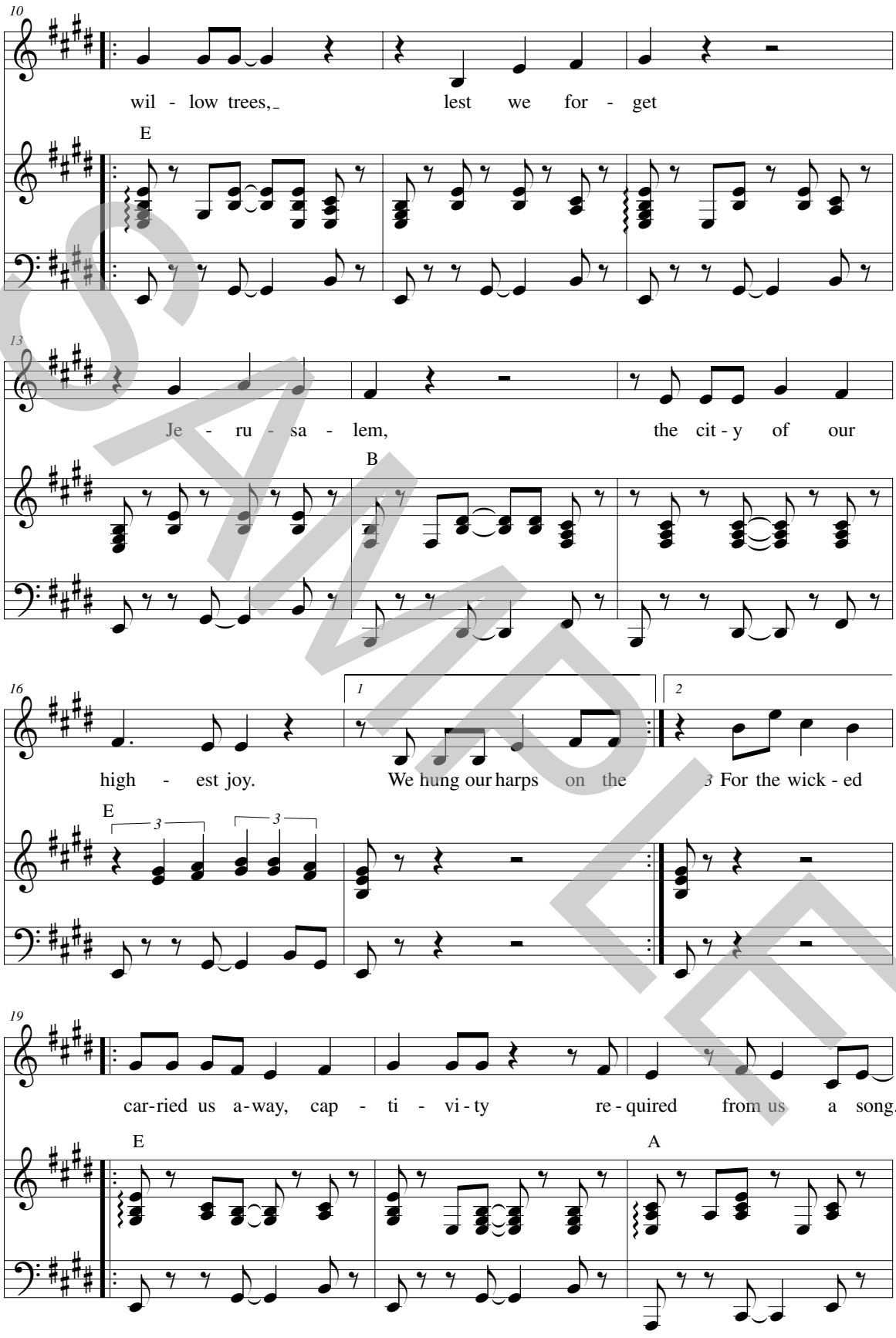
10
wil - low trees, lest we for - get
E
13
Je - ru - sa - lem, the cit - y of our
B
16
1
2
high - est joy. We hung our harps on the 3 For the wick - ed
E
3
3
19
car-ried us a-way, cap - ti - vi - ty re - quired from us a song.
E
A

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