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# Alice Parker: American Choral Composer, Arranger, and Educator

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ALICE PARKER:  
AMERICAN CHORAL COMPOSER, ARRANGER,  
AND  
EDUCATOR

by

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M.M. - SIU-Edwardsville, 1976  
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Gail H. Fleming

## Abstract

This investigation is an in-depth examination of Alice Parker's philosophy of music in relation to choral teaching, arranging, and composing. The researcher proposes that within the context of multi-cultural American music, Alice Parker's unique approach to music making and how it is manifested within her choral compositions, arrangements, and teaching techniques is a significant and valuable area of study for music educators and students. Further, it is beneficial to administrators and the general public, as well.

Within the literature review, Alice Parker's unique and effective approach to music making is related to the need for a philosophy of music, educational philosophies in general, the history of music education in American public education, and current trends in choral education, arranging, and composing.

The scope of the study includes a detailed analysis and explanation of Alice Parker's philosophy of music, a process that begins with the text and the melody, within three of her diverse choral compositions and arrangements. Her unique method of song leading, known as a SING, is thoroughly examined, utilizing the April 6, 2004, SING, hosted by the researcher, as an example.

In addition to positive feedback from participants in Alice Parker's workshops and SINGs, the constructive results of the researcher's own implementation of Ms. Parker's teaching techniques are scrutinized. The appendices include a complete "annotated works" list of Alice Parker's choral arrangements and compositions, two CDs of an interview with Ms. Parker, conducted by the researcher, and a DVD of one of her SINGs.

The research concludes with a discussion of the significance of Alice Parker's theory of text and melody as the basis for successful music making and how music arranging, composing and teaching can be interwoven within the process. The researcher suggests that Ms. Parker's multi-faceted approach to music making prompts questions for further research into more comprehensive-based, rather than strictly performance-oriented, music education programs.

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## CHAPTER ONE

### INTRODUCTION

Golden bells of welcome rolled never forth such notes,  
Nor told hours so blithe in tones so bold,  
As the radiant mouth of gold here that rings forth heaven.  
If the golden-crested wren were a nightingale – why, then,  
Something seen and heard of men might be half as sweet as when  
Laughs a child of seven.

Algernon Charles Swinburne (1898)

She began composing music as a child, continued her classical training in some of the most revered halls of learning in the world, and received mentoring from one of the great American Choral Directors, Robert Shaw. Yet, Alice Parker discovered her art – her own unique voice in teaching and creating music – in a most unexpected and unlikely manner. The simple, yet clarifying, experience of teaching and observing children, as mentioned in the poem by Swinburne, gave form to her vision and inspiration. And, it was this vision that helped her to develop her unique philosophy of creating and teaching music, a philosophy worthy of close inspection and examination by music historians and a significant study for all music educators.

In the words of Ms. Parker: “Raising my five children and teaching others taught me a lot about myself, about human beings as they enter the world and grow, about their musical knowledge at birth and through childhood (vastly under-rated, everywhere) and the kinds of stimuli they respond to” (personal communication, July 14, 2001). Thus,

these youthful muses gave birth to Alice Parker's philosophy of music, one of the most unique and effective approaches to teaching and creating music of the past century; and, a philosophy of music which will be carefully defined, analyzed, and summarized within the scope of this inquiry.

Alice Parker began composing at the age of five and wrote her first orchestral score while still in high school. However, when she graduated from Smith College in 1947 with a degree in composition, she could not get into graduate school in that area of study. Similarly, after completing a masters degree in choral conducting from the acclaimed Juilliard School of Music in 1949, she was unable to obtain a job in that field. Finally, when Ms. Parker was offered the possibility of a college teaching position, only to discover that she was pregnant with her fifth child and could not accept it, she felt that a third door of professional advancement was unavailable to her (personal communication, July 14, 2001).

After these professional disappointments, one might assume that Ms. Parker would become jaded and cynical. However, when asked if she felt discriminated against because she is female in a male-dominated arena, she stated the following: "Gender is not an issue because I'm not a 'fighter' – if I find my way blocked, I either find another way to do it, or go around the obstacle, or change my objective. My other thought is that because women have been less acknowledged in musical fields, my job is to do better work than the men around me – a continual challenge, and a good one" (personal communication, July 14, 2001).

Ms. Parker has certainly become a master at overcoming obstacles, changing her life objectives, and establishing herself as one of the foremost American choral composers and arrangers of the 20<sup>th</sup> century. During the years that she was raising her five children and collaborating on choral arrangements with the late Robert Shaw (whom she regards as a mentor), she sang regularly as she taught Sunday school, children's classes and piano at home, and was a cub-scout den mother. Even though earlier in her life educational and professional doors had been closed to her, while she was raising her own children and working with others, Ms. Parker learned a wealth of information about children's musical knowledge in early childhood. Regarding her child-rearing years, Ms. Parker states: "Other people would say that staying home to raise five children was a major sacrifice, but I found it quite the reverse" (personal communication, July 14, 2001). She feels that her present musical work is based on what she learned from teaching and observing children, and that this attitude towards teaching and making music is very different from what she had been prepared to do in her formal music training (personal communication, July 14, 2001).

Raising her own children and teaching music to others, may have provided the basis for Ms. Parker's philosophy of what is important in music and how to teach it. When Ms. Parker's youngest child entered school, and she was able to travel and pursue her musical career full time, she found that how she viewed composing, conducting, and teaching music had changed; these three fields had somehow merged into one, which, she says, "would have been impossible had I specialized earlier." Ms. Parker's musical

discovery became the following: “Composing is the other side of conducting; teaching is the verbalization of process; my whole life since has been founded on this interaction” (personal communication, July 14, 2001).

With this developing philosophy of music, Ms. Parker also shifted her emphasis of musical repertoire. While growing up in New England, Ms. Parker was surrounded by traditional hymns and “home songs,” such as Stephen Foster songs, game, dance, and “fun” songs, like those found in popular collections. During her academic studies, she found herself focusing on the works of the great classical composers, feeling that traditional hymns and ‘home’ songs of her youth were not as important. However, when she was working with her own and other children and collaborating with Robert Shaw, Ms. Parker found herself returning to the songs of her childhood. She states that: “Any tune that has survived for fifty to one hundred years has something ‘just right’ about it, or it wouldn’t do so. I always try to find out just what that ‘something’ is – and if the tune stays in my mind and just won’t get out, then I know I have to work with it” (personal communication, April 22, 2002).

In working with these endearing tunes, Ms. Parker utilizes the following regarding her techniques for arranging and composing:

I begin with text, reading it aloud and memorizing. Then I discover the rhythms within the words, and finally the pitches. I need to have a complete melody before I can progress further. Then, composing and arranging amount to exactly the same process: finding the extensions of the melody into counterpoint and harmony. (personal communication, April 22, 2002)

In other words, Ms. Parker begins with the lyrics in order to establish the musical components – rhythm, pitch, dynamics, accents, i.e., the musical interpretation - of the melody. Once the melody has been established, harmony can only be manifested as an extension of the melody. Ms. Parker divides songs, or melodies, into two types: pitch pieces or rhythm pieces. She (2000) cites Gregorian Chant as the purest example of a pitch piece (p. 3). Further, she states: “I discover again and again that melody is the beginning. It’s what we can sing with our individual human voice . . . what all of music history begins with” (personal communication, April 22, 2002). Indeed, the history of Western classical music began with the vocal, modal melodies of Gregorian Chant over sixteen hundred years ago; the music was established by the text or lyrics, and the evolution of harmony resulted as the expansion of the melody into organum, counterpoint, and harmony.

Ms. Parker’s own evolution as a composer and arranger seems to mirror that of the historical development of music in Western culture. From her experiences teaching and observing her own children and those of others, she has returned to the simple vocal melodies of her own youth (many of them modal and chant-like in nature); she utilizes the text to determine the appropriate melodic line; and she progresses to the harmonic structure as an extension of the melodic line.

In addition to establishing her own unique voice of music arranging, composing and teaching, Ms. Parker has also given a voice to the melting pot of traditional songs within our various American cultures. During her career, Ms. Parker has worked with a

vast array of American tunes, arranging and composing an extensive collection of choral repertoire which has helped to preserve the many and varied types of music indigenous to the United States. She has written choral arrangements for traditional hymns, spirituals, folk and home songs, for present and future generations to sing and enjoy. Ms. Parker has studied melodies and texts from a variety of American cultures, e.g., the Mennonites, African-Americans, Irish, and Jewish, to name a few, and has composed and arranged choral compositions from these and other cultures indigenous to America.

With great care and attention to the accuracy of these multi-cultural melodies and texts, Ms. Parker has crafted choral compositions and arrangements, which will forever serve to portray our diverse American heritage through song. As a result of her varied multi-cultural choral compositions, the preservation of disparate traditions within multiple American heritages will survive and be passed on for many generations to come. Further, choral singers, educators, and conductors who perform or direct Ms. Parker's choral compositions may gain some insight into differing cultures, as they are presented through a musical medium.

Today, Ms. Parker is internationally famous, with a non-stop schedule that includes composing, arranging and teaching. She is sought as a guest conductor and lecturer at numerous national music conventions, lends educational expertise to many workshops, symposia, and Fellows programs, while also conducting her own professional chamber chorus, the "Melodious Accord," publishing a quarterly Newsletter, and hosting informal SINGS (personal communication, July 14, 2001).

SING – According to Alice Parker, a SING is a musical gathering in which all participants, children or adults, professional or amateur, learn to make music with remarkable joy and clarity. It is the process in which the participants learn to begin with the recitation of the text in order to interpret the melody correctly. Participants engage in executing various harmonies, which are created and interwoven from the melodic line. (personal communication, January 2, 2004)

As a uniquely gifted composer, arranger, and educator, Alice Parker has created a wealth of American choral music and inspired thousands with her vision of the creative process and an awareness of the singer in all of us. She has followed her own path and blazed a trail in becoming an icon of American choral music in the 20<sup>th</sup> century.

### **Purpose of the Study**

Five doctoral dissertations have been written about the life and/or works of Alice Parker. Of the five, two are analyses of her operas and one is about her cantatas. None of the five focuses on an analysis of her choral arrangements, compositions and teaching methods and how her music helps to preserve our diverse American heritage. Moreover, no one has written an accurate study of Alice Parker and provided a list of all of her musical works since 1979. Within this research, an in-depth examination of Ms. Parker's choral works in terms of musical philosophy, educational application, and contribution to



American heritage will be undertaken. Within the context of multi-cultural American music, this inquiry will focus on Alice Parker's philosophy of music and how it is manifested within her choral compositions, arrangements, and teaching techniques.

### **Delimitations (Scope of the Study)**

This inquiry includes a number of components, focusing on Alice Parker's philosophy of music, her arrangements and compositions (and their connections to various American heritages), and her unique approach to music education. A detailed analysis and explanation of Ms. Parker's philosophy of music is presented. Three of Alice Parker's choral compositions and arrangements, which represent diverse American cultures, are analyzed in terms of her musical philosophy. The three Parker choral works are: 1) "God is Seen" – a traditional Mountain hymn; 2) "Come On Up" – an African-American spiritual; and, 3) "An American Kedushah" – a Jewish prayer with Hebrew text.

In addition, Alice Parker's philosophy of music is examined within her unique approach to song leading, known as a SING. Feedback from several participants involved in Alice Parker's workshops and SINGs, and an analysis of the results of the researcher's own implementation of Alice Parker's teaching techniques within her classes is also recorded in the study. A complete and updated "annotated works" list of Alice Parker's choral arrangements and compositions and audio and video examples to

complement the research is included within the documentation. (See Appendix A.) The audio CD is a ninety-minute interview conducted by the researcher with Alice Parker in April of 2003 when Ms. Parker was a composer-in-residence at Emory University in Atlanta. The DVD is ninety-minute video recording of Alice Parker's SING of April 6, 2004 at St. Nicholas Catholic Church in O'Fallon, Illinois, hosted by the researcher.

### **Limitations**

Within this research, the focus of the analysis is limited to Alice Parker's choral arrangements and compositions; Alice Parker's operas, cantatas, and instrumental works are not examined. The scope of Parker's choral works scrutinized are those that represent diverse American cultures; however, the literature is primarily limited to English texts, including one choral work which includes lyrics written in Hebrew. Within the concepts of musical elements (sound, melody, harmony, rhythm, and form), the choral compositions analyzed predominately illustrate Western properties of tonality, singing style, and instrumental accompaniment.

### **Definition of Terms**

*Arrangement (Music)* – A piece of music written for one or more instruments or voices adapted to other instruments or voices.

Choral Music – Music written for a company of singers, divided into voice parts of Soprano, Alto, Tenor, and Bass, or combinations thereof.

Composition (Music) – Original music written for one or more musical instruments or voices.

Harmony (Choral Music) – The way chords, i.e., three or more tones sounded at once, are constructed and progress.

Home Songs – The songs indigenous to a particular heritage, background, or culture, e.g., children's games, dance, and fun songs, or folk songs, found in collections or songbooks.

Melody (Choral Music) - A succession of several individual pitches which are sung consecutively. The melody of a composition may be placed within the soprano, alto, tenor, or bass parts or any combination thereof.

Philosophy of Music – A study of the processes governing thought, creation, and application of principles with the field of music.

SING – According to Alice Parker, a SING is a musical gathering in which all participants, children or adults, professional or amateur, learn to make music with remarkable joy and clarity. It is the process in which the participants learn to begin with the recitation of the text in order to interpret the melody correctly. Participants engage in executing various harmonies, which are created and interwoven from the melodic line.

Symposium (Choral Music) – A gathering in which participants exchange ideas regarding the creation or execution of choral music.

### **Significance of the Study**

Within the context of music education, the study is significant for educators, students, administrators, and parents, alike. For music educators, particularly choral conductors or instructors who teach singing, the benefits of knowing Alice Parker's methods of teaching music are numerous and transforming. With this knowledge, educators could begin the process of teaching vocal music by placing an emphasis first on the text, then the melody, then the harmony, and how they inter-relate. In so doing, students could learn the music in a faster, more efficient and more comprehensive manner. Within the process of teaching songs in terms of their accurate derivation,

instructors could help students learn to incorporate proper musical interpretation and proper production of musical tone at the outset of learning the composition. Parker's process of teaching a song could also allow educators to obtain the highest level of musicality from their students. Therefore, utilization of Alice Parker's philosophy of music and teaching methods could aid music educators in incorporating the following: 1) using the time allotted for rehearsals in the most efficient manner possible; 2) helping the students to obtain proper musical interpretation and production of tone at the outset of learning a musical composition; and, 3) assisting students to develop their musicality at the highest level.

Subsequently, students could also derive benefits from musical instruction in which Alice Parker's methods are utilized. These instructional methods could enable the students to learn the music faster, assisting in the efficiency of rehearsal time and empowering the students with a greater sense of success at learning the material. The students could also obtain a feeling of achievement by learning to produce proper musical interpretation and proper production of tone at the outset of learning a composition. Through this instruction, the students could be rewarded with the ability to obtain their highest level of musicality. These techniques could prove to be effective for both beginning and professional choir members, as well.

With the incorporation of Alice Parker's teaching methods, parents and administrators could feel a sense of satisfaction and pride at the level of musicianship that can be attained from the students. Also, parents and administrators could find it helpful that students could be able to be assessed at a higher level of musical competency.

Within the context of our diverse American heritage, Alice Parker's choral music serves to accurately preserve our many cultures and traditions through music. This preservation of our musical diversity within Alice Parker's choral works benefits everyone – music educators, students, parents, administrators, and beginning through professional choir members.

## **CHAPTER TWO**

### **REVIEW OF LITERATURE**

In order to fully comprehend the importance of Alice Parker's philosophy of music education and composition, a complete and thorough review of corresponding literature will be presented. Since this research is focused on a philosophy of music education and composition, a brief overview of the purposes of philosophical research will be undertaken initially. Next, a synopsis of educational philosophies will be examined and analyzed in terms of Ms. Parker's own educational philosophy. A timeline and brief history of music education practices in American public education will then be presented, culminating with current practices in music education, specifically choral education. Finally, Ms. Parker's philosophy of choral teaching and composing will be codified, analyzed, and synthesized within a review of the literature regarding present choral education and choral compositional techniques.

#### **Purposes of Philosophical Research**

One of the most important findings of philosophical research in music education is "to evaluate metempirically current practices to determine which ones should be retained, abandoned, or modified" (Phelps, 1980, p. 240). Based on this research in music education, music educators will be empowered to change or retain music educational practices determined by their efficacy or meaningfulness in teaching

students. A second purpose of using philosophical inquiry in music education is to “define or clarify principles or concepts that may be used to help music educators solve some of their problems” (Phelps, 1980, p. 242). And, according to Bennett Reimer (2003), the purpose of a philosophy of music education is to “provide a system of principles for guidance in creating and implementing useful and meaningful music education programs” (p. 2). Therefore, results of philosophical research can be used to validate a teacher’s contention of what needs to be included or implemented within a successful music program.

“The synthesis of theories is a third purpose of philosophical research” (Phelps, 1980, p. 242). From this theoretical synthesis, a procedure of this nature is concerned with codifying, analyzing and then interpreting those educational inferences that evolve. Therefore, within the scope of this research, Alice Parker’s philosophy of music education and composition is: 1) evaluated metempirically to determine what could or should be modified in music education and composition; 2) defined or clarified in order to help music educators implement useful and meaningful music education programs; and, 3) synthesized in order to codify, analyze, and interpret resulting inferences and conclusions.

### **Educational Philosophies**

To fully appreciate the impact of Alice Parker's contribution to music education and music literature, one must first peruse the origins and founding philosophies of the discipline. With two notable exceptions, the significance of music in the American public school curriculum was first recognized, perhaps, by John Dewey. Near the turn of the twentieth century, Dewey (1976) wrote:

The drawing and music, or the graphic and auditory arts, represent the culmination, the idealization, the highest point of refinement of all the work carried on. I think everybody who has not a purely literary view of the subject recognizes that genuine art grows out of the work of the artisan. The art of the Renaissance was great, because it grew out of the manual arts of life. It did not spring up in a separate atmosphere, however ideal, but carried on to their spiritual meaning processes found in homely and everyday forms of life. The school should observe this relationship.... All art involves physical organs – the eye and hand, the ear and voice; and yet it is something more than the mere technical skill required by the organs of expression. It involves an idea, a thought, a spiritual rendering of things; and Yet it is other than any number of ideas by themselves. It is a living union of thought and the instrument of expression. (pp. 52-53)

Prior to this time, music instruction in American public education was a detached, academic endeavor, devoid of artistic expression, the purpose of which was to “improve church singing by means of scientifically reasoned curriculum... This role was supported popularly by the belief that the study of music increased brain function and developed man's intellect” (Brophy, 1992, p. 47). The irony, apparently lost on most educators of the time, is that music offers the fulfillment of every dedicated teacher's quest since Aristotle – to fuse the theoretical with the practical. It provides an eloquent means by which to merge these two; it represents an appealing way to fulfill the age-old pursuit to



give the student the means by which he or she can make personal meaning out of abstract concepts.

Over twenty-three centuries have passed since Aristotle first grappled with the meaning of education:

In modern times there are opposing views about the practice of education. There is no general agreement about what the young should learn either in relation to virtue or in relation to the best life; nor is it clear whether their education ought to be directed more towards the intellect than towards the character of the soul.... And it is not certain whether training should be directed at things useful in life, or at those conducive to virtue, or at non-essentials.... And there is no agreement as to what in fact does tend towards virtue. Men do not all prize most highly the same virtue, so naturally they differ also about the proper training for it. (Shaw, 2004)

In an attempt to resolve Aristotle's dilemma regarding the educational process, five schools of educational thought have evolved through time: essentialism, progressivism, perennialism, existentialism, and behaviorism.

The austere essentialists, more than any other educators, have relegated music to the chambers of irrelevance. This philosophy, popularized by William Bagley in the 1930's, attempts to reduce education to the "traditional" or "back to basics" approach. Based on the dominant approach to education in America from the beginnings of American history, this educational philosophy derives its name from its desire to instill students with the "essentials" of academic knowledge and "character development" (Shaw, 2004).

Thankfully, enlightened progressivists, like Dewey, grasp the power of music in shaping a person's intellect and soul. The progressivist or pragmatic movement, led by Dewey in the 1920's, has stimulated schools to broaden their curricula, making education

more relevant to the needs and interests of students. Further, progressivism, in education espouses the following: 1) curricula should be centered around the experiences, interests, and abilities of students; 2) teachers should arouse curiosity and stimulate students to a higher level of knowledge; and 3) students should learn by interacting with one another (Fishman & McCarthy, 1998, pp. 40-44). According to Roger Phelps (1980), Dewey modified the philosophy of pragmatism into “a doctrine that states that ideas have validity only as they have practical value for the one employing them” (p. 246).

Though essentialists and perennialists have much in common, the perennialist is more open to the idea that music education helps develop a more well rounded student. In twentieth-century America, Robert Hutchins and Mortimer Adler, in accordance with the philosophies of Plato, Aristotle, and St. Thomas Aquinas, formalized perennialist thought. Hutchins and Adler focused on training in the humanities as particularly essential to the development of our rational powers (Shaw, 2004). “Perennialists regard essentialism, and its view that knowledge stems primarily from the empirical findings of scientists, as undermining the importance of our capacity to reason as individuals; that is, to think deeply, analytically, flexibly, and imaginatively” (Shaw, 2004).

While perennialism departs from the tenets of essentialism, existentialism, associated with Jean Paul Sartre, Soren Kierkegaard, and Friedrich Nietzsche, strongly rejects them. Whereas essentialism dictates to students what is to be known, believed, and acted on, existentialism encourages students to make their own meaning and to determine their own awareness of the material presented. To this end, the humanities, all form and manner of music curricula included, are vigorously stressed. “In teaching art,

existentialism encourages individual creativity and imagination more than copying and imitating established models” (Shaw, 2004).

“While educational existentialism is based on the notion that we possess free will to shape our innermost nature, behaviorism is derived from the belief that free will is an illusion” (Shaw, 2004). Guided by B.F. Skinner, behaviorists assert that all human behaviors are the product of a person’s environment. Regarding aesthetics and music, behaviorists claim that what is considered beautiful or aesthetically pleasing is also environmentally based.

### **Alice Parker’s Philosophy of Music Education and Educational Philosophies**

Alice Parker’s own philosophy of music education appears to overlap within several of the aforementioned educational philosophies. Ms. Parker is a progressivist, like Dewey, in that she believes teachers should be involved in the following activities regarding music education: 1) developing students’ musical interests and abilities; 2) stimulating students’ curiosity about music and the music-making process; and, 3) directly involving students in the music-making process, i.e., incorporating a “hands-on” approach. For example, in her SINGS, Ms. Parker encourages all in attendance, regardless of ability or background, to participate within the singing process – as in the days of yore. She feels that some of our childhood “voices” may have gotten lost somewhere along the path to adulthood; thus, she encourages all to re-experience the youthful joy of singing.

Similarly, like the perennialists, Ms. Parker fosters the notion of the importance of our capacity to reason as individuals; that is to think deeply, analytically, flexibly, and imaginatively. Within her SINGS and workshops, Ms. Parker fosters the imaginative process within all of us by encouraging improvisation within different vocal parts around a melody line. Further, Ms. Parker encourages individuals to undertake the imaginative process of musical composition, by exploring the relationship between text, melody line, and harmonic development within a musical work. Finally, Ms. Parker may even appear to possess existential qualities regarding music education as she is deeply rooted in helping to unleash students' own creativity and self-expression. At her music composer workshops, Ms. Parker empowers each student with the skills and confidence to create his or her own "voice" or self-expression through musical composition.

### **The History of Music Education in American Public Education**

As John Dewey might be considered to be at the forefront of music education in American public education within the 20<sup>th</sup> century, Horace Mann and Lowell Mason were most certainly the pioneers of music within public education in America during the 1800's. As a lawyer, politician, and member of the Massachusetts Board of Education, Horace Mann submitted twelve annual reports to the state's board in an effort to improve the status of public education within the state of Massachusetts (Choksky et al, 1986, p. 4). Written in 1844, the seventh annual report was considered to be the most important to music education, stating that "music brings the whole mind, as it were, into a state of fusion, from which condition the teacher can mould it into what forms he will, as it cools

and hardens” (Choksky et al, 1986, p. 4). Further, Mann believed that music instruction should be an essential element in any school curriculum and called for “the introduction of music, drawing and the study of natural objects to enrich curriculum in the schools” (Choksky et al, 1986, p. 5).

“If there is one moment that can be heralded as the beginning of public school music in North America, that would probably be August 28, 1838....On that day, the School Board of Boston made music a part of the regular curriculum” (Choksky et al, 1986, p. 5). In addition to Horace Mann’s contribution to music instruction in American public schools, Lowell Mason, a music teacher and writer, must also be heralded as a champion of the cause.

Both Mason and Mann were proponents of the Swiss education reformer, Johann Heinrich Pestalozzi (1746-1827). While Mann observed European educational practices first-hand, Mason was introduced to Pestalozzi’s philosophy by an associate who had studied in Switzerland. In 1834, Mason wrote *the Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Singing, on the System of Pestalozzi.*” Lowell Mason’s philosophy of teaching music, which incorporated Pestalozzi’s teaching methods, can be summarized as follows:

1. The purpose of music in the schools is to create musically intelligent adults rather than to train professional musicians.
2. The quality of music used in teaching is of vital importance. Only music of artistic value should be used in the music class.
3. The process used in teaching is of greater importance and more lasting value than the product of that teaching.
4. To be most effective, music education must begin with the young child.

5. Music is a discipline involving all the senses and contributing to the total development of the human being.
6. To achieve in music, work is necessary.
7. Practical experience must come before theory; and theory must grow out of that practical experience.
8. “Musical literacy is both a possible and desirable goal for most people.” (Choksky et al, 1986, pp. 7-8)

In summary, the practices of Lowell Mason and his collaborators at the Boston Academy of Music involved the following music education tenets:

1. Vocal music as the basis for all music education
2. A recognition of the limitations of the child voice
3. The principle of experience before abstraction
4. A sequential approach to elementary note reading
5. The use of tonic *solfa* for melodic reading
6. An approach to rhythm reading based on patterns rather than on simple note durations
7. The use of beating time and of body movements for teaching rhythm (Choksky et al, 1986, p. 9)

### **Alice Parker’s Philosophy of Music Education and the Mason-Pestalozzi Principles**

Within her approach to teaching and composing choral music, Alice Parker also incorporates several of the Mason-Pestalozzi Principles of music education. As Mason advocated “vocal music as the basis for all music education,” (Choksky et al, 1986, p. 9) Ms. Parker, too, deems it necessary to begin choral instruction by encouraging the students to sing the melodic line in unison. Ms. Parker also emphasizes “the principle of

experience before abstraction” (personal communication, April 22, 2002) by inviting students to sing the work at the outset, before analyzing the piece in terms of its musical components. Further, Alice Parker is a staunch proponent of the Mason-Pestalozzian principle of the “use of body movement for teaching rhythm” (personal communication, April 22, 2002). At her SINGS, Ms. Parker herself demonstrates body movements in an effort to capture the rhythmic interpretation and stylistic elements of the musical work. She then entreats the participants to do likewise in an effort to enable them to capture the physical expression and essence of the music, i.e., to experience it first-hand themselves.

### **Music Education in American Public Schools in the 20<sup>th</sup> Century**

At the end of the 1800’s, the Mason-Pestalozzian principles were replaced with real music and high-quality songs, an approach commonly referred to as “the song method.” During this time, the notion of a music specialist was abandoned and school music instruction was relegated to the regular classroom teacher. In conjunction with the advent of technological advancements within the 20<sup>th</sup> century, the pendulum shifted back to the training and appointment of music specialists to teach the mathematical components of sound musical expression. In 1969, after several conferences and symposia within the United States, the Music Educators National Conference (MENC) established the Goals and Objectives Project (GO Project) to provide goals for improvement in music education in the U.S. From these initial goals, the MENC further outlined the role of music education within the U.S. with the adoption of thirty-five objectives to improve music instruction that should be studied and implemented by music educators.

Concurrently, within this framework of collective research to improve music education, several ways of teaching music arose in the United States: 1) the Kodaly method from Hungary; 2) the Jaques-Dalcroze Method from Switzerland; 3) the Orff Approach from Germany; and, 4) the Comprehensive Musicianship philosophy from within the United States (Choksy et al, 1986, p. 11). Emile Jaques-Dalcroze (1865-1950) established an approach to music education based on the premise that rhythm is the primary element in music, and that the source for all musical rhythm may be found in the natural rhythms of the human body. The total method consists of three parts: eurhythmics, *solfege*, and improvisation.

The Hungarian composer, Zoltan Kodaly (1882-1967), developed a system of music education based on the premise that successful sight singing and sight-reading is the result of visual and auditory skills. Kodaly incorporated the practices of other music educators to establish his musical philosophy: 1) *solfa* was invented in Italy and *tonic solfa* came from England; 2) rhythm syllables were the invention of Cheve in France; 3) hand-singing was adapted from John Curwen's approach in England; and, 4) the teaching process was basically Pestalozzian. The philosophy underlying the Kodaly approach is as follows:

1. All people capable of lingual literacy are also capable of musical literacy.
2. Singing is the best foundation for musicianship.
3. Music education to be most effective must begin with the very young child.
4. The folk songs of a child's own linguistic heritage constitute a music "mother tongue" and should therefore be the vehicle for all early instruction.
5. Only music of the highest artistic value, both folk and composed, should be used in teaching.



6. Music should be at the heart of the curriculum, a core subject, used as a basis for education” (Choksy et al, 1986, p. 71).

Carl Orff (1895-1982) is most often recognized for his contribution to music education through the use of percussive instruments, many of which were based on actual instruments from such non-western cultures as Africa and Indonesia. Orff was initially focused on the physical expression of music within dance, which led to the union of both the dancers and those playing the percussive instruments to accompany the dancers performing together on the stage. This led Orff to experiment with the dancers playing the percussive instruments themselves, thus heralding the Carl Orff approach to music education – movement in corroboration with playing percussive instruments.

### **The Advent of Comprehensive Musicianship in American Public Education**

The genesis of Comprehensive Musicianship arose from the Young Composers Project of 1959 (Hylton, 1995, p. 261). Sponsored by the Ford Foundation and administered by Norman DelloJoio and Grant Beglarian, composers were placed in public schools for the purpose of composing for the school’s performance ensembles. Students within these ensembles also shared in the creation and compositional process (“Background of the Wisconsin,” n.d., p.1).

The Contemporary Musicianship Project, 1963-1969, sought to expand the start made by the Young Composers Project (“Background of the Wisconsin,” n.d., p.1). To further develop the concept of comprehensive musicianship, the Contemporary Music Project disseminated publications, held conferences, and helped promote and define the concept . Several other projects and publications that influenced the formulation of

comprehensive musicianship were the Yale Seminar of 1963, the Tanglewood Symposium of 1967 and the Hawaii Comprehensive Musicianship Program, 1967-1972 (“Background of Wisconsin,” pp. 1-2). Each of these workshops and programs attempted to expand and broaden the types of music studied and the manner in which they were presented to the students.

Devised by Ronald Thomas, from 1965 through 1970, the Manhattanville Project attempted to incorporate comprehensive musicianship within a curricular model that instituted discovery and music creation at its core rather than on the periphery (Thomas, 1970, p. 2). Within his musical philosophy, Thomas developed a spiral sequence of activities, or cycles, aimed at creating comprehensive musicians who could improvise, compose, perform, listen and describe, and understand their work in a larger context (Thomas, 1970, p. 3).

From each of these workshops and programs, underlying principles of comprehensive musicianship were proposed and defined. According to Dr. John Hylton’s (1995) book , *Comprehensive Choral Music Education*, three of the basic tenets of comprehensive musicianship are:

1. Students should be given the opportunity to learn about music through a variety of experiences with a particular musical context.
2. As its name implies, the Contemporary Music Project sought to impress on music teachers the importance of giving students a wide variety of musical experiences with a rich and varied repertoire of musical literature, including a wide range of contemporary music.
3. Through a wide variety of musical experiences with a rich and varied repertoire of musical literature, students develop an understanding of the basic structure and properties of music.

Therefore, the suppositions presented in comprehensive musicianship were that the study of music should be approached in an integrated manner using a wide variety of experiences and repertoire and that these standards have relevance for teachers and students in choral and instrumental ensembles, as well (p. 262).

**Alice Parker's Philosophy of Music Education and The Methods of Music Training within American Public Education**

Alice Parker's approach to music education and music composition utilizes components of all four of the preceding methods of music training. In accordance with the Dalcroze method, Ms. Parker also emphasizes the importance of rhythm by employing text recitation at the outset of learning a song in an effort to establish correct musical interpretation through the rhythmic emphasis placed on certain words. As was also mentioned earlier, Ms. Parker incorporates rhythmic body movements with some of the musical examples at her SINGS in an effort to engage the participants further in the rhythmic characteristics and interpretation of the musical style.

Alice Parker would certainly agree with Zoltan Kodaly's statement that "singing is the best foundation for musicianship" (Choksky et al, 1986, p. 90). Ms. Parker recommends that all musicians begin to learn a song, whether it is for singing, arranging, or composing purposes, by singing the melody. She would certainly support Kodaly's views to begin music education with the young child, as she has spent much of her life teaching music to children. Finally, Alice Parker's numerous arrangements of American folk songs, that portray the cornerstone of her musical repertoire, parallel Kodaly's

utilization and advocacy of folk songs of a child's own linguistic heritage as the proper vehicle for musical instruction.

Carl Orff and Alice Parker both share the belief that one can incorporate the use of percussive instruments and movement within the musical experience as an enhancement for learning proper musical interpretation. Further, Ms. Parker arranges and composes folk songs from the many and varied diverse cultures that inhabit the United States, thus incorporating the global spread of music-making, similar to Orff's approach to percussive instruments.

Within the concept of Comprehensive Musicianship, Alice Parker wholeheartedly supports the following premises: 1) that participants should be involved in the creative aspect of music making; 2) that participants should comprehend the music in a larger context; and, 3) that participants should experience a wide and divergent variety of repertoire. Whether it is through encouraging singers to improvise vocally in one of her SINGS or empowering musicians with the notion that they have the ability to compose, Ms. Parker is a staunch advocate of creative music making.

Concurrently, she feels that it is vitally important for musicians to understand a diverse representation of musical works within a comprehensive framework, i.e., the tune's origin, its heritage, the meaning of the lyrics, the musical elements within the piece, etc. Prior to any music making, Ms. Parker recounts the historical and musical details of a selection in order for students to experience its musicality in a comprehensive manner as it is being produced. And, within her numerous choral arrangements and

compositions, Ms. Parker has preserved a wide array of musical cultures that exist in our country for present and future generations to experience through song.

### **Choral Music in American Public Education**

Prior to the establishment of the first public school music program in the United States by Lowell Mason in 1838, singing schools and singing societies provided most of the choral music in this country. Singing schools evolved due to the need for improved singing at church services. A traveling singing master traveled from location to location teaching music reading and rote singing of hymns. Singing societies, both in Europe and the United States, were created to produce choral-orchestral works of the European Romantic composers (Hylton, 1995, p. 258).

The “A cappella” tradition came into fashion in the early part of the twentieth century in an attempt to demonstrate how music of Renaissance composers should be performed. The first university choir to use that title was the A Capella Choir of Northwestern University, directed by Peter Christian Lutkin. Following Northwestern, three other choirs emerged in the same tradition: 1) the St. Olaf Lutheran Choir, directed by F. Melius Christiansen; 2) the Westminster College Choir, directed by John Finley Williamson; and, 3) the Paulist Choristers, directed by Father William J. Finn (Collins, 1999, p. 36).

The trend away from the a capella tradition toward emphasis on the musical score began in the 1940’s, primarily with the musical techniques of Robert Shaw. Shaw left the Fred Waring Glee Club in 1938 to develop his own ensemble. A collaboration with Julius Herford beginning in 1943 led to an intensive approach to the structural and contextual score analysis of choral masterworks. This professional emphasis towards the

instruction of choral music has also been enhanced by the founding of the American Choral Directors Association (ACDA) in 1959, which has encouraged “communication among choral directors, high performance standards, and the recognition of excellence in choral music” (Hylton, 1995, p. 260).

### **Current Trends in Choral Music Education**

As with any other educational discipline, there are numerous approaches to teaching choral music in public schools in the 21<sup>st</sup> century, many incorporating the methods and philosophies described earlier in this literature review. According to Howard Swan (1988) in the *Choral Conducting Symposium*, there are six schools of thought that have greatly influenced choral singing in America today:

1. The success of a chorus has an immediate relationship to the achievement of each individual in it. (John Finley Williamson, Westminster Choir)
2. A singer’s tone is like the color of an orchestral instrument and should be developed accordingly. (Father William J. Finn, Paulist Choristers)
3. Every singer in the chorus has a primary responsibility to subordinate his or her own ideas concerning tone production, rhythmic stress, and pronunciation to the blended and unified sound made by the total ensemble. (F. Melius Christiansen, St. Olaf Choir)
4. By following the natural laws of good speech that are related to proper pronunciation and articulation, a singer and an ensemble can develop a beautiful quality of tone. (Fred Waring, Fred Waring Glee Club)
5. Good tone quality is induced by the physical motivation of an individual or a chorus. (Joseph J. Klein, Douglas Stanley, John C. Wilcox)
6. Good tone has three concomitants: a rhythmic drive subordinated to the demands of a score, a knowledge on the part of the conductor and singer of the shape of a musical phrase, and an understanding of the laws of vocal energy as they may be applied to a musical composition. (Robert Shaw, Robert Shaw Chorale). (pp. 11-12)

Many of today's choral directors may utilize one, two, or a combination of the six preceding principles, regardless of the school of thought, just as long as "it works." And, whether choral directors are engaged in the process of teaching choral literature for a specific performance or just for the pleasure of singing, all must select a series of steps in order for the students to learn to sing the choral work. This applies even if the director is simply instructing the students to improve a melody or sing a melody in a round.

Moreover, in accordance with the *National Standards for Arts Education*, choral directors are highly encouraged to elicit the following behaviors from their choral members within an academic year:

1. Use correct posture and breathing technique while singing.
2. Sing in tune with a pleasant and well-produced tone quality.
3. Using correct terminology, describe the music that they have performed.
4. Using one or two facts about the composers and the periods of music history from which the pieces come, discuss the music that they have performed.
5. Sightsing music in major and minor keys containing both stepwise motion and leaps, with rhythmic patterns comprised of whole, half, quarter, eighth, and sixteenth notes (and their corresponding rests), as well as the dotted quarter followed by an eighth note, dotted eighth followed by a sixteenth note, and triplets, using meter signatures of 4/4, 3/4, 2/4, 6/8, and asymmetrical meters.
6. Perform concerts during the year for both the school and the community.
7. Perform at one or two choral festivals with adjudication.
8. Perform a wide variety of music, including compositions in Latin, German, Italian, French, and Spanish.
9. Sing in small groups (such as trios, quartets, and octets) to encourage musical independence and sensitivity.
10. Rehearse and perform in a variety of seating arrangements, including mixed position, to encourage musical independence and sensitivity (Brinson, 1996, pp. 58-61).

In adherence with the aforementioned steps and standards, many choral conductors incorporate a (synthesis-analysis-synthesis) method for conducting a choral rehearsal: "...begin with a selection that the choir knows well, continue with work on a challenging piece or section of a piece, and end on a positive note with a composition that can be sung successfully" (Gorelick, 2001). While the (synthesis-analysis-synthesis) method may create a positive learning environment, the specific steps for teaching choral music must also be addressed. According to an article in the "Music Educators Journal," an effective choral rehearsal should also include "warm-ups, sight-reading, music history, music theory, and stylistic elements" integrated within the teaching of the choral literature for that rehearsal (Corbin, 2001). Many of the articles and books regarding current choral teaching techniques also emphasize the need for the conductor to carefully plan and prepare for the lesson in advance: "The key to success is determining, ahead of time, a schedule for rehearsing all the music needed to be mastered during the concert preparation period and then selecting for each rehearsal the order of events that has the best chance of leading to the efficient learning of the compositions and musical concepts scheduled for that day" (Gorelick, 2001).

Conceding the need for a carefully planned, success-oriented choral rehearsal that satisfies the educational objectives of national music standards, choral directors may then embark upon such a journey in a variety of ways. Some choral directors suggest that the warm-up exercises should be varied from rehearsal to rehearsal in order to get students more involved in the rehearsal process and to aid students in focusing on the task at hand. Further, in an effort to make the warm-up exercises more relevant to the students' learning process, Barbara Brinson suggests that choral directors "include at least one



exercise that deals with a problem to be encountered in the music to be rehearsed that day” (Brinson, 1996, p. 131).

Cindy L. Bell (2004), assistant professor of music at the Aaron Copland School of Music, suggests that “students can learn to harmonize and improvise by ear as part of each day’s warm-up period.” During the warm-up sessions of choral rehearsals, students should be instructed to learn major chord tones; to practice harmonizing with chord tones to familiar folk songs; and, then to improvise with chord tones to folk and blues tunes (Bell, 2004).

Techniques for teaching choral students to sight-read successfully appear to be even more disparate and varied. For example, many choral conductors utilize the Kodaly approach to sight singing, which incorporates John Curwen’s hand signing techniques in order to teach effective sight-reading of notes. Whether for teaching sight-reading as a separate exercise or as an aid in learning specific choral repertoire, the Kodaly technique incorporates learning notes by singing the solfege syllables based on a movable *do* system.

In addition to the auditory syllables, students are instructed to complement what they hear with hand signs (developed by John Curwen of England in 1870). Rhythm duration syllables (invented by Jacques Cheve in the 1800s) are taught by pattern and by relative durations over the beat. “Child-developmental characteristics in music, rather than the logic of the subject matter, determine the overall sequence in the Kodaly Method” (Choksky, 1986, p. 90), i.e., the sequence of the Kodaly method is based on

chronological learning stages of the child rather than the systematic principles of musical application.

In an article in the *Music Educators Journal*, Leslie Guelker-Cone (1998) broadens the sight-reading techniques to include a number system, as well as the Kodaly Method. “Any of these systems can work if it is used consistently; however, for several reasons, many teachers prefer the movable *do* system, with a *do-do* scale for major keys and a *la-la* scale for minor keys.” She feels that while the number system has all the advantages of the movable *do* system (“1” and *do* are always the tonic in a major key), it becomes complex when altered tones are introduced; therefore, her sight-reading method of choice is the movable *do* (Guelker-Cone, 1998). While the number system for teaching sight-reading may be gaining in popularity with many of today’s choral instructors, *solfege* (with the movable or fixed *do*) is utilized as a prevalent method of teaching sight singing at major educational institutions all over the world. Concurrently, other choral instructors elect to teach students to read music by having them dictate notes with their fixed letter names in the rhythmic pattern as indicated, dismissing both the Kodaly Method and the number system altogether (Collins, 1999, p. 236).

### **Alice Parker’s Choral Teaching Methods**

Whether it is the Kodaly method, the number system, or fixed letter names of notes, Alice Parker believes that there is too much emphasis on the “pitches upon the written page” at the initial outset of teaching a choral composition, or in teaching sight-reading in general. Ms. Parker contends that the instructor should - first and foremost - speak the text and then sing the melody of the composition; it should all begin with the

text and the melody. According to Ms. Parker, if the instructor begins teaching a composition with syllables or numbers of notes, then the student misses the very essence or core of the music – its text and melody. Only after the student has mastered the melody and its proper interpretation as demonstrated by the instructor, is the musical page introduced to the student. At this point, the student then learns to write the notes of the melody on the musical page or to make sense of the musical notes already written on the page, as he or she has already learned the proper musical interpretation of the melody.

According to Ms. Parker, the correct sequence of presenting a musical composition or a piece to sight-read is: first, listen to the text read and sung aloud; then, sing the melody as it is presented to you; finally, apply the melody to the written page (personal communication, July 14, 2001). Furthermore, when teaching beginning piano students, Ms. Parker starts by having the students sing familiar melodies and then learn the appropriate musical notation by writing it on staff paper themselves. In many cases, Ms. Parker continues these aural/written exercises with beginning students for up to six months before she introduces music already written on the page for them to sight-read.

Since Ms. Parker adheres to the sequential steps of melody flowing from the text and harmony emanating from the melody, she contends that students must begin with the production of the melody in order to fully comprehend the subsequent harmonic development of the composition. Too many times Ms. Parker asserts that instructors begin with isolated pitches of parts rather than approaching a composition by first singing the melodic line – the essence or heart of the piece, from which all else flows. After the melody is learned and the written music page is introduced, then instructors may wish to

choose a sight-reading technique to aid students in their understanding of the relationships between melodic and harmonic intervals.

According to Ms. Parker, one such aid in teaching subsequent musical lines of a choral composition is to have the singers recite the text non-pitched utilizing the correct rhythmic patterns while the actual pitches are being played simultaneously on the piano. This technique allows the singers to adhere to the correct musical interpretation of the text and rhythmic nuances while also learning the correct pitches.

Concurrently, Ms. Parker would whole-heartedly applaud the efforts to teach students to harmonize and improvise by ear as part of each day's warm up period, as advocated by Cindy Bell, assistant professor of music at the Aaron Copland School of Music. In her numerous SINGS, Ms. Parker enthusiastically encourages participants to harmonize and improvise by ear. For example, once the melody is learned for a particular piece, Ms. Parker may entreat the gentlemen or lower parts to sing harmony a fifth lower – as a drone accompaniment, like a chant. After she demonstrates this technique, all are encouraged to follow suit. Or, in a composition which lends itself to improvisation, e.g., an African-American spiritual, Ms. Parker may suggest that the higher parts sing an improvised descant while others carry the melodic line.

Alice Parker would also agree with Leslie Guelker-Cone's theory that both choral directors and students are too dependent on the piano as a device for teaching and learning vocal parts. In an article entitled, "The Unaccompanied Choral Rehearsal," Ms. Guelker-Cone (1998) states that "many students are unable to learn their parts without the aid of a piano." Once again, Ms. Parker would concur with this statement, as she

conducts her SINGS strictly a capella - a keyboard is never used as an aid in producing pitches. Ms. Parker's own voice is the model for pitch production.

Within her rendition of singing the melodic line unaccompanied, the participants learn much more than the correct pitches – they learn the proper emphasis on the text, dynamics, phrasing, breathing, i.e., the musicianship. Then, the participants are invited to duplicate the melodic line as it has been presented to them, in an a capella fashion. The participants are then producing much more than the correct pitches as they sing the melodic line – they, too, are also singing the melody with proper emphasis on text, dynamics, phrasing, breathing, i.e., musically.

Ms. Parker considers Robert Shaw, with whom she collaborated on choral arrangements for twenty-five years, to be one of her mentors. To that end, she would subscribe to his theory of the importance of score analysis and comprehension of the repertoire to be performed. Further, Ms. Parker incorporates the concept of comprehensive musicianship within all musical activities that she undertakes. Within the context of teaching a choral selection, she imparts thorough knowledge regarding its history, as well as denoting the proper musical elements and interpretation of the piece. Further, Ms. Parker engages students in the creative process of music making by entreating all to add their own unique voices and original contributions to the choral experience.

### **Current Trends in Choral Arranging and Composition**

Each choral arranger or composer approaches the creative process of writing music in his or her own way. For the purposes of this literature review, the creative process of three contemporary American arrangers and composers – Moses Hogan, Jackson Berkey, and Kirke Mechem - will be examined in terms of their relationship with the creative methods undertaken by Alice Parker.

As a child the late Moses Hogan, a 20<sup>th</sup> century American composer and arranger, was always interested in the unaccompanied compositions of his church's choir – anthems, spirituals, and gospel music. After graduating from Oberlin College with an emphasis in piano, Hogan organized his first choir. Since the choir had no money to buy music, Mr. Hogan began to arrange and compose music with specific voices of his choir members in mind. Later, as his works gained national acclaim, he was commissioned to write for other choirs. Similarly, he requested recordings, so that he could hear the singers for whom he'd be writing. Concurrently, when he was commissioned by the World Choral Symposium to compose a choral work, he selected a text from gospel music and “then I just thought about the words” (qtd. in Romey, 2003). Hogan further stated, “I developed a tune, a more contemporary tune, that I hoped would complement the lyrics” (qtd. in Romey, 2003).

Jackson Berkey has composed and arranged over 300 compositions – from instrumental to choral. Since he has a background as a pianist and has performed on electronic keyboards with the group, “Mannheim Steamroller,” Mr. Berkey tends to demonstrate a very rhythmic and percussive approach to his musical creations. In many

of his choral arrangements and compositions, the text is overshadowed by the percussive and rhythmic qualities of the music (personal communication, Dec. 17, 1999). However, in Berkeley's a capella choral composition of *Arma Lucis*, in honor of Saint Cecilia's Cathedral (the tenth largest in the United States), the composition was inspired by the texts inscribed on the walls of the cathedral (personal communication, Dec. 17, 1999).

According to the choral composer, Kirke Mechem, whose music has been performed in over forty-two countries, there is a paradox at the heart of choral music. Mechem (2003) contends that the paradox lies between the music and the text: "A choral piece shapes and is shaped by its text, but because audiences rarely understand the words, they usually hear and judge the piece as pure music." In an article entitled, "The Text Trap," Kirke Mechem attempts to assist young choral composers to avoid it, i.e., the text trap. According to Mechem (2003), "...to write choral works with musical integrity, our first task is to understand the several kinds of structure in the poem we are going to set, especially the inner, psychological structure on which we will build our musical form." In summation, Mechem believes that by discovering the structure that lies within the poem, especially the psychological structure, a composer will be well on his or her way to finding the right musical structure.

### **Alice Parker's Choral Composition and Arranging Techniques**

Alice Parker – during her years of arranging for the Robert Shaw Chorale, raising her children and teaching music to children at her home and at the Riverside Church in New York City – found that the fields of arranging, composing, and teaching had

somehow merged into one. According to Ms. Parker: “Composing is the other side of conducting; teaching is the verbalization of process; and, my whole life since has been founded on this interaction” (personal communication, July 14, 2001). For all three disciplines – arrangement, composition, and teaching – Ms. Parker begins, first and foremost, with the text. Within careful and thorough recitations of the text, the melody then takes shape. And, then from the melodic line, harmony is born.

Just as Moses Hogan was inspired as a child by the a capella anthems, spirituals, and gospel songs of his church, Alice Parker, too, has composed and arranged numerous a capella anthems, spirituals, and gospel songs. However, unlike Moses Hogan, Ms. Parker did not begin her arranging and composing with specific voices in mind; however, she would concur with Mr. Hogan’s statement that, upon being commissioned to write a composition for the World Choral Symposium, he just “thought about the words” (qtd. in Romey, 2003). Ms. Parker certainly does think about the words, and it is through this process of thinking about and recitation of the words that her arrangements and choral compositions germinate and blossom.

Unlike Jackson Berkey’s rhythmic and percussive emphasis in choral music, Alice Parker arranges and composes choral works based on the type of text with which she is working. She divides songs into pitch and rhythmic pieces – each dictating the way the song should be arranged, composed, or sung. According to Ms. Parker (2000), “In pitch pieces, tones and words govern the rhythm... In dances, on the other hand, nothing is allowed to disturb the beat – and this defines the way the words are sung and the way we breathe” (p. 4). Therefore, according to Alice Parker, rhythmic and percussive emphasis in a composition would be a direct result of the texts of rhythmic



pieces only – the texts of pitch pieces would dictate that tones and words govern the rhythm.

Ms. Parker might take exception to Kirk Mechem's contention that there is a paradox between the text and the music. In *Folksong Transformations*, Alice Parker (2000) reveals her key to releasing the song from the text: "To unlock the song, begin with the words: implicit in the poetry are tempo, color, mood, characterization, function, form, dynamics, climax and even specific durations. . . Finally, let the curve of pitches transform the poem into song" ( p. 3).

## **CHAPTER THREE**

### **METHODS**

#### **Instruments to gather data**

Information and data regarding the subject, Alice Parker, were obtained and gathered using the following procedures: 1) interviews with the subject, including a ninety minute audio recording of an interview with the subject; 2) examination of literature regarding the subject; 3) an in-depth study and analysis of representative and diverse choral arrangements and compositions by the subject; 4) an analysis of the subject's books and videotapes regarding the area of research; 5) participation in SINGS and Symposiums with the subject; 6) observation of the subject within SINGS and Symposiums, including a ninety minute DVD recording of a SING; 7) follow-up interviews with participant's in SINGS and Alice Parker Symposiums; and, 8) and analysis of the researcher's attempts to incorporate Alice Parker's teaching techniques within her own classes.

Extensive e-mail interviews with Alice Parker over a three-year period (2001-2004) were conducted, catalogued, and analyzed. Initially, questions were asked regarding whether or not Ms. Parker had felt discrimination in the world of classical music because of her gender. Her response was simple and straightforward: "Gender is not an issue because I'm not a 'fighter' – if I find my way blocked, I either find another way to do it, or go around the obstacle, or change my objective" (personal

communication, July 14, 2001). Because of the aforementioned statement by Ms. Parker, the line of questioning was changed to include questions regarding her arranging and composing techniques. Her philosophy of music began to emerge with this method of inquiry; and, subsequently, Ms. Parker's philosophy of music and how it is manifested within her arranging, composing, and teaching techniques became the focus of this research. For purposes of this research, Ms. Parker's philosophy of creating and teaching music will be examined and analyzed as one might scrutinize the following example. If a visual arts teacher adheres to the philosophy that students learn art through tactile means rather than through a lecture-style approach, then she may have her students use a hands-on method to discover art, e.g., sculpting their own pottery or painting a still life. Analogously, the researcher will examine Alice Parker's musical compositions, arrangements, and teaching techniques through her philosophy of music: The text dictates the melody which in turn suggests the harmonic possibilities within the melodic line – whether it is employed in the composing, arranging, or teaching of music (personal communication, April 22, 2002).

After a period of e-mailed interviews in which Ms. Parker and her philosophy of music became the sole focus of the researcher's inquiry, a personal visit with Ms. Parker was scheduled as she began a composer-in-residence fellowship at Emory University in Atlanta in April of 2003. A 120-minute audio interview was conducted and recorded at this first personal meeting with Ms. Parker; subsequently, it was then transcribed and scrutinized for themes of her philosophy of music and its application in musical composition, arranging, and teaching.

In addition to the interviews with Ms. Parker, an examination of the literature regarding her works was undertaken. Four doctoral dissertations about Alice Parker and her music were obtained through the interlibrary loan procedure. The first, entitled: "Alice Parker: Cantatas, Catalogue, Works List & Biography," by Janice Long of the Cincinnati College Conservatory of Music, was written in 1979 and dealt mainly with Ms. Parker's cantatas. "A Performance Analysis of *Martyrs Mirror, Family Reunion, and Singers Glen*, Three Operas by Alice Parker," a second dissertation, written by John Yarrington of the University of Oklahoma in 1984, focused exclusively on three of Alice Parker's operas. A third dissertation, by Connie Day Roberts of the University of Southern Mississippi, written in 1995, centered entirely on one opera written by Alice Parker, "*The Ponder Heart*." Finally, a dissertation written by John Latta of the University of Illinois in 1986, entitled: "Alice Parker (Composer, Arranger & Teacher)," was denounced by Ms. Parker as containing "outright errors and dubious assertions." In addition to the four theses focusing on Alice Parker and her music, passages regarding Ms. Parker's music in the book, Dear People . . . Robert Shaw, were examined.

One section of the research revolved around an in-depth study and analysis of representative and diverse choral arrangements and compositions by the subject. Ms. Parker's philosophy of music and an analysis of the musical elements were closely scrutinized within the following choral works by Alice Parker: 1) "God is Seen," a traditional Mountain hymn; 2) "Come On Up," an African-American spiritual; and, 3) "An American Kedushah," a Jewish prayer with Hebrew text.

Ms. Parker's philosophy of music was examined in the books and videotapes created by the subject. The books by Alice Parker that were examined are as follows: 1)

Folksong Transformations. Singing and Responding to Folksongs; 2) A Primer for Improvisation; 3) Creative Hymn Singing; and, 4) Melodious Accord: Good Singing in Church. The following videotapes, capturing Alice Parker's techniques for teaching music, were also analyzed: 1) Folksong Transformation: A Primer for Improvisation; 2) Yes, We'll Gather; 3) When We Sing; and 4) The Reasons Why We Sing.

The researcher has previously participated in two SINGs with the subject, one in Atlanta where Ms. Parker was a 2003 composer-in-residence at Emory University, and the other in the greater St. Louis area in 2004, sponsored by Southwestern Illinois College, which was recorded onto a ninety minute DVD. Further, the researcher was an invited guest to a Fellows Symposium in New York City, also held in 2004.

Within the aforementioned SINGs and Symposiums, careful observation of Alice Parker at work was undertaken. The researcher maintained a journal, brainstorming the subject's teaching techniques and how they apply to her philosophy of music. This journal was carefully analyzed for any further data that ensued regarding Ms. Parker's philosophy of music and how it is manifested within her compositions, arrangements, and teaching techniques.

As a result of this inquiry regarding Ms. Parker, the researcher conducted follow-up interviews with participants at Alice Parker SINGs and Symposiums, analyzing their responses in terms of the significance of the study. After incorporating Ms. Parker's teaching techniques within her own classes, the researcher examined the findings in terms of Ms. Parker's philosophy of music.

### **Procedures to analyze data**

A thorough examination of Alice Parker's philosophy of music was defined from the gathered data. Subsequently, a careful examination was undertaken as to how Ms. Parker's philosophy of music is manifested within three of her choral arrangements and compositions. Further, Ms. Parker's teaching techniques within the context of her musical philosophy was analyzed within her SINGs and Fellows Symposiums. Concurrently, feedback regarding Alice Parker's philosophy of music and its manifestations was solicited from participants within the SINGs and Symposiums and was analyzed in terms of its relevance to the study.

In addition, the researcher examined data resulting from her own application of Ms. Parker's teaching techniques and how it related to the significance of the inquiry. Reoccurring themes within the text were discerned, analyzed, and presented within the conclusions of the inquiry. To complete the research, a comprehensive annotated works list of Alice Parker is included as well as a CD and DVD containing audio and visual material referenced within the body of the document.

### **Historical Background**

Ms. Parker grew up in New England surrounded by traditional hymns and ‘home songs,’ such as Stephen Foster songs, game, dance, and ‘fun’ songs, like those found in popular collections. She focused on the works of the great composers during her later studies however, but found herself returning to the songs of her youth when she collaborated with Robert Shaw. According to Ms. Parker, “Any tune that has survived for fifty to one hundred years has something ‘just right’ about it, or it wouldn’t do so. I always try to find out just what that ‘something’ is – and if the tune stays in my mind and just won’t get out, then I know I have to work with it” (personal communication, April 22, 2002). In working with Shaw, Ms. Parker came to value so many different kinds of tunes in both their historical and geographical styles.

### **Composing/Arranging Techniques**

In corresponding with Ms. Parker, she stated the following regarding her techniques for arranging and composing:

I begin with text, reading it aloud and memorizing. Then I discover the rhythms within the words, and finally the pitches. I need to have a complete melody before I can progress farther – Then, composing and arranging amount to exactly the same process: finding the extensions of the melody into counterpoint and harmony. (personal communication, April 22, 2002)

In other words, Ms. Parker begins with the lyrics in order to establish the musical components – rhythm, pitch, dynamics, etc. – of the melody. And, once the melody has been established, harmony can only be manifested as an extension of the melody.

In *Folksong Transformations*, Ms. Parker (2000) divides songs, or melodies, into two types: pitch pieces or rhythm pieces. She cites Gregorian Chant as the purest example of a pitch piece (p. 3). Further, she states that, “I discover again and again that melody is the beginning. It’s what we can sing with our individual human voice.....what all of music history begins with” (personal communication, April 22, 2002). Indeed, the history of Western classical music began with the vocal melody of Gregorian Chant over sixteen hundred years ago; the music was established by the text or lyrics; and, the evolution of harmony resulted as the expansion of the melody into counterpoint and harmony. Ms. Parker’s own evolution as a composer and arranger seems to mirror that of the historical development of music in Western culture. She has returned to the simple vocal melodies of her youth (many of them chant-like in nature); she utilizes the text to determine the appropriate melodic line; and, she progresses to the harmonic structure as an extension of the melody.



## **Chapter Four**

### **Research Results**

#### **Musical Examples**

#### **Two Choral Arrangements by Alice Parker**

##### **God is Seen**

An excellent example of Ms. Parker's melodic arranging techniques is exemplified in her choral work, "God is Seen," with a tune by Captain Kidd and the text from a Mountain hymn. The choral piece is scored for a full chorus of a capella mixed voices. To use the words of Alice Parker, this is definitely a pitch piece and not a rhythm piece, i.e., "a song that discounts 'beat' in favor of rhythmic freedom and the accompanying emphasis on melodic curve with time to savor the text" (Parker, 2000, p. 3).

In order to emulate Ms. Parker's arranging and composing techniques, an examination of the text would be the starting point of an analysis of the piece:

##### **"God is Seen"**

Through all the world below God is seen all around,  
Search hills and valleys through, There He's found.  
The growing of the corn, the lily and the thorn,  
The pleasant and forlorn, All declare, God is there,  
In meadows drest in green, God is seen.

See springing waters rise, Fountains flow, rivers run,  
The mist that veils the sky Hides the sun.  
Then down the rain doth pour, The ocean, it doth roar  
And beat upon the shore, And all praise, in their ways,  
The God who ne'er declines His designs.

The sun with all his rays Speaks of God as he flies,  
The comet in her blaze 'God', she cries;  
The shining of the stars, The moon, when she appears,  
His awful name declares; See them fly through the sky,  
And join the solemn sound All around.

When recited aloud, the three verses sound fluid, yet duple in meter, with an abundance of alliteration, e.g., “fountains flow, rivers run, solemn sound.” The text refers to examples of the God force in natural occurrences and events, and the grammar hints of olde English, e.g., “doth, drest, ne'er.” Also, there is a personification of nature with the use of personal pronouns for various natural items, i.e., the moon and comet are female, while the sun is referred to as male.

The first verse refers to the presence of God in somewhat serene and yet contrasting occurrences in nature, e.g. “the lily and the thorn.” In the second verse, the text suggests more movement of God in natural events, e.g. “springing waters rise, fountains flow, rivers run.” Further, the text hints at the strength and power of God within such lines as, “down the rain doth pour, the ocean it doth roar, and beat upon the shore.” Finally, the omnipotent power of God is suggested in the lyrics of the third verse, e.g., “the sun with all his rays speaks of God as he flies, the comet in her blaze 'God', she cries.” The ending of the third verse suggests the reverence of God within the heavenly bodies, e.g. the stars and moon flying through the sky and joining with a solemn sound all around.

One distinct tune, which enhances the text and is comprised of steps and small skips, appears in varying vocal parts in each of the three verses. In accordance with Ms. Parker's arranging techniques, this Gregorian Chant-like tune accentuates the rhythmic

sounds and religious nature of the text. (See Figure #1, ms. 1-19 – melody in the soprano part.)

**Figure #1**

**God Is Seen**  
For Full Chorus of Mixed Voices, a cappella

Tune: Captain Kidd  
Arranged by Alice Parker

*Lightly; non legato*  
*mp*

Soprano  
Alto

Tenor  
Bass

Hum

Through all the world be - low God is seen all a - round, Search -

5 hills and val - leys through, There He's found. The grow - ing of the

10 corn, The li - ly and the thorn, The pleas - ant and for - lorn, All de -

15 clare, God is there, In — mead - ows drest in green, God is seen.

As in Gregorian Chant, the melody begins in the first verse as a unison line moving in small steps and skips in the soprano and alto voices. The melody would almost

sound monophonic in texture, like chant, except for the drone or pedal tone of the tenors and basses, beginning on the tonic of A minor, implying the aeolian mode. The use of a mode is another direct reference to chant, as modes were employed as the tonality basis for Gregorian Chant in the Middle Ages.

In *Folksong Transformations*, Ms. Parker (2000) states that “In chant singing, the principal function of a response is to support, while keeping out of the way....cadential echoes, pedals and antiphony are all the devices needed” (p. 5) Certainly, in the first statement of the melodic line in “God is Seen,” Ms. Parker has added only a pedal tone line as a device. As the female voices carry the melodic line, the bass line sustains the tonic of A minor while the tenor voice moves in whole notes up scale tones to the fourth degree and back down again to the tonic. In measure 7, all four of the vocal parts have returned to the home tone of A. (See Figure #1.) The movement of the tenor line with the melody of the female voices suggests intervals of a 6<sup>th</sup> above the pedal tone. As in the evolution of Gregorian Chant, these intervals imply a second line, or the introduction of polyphony into the texture of the music, rather than the later homophonic chordal structure. (See Figure #1, ms.12-18.)

Also, as in Gregorian Chant, the pitch of the melodic line hovers around the home tone of A in the melodic line, never going higher than a 5<sup>th</sup> or lower than a 4<sup>th</sup> from the tonic of A. The dynamics remain *mezzo piano* throughout the first verse, and the duration of the notes in the melody, harmony, and pedal tones is sustained and legato, in keeping with the chant-like quality of the text and melodic line. Although cut time is indicated in the time signature of the piece, the rhythmic quality suggests a somewhat free-flowing meter and *adagio tempo* due to the chant-like melodic line and pedal tone harmony. This

light, legato rhythm also adds to the chant-like quality, giving the religious text an ethereal, heavenly association.

The device of “word painting” is employed as yet another way in which the music enhances the meaning of the text of the first verse. For example, on the word “below,” the melodic line goes down a second in pitch. (See Figure #1, ms. 2.) On the word, “hills,” the melodic line is moving upwards. (See Figure #1, ms. 5.) Further, not only does the pitch go down a second on the word, “thorn,” but the harmonic structure is a minor triad as well. (See Figure #1, ms. 12.) And, on the word, “forlorn,” intervals of a second are employed in the soprano and alto parts, which suggests a tension within the harmony. (See Figure #1, ms. 14.)

Since the text of the second verse begins with more movement, Ms. Parker incorporates eighth notes within the alto part on the lyrics, “fountains flow, rivers run.” (See Figure #2, ms. 22-23.)

**Figure #2**

**20**  
SOPRANO *mp*  
See spring-ing wa-ters rise, Foun-tains flow, riv-ers run, The—

ALTO *mp*  
See spring-ing wa-ters rise,— Foun-tains-flow, riv-ers run, The—  
Hum—

TENOR *div. pp*

BASS

**20** 20 21 22 23 24  
PIANO (for rehearsal only)  
*mp* *pp*

**25**  
mist that veils the sky Hides the sun. ———

mist. that. veils. the. sky Hides. the. sun. ———  
hides the sun. Then

Then down the rain doth

**25** 25 26 27 Then 28 down the rain doth 29  
*mf*

Further, the lilting quality evoked by the eighth notes and the particular references to nature, e.g. “springing waters, fountains flow, rivers run, mist that veils the sky,” are enhanced by the use of female voices only in these two lines. (See Figure #2, ms. 21-27.) Within this “moving” section of the text, the soprano part still carries the same tune as in the first verse, and the lower, moving harmony of the alto part in this section is scale-like and somewhat sequential in its descending and ascending lines. Then, the tenor drones softly below the female parts with a pedal tone on the dominant of E and continues the movement in its part on, “hides the sun,” heralding the entrance of the stronger, masculine portion of the text. (See Figure #2, ms. 24-28.)

Within this last portion of the second verse in which the power of God in nature is presented, the piece is sung solely by the male voices. The melody switches from the Tenor I to the Baritone, or middle male voicing, as the text progresses. In this section, a strong sense of harmonic triads are present, particularly the i, VI, and VII chords of A minor. The chords are arranged in block manner, adding to the power and strength of the text here: “Then down the rain doth pour, The ocean, it doth roar And beat upon the shore.” (See Figures #2 and #3, ms. 29-34.)

**Figure #3**

The musical score for Figure #3 consists of two systems. The first system includes vocal staves and piano accompaniment. The vocal parts have lyrics: "pour, The o-ccean, it doth roar And beat up-on the shore, and all" and "And all praise. in their". The piano part includes measure numbers 30, 31, 32, 33, 34, and 35. The second system continues the vocal and piano parts with lyrics: "The sun with all his", "praise The", "ways, The God who ne'er de-clines His de-signs. The sun with all his", and "praise The God who owns His de-signs. The sun with all his". Dynamic markings include *mf* and *unis. mf*. Measure numbers 36, 37, 38, 39, 40, and 41 are indicated at the bottom of the piano part.

The dynamics are indicated as *mezzo forte* for the first time in the piece, adding to the power of the lyrics. Also, the Tenor I part, written higher in pitch than the melody in the



inner voice, enhances the power and strength of the text as well. The lyrics, “beat upon the shore,” are indicated with *marcato* markings, indicating more emphasis, and the dynamics *crescendo* towards the end of the verse, like waves “beating upon the shore.” (See Figure #3, ms.33-39.)

With the implication of triads in block formation, there is a greater rhythmic emphasis of meter and tempo. The rhythm is not as light and free flowing as in the first verse. There is also an accentuation on duple meter, and the tempo is more clearly defined with a stronger sense of pulse or beat. “Word painting” is once again prevalent throughout the second verse. The use of eighth notes implies movement on “fountains flow, rivers run.” On the lyrics, “hides the sun,” the pitches go down in the alto part and are continued down the scale and echoed in the tenor voice, which further enhances the notion of hiding, as tones are still being sustained above in the soprano and alto parts. (See Figure #2, ms. 22-27.) And, in the lyrics, “beat upon the shore,” the markings in the music indicate emphasis on the notes to be sung decidedly, which parallels the text. (See Figure #3, ms. 33.)

Within the third verse, all four of the voices sing in a homophonic style for the first time in the piece, befitting the celestial nature of the lyrics within this verse. The chords alternate between the *i* and the *VII* chords until the presentation of an authentic cadence of *v* to *I*, the major of the relative minor key of A. (See Figures #3 and #4, ms. 40-48.)

**Figure #4**

rays Speaks of God as he flies The com-et in her blaze 'God', she

42 43 44 45 46

This system contains five staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. Measure numbers 42 through 46 are written below the piano staff. A box containing the number 45 is placed above the vocal staves at the beginning of measure 45. The lyrics are: "rays Speaks of God as he flies The com-et in her blaze 'God', she".

cries; — The shin-ing of the stars, The moon, when she ap -

47 48 49 50 51

This system contains five staves of music. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. Measure numbers 47 through 51 are written below the piano staff. A box containing the number 50 is placed above the vocal staves at the beginning of measure 50. The lyrics are: "cries; — The shin-ing of the stars, The moon, when she ap -".

Also, at this point in the lyrics, “God, she cries;” the pitches reach their highest level, with a G in the soprano part on the word, “God.” (See Figure #4, ms. 46.) The chord structure immediately returns to the minor key in ms. 49 with an echo or round in the

tenor voice, as the pitch and lyrics wind down to a polyphonic *diminuendo* and *ritardando* at the lyrics, “join the solemn sound all around.” (See Figure #5, ms. 57-62.)

**Figure #5**

The image displays two systems of musical notation for a tenor voice part. The first system, labeled '55' in a box, contains five staves. The top staff is the vocal line with lyrics: "pears, His aw-ful name de- clares; See them fly through the sky, And -". The second staff is a vocal line with lyrics: "pears, His aw-ful name de- clares; See them fly through the sky, And -". The third staff is a vocal line with lyrics: "moon when she\_ ap- pears de - clares; See them fly through the sky, And". The fourth staff is a vocal line with lyrics: "pears, His name de - clares; See them fly through the sky, And". The fifth staff is a piano accompaniment with handwritten measure numbers 52, 53, 54, 55, and 56. The second system, labeled '60' in a box, contains five staves. The top staff is the vocal line with lyrics: "join the sol-emn sound All a - round, all a - round.". The second staff is a vocal line with lyrics: "join the sol-emn sound All a - round, sol-emn sound all a - round.". The third staff is a vocal line with lyrics: "join the sol-emn sound All a - round, all a - round.". The fourth staff is a vocal line with lyrics: "div. join the sol-emn sound All a - round.". The fifth staff is a piano accompaniment with handwritten measure numbers 57, 58, 59, 60, 61, and 62. Performance markings include *espr.* (espressivo) and *dim. e rit. al fine* (diminuendo and ritardando to the end).

Since this last verse celebrates the heavenly bodies and awesome vastness of God's presence within nature, the homophonic texture of the voices provides a strong musical foundation of support for these lyrics. As indicated earlier, the pitch rises to its highest peak and the dynamics swell to a *forte*, the loudest in the piece, within this last section. The melody is heard in the soprano part first, then winds its way into the alto part in the measures 44 through 48. (See Figure #4.) The melody then returns to the soprano part for the remainder of the piece. The duration of the notes are long and sustained with accents from rapid *crescendos* and *decrescendos* on the lyrics, "The comet in her blaze 'God', she cries." (See Figure #4, ms. 44-48.) Dynamically, the piece *decrescendos* gradually to the end.

The harmonic pattern of mostly block chords alternates between the tonic and dominant chords in A minor, ending with pedal tones of the tonic and dominant notes of the key as pedal tones in the lowest two voices. (See Figure #5, ms. 57-62.) While this drone of a perfect fifth is outlined in the lowest voices, the other voices are engaged in polyphonic motion with another authentic cadence of the v to the major tonic of the A minor key on the last chord. Rhythmically, there is a strong sense of duple meter in this last verse, particularly when the lyrics refer to the rays of the sun and the blaze of the comet. From measure 49 at "the shining of the stars" until the end of the piece, the rhythm once again sounds lilting, almost ethereal and free-flowing as it *ritards* with the contrapuntal movement at the end. (See Figures #4 and #5.)

"Word painting" is abundant in this third verse as the pitch rises and the dynamics *crescendo* on the words: "sun," "flies," and "God." The pitch and dynamics go to the

most extreme heights on the lyrics, “The comet in her blaze ‘God’ she cries.” (See Figure #4, ms. 44-47.) Also, with the rapid *crescendos* and *decrescendos* in this passage, the music mirrors the movement of the comets streaking through the sky. Further, the dynamics echo the lyrics, “The shining of the stars, the moon, when she appears,” by *decrescendoing* as if portraying the hush of night falling. Finally, the pitch rises in the soprano part on “His awful name” and in the tenor part on “see them fly through the sky” right before the conclusion of the “solemn sound All around.” At these concluding lyrics, the voices mirror the word, “around,” by singing contrapuntal parts as if in a round until they come to rest on the final chord. (See Figure #5, ms.58-62.)

### **Come on Up**

Ms. Parker’s choral arrangement of the rhythmic spiritual, “Come On Up,” presents an excellent contrast to the melodic nature of her choral octavo, “God is Seen.” According to Ms. Parker’s definition, “God is Seen” can be identified as a ‘pitch piece’ because of its emphasis on melody which discounts “beat” in favor of rhythmic freedom. (Parker, 2000, p. 3) On the other hand, “Come on Up” is a “rhythm piece” with its roots in the African-American spiritual.

While a “pitch piece” is one in which “tones and words govern the rhythm,” Ms. Parker defines a “rhythm piece” as one in which “nothing is allowed to disturb the beat – and this defines the way the words are sung and the way we breathe – the main thing is to keep going” (Parker, 2000, p. 4). Further, because “Come On Up” is derived from an African-American spiritual, it is also jazzy in nature. And, according to Ms. Parker, “jazz

is primarily (but not simply) rhythm, with intricate variations in both its melodic and time-measured elements.”

Ms. Parker has arranged the traditional spiritual, “Come On Up,” for three-part female, a capella voices with an optional solo. It is arranged in three verses with a chorus after each verse and a coda. As with “God is Seen,” in order to present an accurate analysis of Ms. Parker’s choral work, “Come On Up,” one must begin with an examination of the lyrics:

“Come On Up”

You don’ heah me prayin’ here,  
You cain’ find me no where, chillun:  
Come on up to bright glory,  
I’ll be waitin’ up there.  
I’ll be waitin’ up there, my Lord,  
I’ll be waitin’ up there,  
Come on up to bright glory,  
I’ll be waitin’ up there.

You cain’ heah me when I pray down here,  
You cain’ heah me no where, chillun:  
Come on up to bright glory,  
I’ll be waitin’ up there.  
I’ll be waitin’ up there, my Lord,  
I’ll be waitin’ up there, chillun:  
Come on up to bright glory,  
I’ll be waitin’ up there.

You cain’ heah me when I shout down here,  
You cain’ heah me nowhere, chillun:  
Come on up to bright glory,  
I’ll be waitin’ up there.

Waitin', waitin' up there, my Lord,  
I'll be waitin' up there;  
Come on up to bright glory,  
I'll be waitin' up there.

As with all African-American spirituals, the lyrics are sacred in nature. The passages “come on up to bright glory” and “I’ll be waitin’ up there” refer to heaven, which the African-American slave viewed as an escape from his or her difficult, sorrowful life on earth. There is a Southern inflection in the lyrics with the use of the words “chillun,” “cain,” “heah,” “don,” etc. Also, indigenous to Southern speech of that time period was omitting the “ing” at the end of words, e.g. “waitin,” which Ms. Parker refers to as “elided syllables.” Within the context of “Come On Up” belonging in the rhythmic category of songs, these Southern terms, e.g., “chillun,” “cain,” “heah,” “waitin,” illicit a clipped speech pattern when recited aloud. Therefore, a rhythmic quality of natural accents, pitch, dynamics, and duration of notes can be established within the recitation of the text.

In keeping with Ms. Parker’s view of the importance of the melodic line, “Come On Up” begins with a solo or unison singing of the main melody with *mezzo piano* dynamics. Since it is a rhythmic piece in nature, the rhythmic characteristics are incorporated within the first presentation of the melodic line. For example, the jazzy style of spirituals is immediately established by the use of syncopation within the first phrase, i.e., an eighth note immediately followed by a quarter note and two tied eighth notes followed by a dotted quarter note. (See Figure #6, measure 1.)

**Figure #6**

**COME ON UP**

SSA/Optional Solo

Traditional Spiritual

Arranged by Alice Parker

**Fast, jazzy** (♩ = 88)  
*mp*

*Solo*

You don' heah me pray-in' here, You cain' find me no  
 where, chil-lun: Come on up to bright glo-ry,  
 I'll be \*wait-in' up there. I'll be wait-in' up  
 there, my Lord, I'll be wait-in' up there,  
 Come on up to bright glo-ry, I'll be wait-in' up  
*Solo*  
 there. You cain' heah me when I pray down here,  
*S* Oh, you cain' heah me, pray-in' here, You cain'  
 You cain' heah me no where, chil-lun: Come on up to bright  
 heah me pray-in' here. Come on up,  
 \*way-t'n

Along with the immediate establishment of a jazzy rhythmic style, the use of syncopation also indicates which words of the text require greater emphasis, e.g. “waitin,” “up,” “glory,” etc. Further, specific words are emphasized with accent markings, e.g. “chill” of the word, “chillun,” and “wait,” of “waitin.” (See Figure #7, ms. 23)



**Figure #7**

22  
 S glo - ry, I'll be wait - in' up there.  
 A come on up to me, I'll be wait - in' up there.  
 I'll be wait - in' up there.

25  
 I'll be wait - in' up there, my Lord, I'll be wait - in' up there.  
 I'll be wait - in' up there, my Lord, I'll be wait - in' up there.  
 Wait-in' up there, wait-in' up there, I'll be

28  
 there, chil-lun: Come on up to bright glo - ry,  
 in' up there; Come on up to bright glo - ry,  
 wait-in', wait-in' up there; Come on, Come on up to bright

31  
 I'll be wait - in' up there.  
 ry, I'll be wait - in' up there. You cain' heah me when I  
 glo - ry, glo-ry, glo-ry, I'll be wait-in' up there.

In addition, the use of staccato markings at the ends of words such as “chillun,” “up,” and “glory,” not only emphasize their importance but help to establish the jazzy rhythmic style which can be found in many African-American spirituals. Further, a reference to jazz influence is elicited by incorporating rests at the end of phrases.

Ms. Parker refers to the use of intentional silence within Appalachian work songs, for example, as a play of short phrases separated by rests, by measured silences. It is a game of displaced accents, of syncopations, of a dialogue with an (unvoiced) steady, heavy beat (personal communication, March 3, 2002). With a time signature of cut-time, markings of “fast and jazzy,” and the use of syncopated, accented, and staccato notes and rests, “Come On Up” is immediately established as a rhythmic piece which may have been utilized as a steady beat for working or even dance.

Harmonically, “Come On Up” is in G Major throughout, which is appropriate for many of the up-beat, fast tempo spirituals, as heaven was viewed as a positive reward for the tormented life that African-American slaves led on earth. Therefore, with its rhythmic emphasis on the beat, lyrics looking forward to the freedom of the after-life, and a major, up-beat quality, “Come On Up” may have been sung to make work more uplifting. Or, it may have contained “code words,” directing slaves North via the underground railway.

The concept of word or tone painting is utilized in several places within the first verse. For example, the word “glory” ascends in pitch on the second syllable with a *staccato* marking and eighth note duration for added emphasis to its positive allusion. (See Figure #6, ms. 6.) The word “up” (notated several times) either ascends in pitch, is indicated with a *staccato* marking, or is of an eighth note duration, lending to its uplifting quality. (See Figure #6, ms. 5, 7, 13, 15.) The word “waitin” is given additional length with tied eighth notes on a syncopated beat and an accent marking for added emphasis. (See Figure #6, ms. 7.) The colloquial use of “chillun” which refers to children is notated as eighth notes with an accent on the first note and a *staccato* marking on the second, short and terse, as if one is delivering an important message to the young.

As is customary with Ms. Parker's arrangements, she adds a second harmonic line to the second verse of the text and chorus which evolves from the melody line. As a soloist or one vocal part sings the melody, the second line fills the spaces with echoes and variations of the melodic line in similar syncopated rhythms and phrases with dynamics indicated as *mezzo piano*. According to Ms. Parker (2000), "those empty beats at the ends of phrases cry out for echoes, and there are wonderful word possibilities." (p. 36) For example, when the melodic line pauses, the answer or second line may have a more moving part. Conversely, when the melody is moving in syncopated fashion, the counterpart features more sustained notes. (See Figure #6, ms. 16, 20.)

Within the chorus of the second verse, while the melody remains in the solo or first vocal part, the second and third vocal parts enter into a round-like polyphonic section. In measure 20, as the solo or first vocal part sings "I'll be waitin' up there," the second vocal part enters a third above the first in a somewhat sequential pattern, beginning on the tied eighth note of the first line. The third part enters exactly like the first, but on the tied eighth note of the second part – suggesting round-like entrances from the three parts. When the first vocal part begins the second phrase of the melody in measure 25, the second part enters in a similar manner as the first; however, the third vocal part begins a new pattern, which is almost ostinato-like in its rhythmic quality. And for the first time in the work, all voice parts are indicated as *mezzo forte* dynamics, which builds and varies the piece even more. (See Figure #7, ms. 25-26.)

As this polyphony continues among the three voices, alternating between the I chord and the ii chords in harmonic structure, every beat and up beat between beats contains a note from one of the three vocal parts, adding highly complex movement.

Within this elaborate sounding polyphonic section, accents are strategically placed on notes from the first to the second to the third vocal parts, creating a cascading emphasis of notes in each part on the words, “wait” and “come.” (See Figure #7, ms. 25-32.)

The polyphony of this section is further compounded by the indication of *mezzo forte* in each of the three vocal parts. This section concludes with the lyrics “up there” beginning on a down beat in the first vocal part, repeated on the subsequent down beat of the second part, and concluding on the subsequent down beat of the third vocal part. (See Figure #7, ms. 31-33.) This technique lends an air of finality to the end of the contrapuntal nature of the second verse.

The next section builds the piece with a *forte* entrance of the third verse. The three vocal parts are reduced to two with dynamics of *forte* in both. The countermelody begins with a major second interval on ms. 34, which adds a sense of dissonance to the piece. Also, the counterpart is expanded by echoing the first part in a similar rhythmic pattern, starting on different notes. In the third chorus, the echo or lower staff part becomes the melody line, and the upper staff emerges as a higher-pitched descant with *mezzo forte* dynamics. (See Figure #8, ms.41-48.)

**Figure #8**

34

S  
shout down here, 34 You cain' heah me no where, chil-lun:

A  
You cain' heah me when I shout down here, You cain' heah me no -

37

S  
Come on up to bright glo - ry, I'll be wait - in' up

A  
where, chil-lun: Come on up to bright glo - ry,

40

S  
there. You'll find that I'm wait - in', wait - in' up

A  
You'll find that I'm wait - in', wait - in' up there, my Lord,

43

S  
there, wait-in', wait-in', wait-in' up there, my Lord. Come on, come

A  
I'll be wait - in' up there; I'll be wait - in' up there, my Lord. Come on up to bright

46

S  
on, come on up to bright glo - ry, glo - ry, glo-ry; come on up,

A  
glo - ry, I'll be wait - in' up there.

Simultaneously, word painting is evident in the third verse with accents on the words “shout,” “wait,” and “come.” The three verses *crescendo* lyrically in the following manner: “You don’ heah me prayin’ here;” “You cain’ heah me when I pray down here;” and, “You cain’ heah me when I shout down here.” Each statement gets progressively louder as the piece is sung, from *mezzo piano* to *mezzo forte* to *forte* on the verse that mentions the word, “shout.”

After the third verse and chorus, Ms. Parker utilizes several musical devices before her conclusion. Within this coda, or ending section, there is a return to three vocal parts as in the second verse. However, this time, pauses and rests are frequently used in each vocal line, suggesting space and openness. After a brief *decrescendo* from *mezzo forte* to *mezzo piano*, the first and third vocal parts perform a very soft duet, as if in a prayer-like manner. (See Figure #9, ms. 51-55.) Further, the phrase “come on up” appears in succession with the same three notes, but with varying accents and rhythmic configurations. (See Figure #9, ms. 49, 50.) This variation of a rhythmic theme leads to a soft duet of statements and answers between the top and bottom vocal parts.

Word painting is especially evident in this section, as the lyrics “come on, talk to me” and “I cain’ find you,” are bantered back and forth between the two parts, as if in a game of hide and seek (See Figure #9, ms. 51-55.) This section culminates with the two voice parts stating, “I cain’ find you, nowhere, nowhere, chillun.” To emphasize a suggestion of being alone, vocal parts are sung back and forth – one at a time. The words, “no where,” are stated in the first vocal part with a *staccato* marking on the first word and an accent on the second. The third vocal part echoes the same two words a third higher in

pitch but with the same markings, on the two beats immediately following the first part.

(See Figure #9, ms. 54, 55.)

**Figure #9**

*Solo*

49 *mf* Oh you cain' heah me *mp*  
— come on up, come on up, come on up!  
Come on, talk to me,

52  
when I'm pray-in' here, You cain' find me no  
Come on, talk to me, I cain' find you

55 *mf*  
where, chil-lun; Come on up to bright glo -  
no where; Come on up to bright glo - ry,  
ry, I'll be wait-in', wait-in', Come on up, come on up, come

58 *cresc.*  
I'll be wait-in' up there, my Lord,  
I'll be wait-in' up there,

Handwritten annotations: 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60

The lyrics proceed in this back and forth echoing, alternating from the third to the first vocal parts as follows: “Come on, talk to me;” “when I’m prayin’ here;” “Come on, talk to me;” “You cain’ find me;” “I cain’ find you;” “no where;” no where.” These musical devices of utilizing only two vocal parts, softly exchanging a dialogue about not being able to find one another, paints an auditory image of loneliness and isolation from one another. This section may suggest the plight of African-Americans in the United States during the Civil War – lonely, isolated from one another, yearning for glory in heaven or a route to freedom in the North.

Immediately after this softer section, Ms. Parker returns to the main theme of the chorus with *mezzo forte* dynamics, while the second and third parts emphatically state the rhythmic pattern of the theme in parallel thirds. (See Figure #9, ms.56-59.) As the second and third vocal parts continue a harmonic and rhythmic variation of the theme, the first vocal part states an ascending descant, where, once again, the lyrics “come on up,” are stated as before – on the same three notes but with varying accents, rhythmic patterns, and dynamics. The meter changes for the first time in the piece from cut time to one measure of three/two and back to cut time at the conclusion of the piece. (See Figure #10, ms. 62-65.)

The one measure of three/two allows the first part to act as a descant with the line, “Come on up to bright glory,” while the other two parts sustain held notes a third apart. Conversely, the first part sustains a suspended tone while the two lower parts sing, “I’ll be waitin’ up there,” in harmony. (See Figure #10, ms.62-66.)



**Figure #10**

61

on up! Come on up to bright glo

61 I'll be wait - in' up there, 62 63

I'll be wait - in' up there,

64

ry.

I'll be wait - in' up there, 65 66

I'll be wait - in' up there.

Detailed description: The image shows a musical score for Figure #10, spanning measures 61 to 66. It consists of three systems of staves. The first system (measures 61-63) features a vocal line and two piano accompaniment staves. The vocal line starts with a forte dynamic (f) and includes accents on the notes. The lyrics are "on up! Come on up to bright glo". The piano accompaniment includes handwritten annotations: "61" above the first measure, "62" above the second measure, and "63" above the third measure. The second system (measures 64-66) also features a vocal line and two piano accompaniment staves. The vocal line continues with the lyrics "ry." and "I'll be wait - in' up there,". The piano accompaniment includes handwritten annotations: "64" above the first measure, "65" above the second measure, and "66" above the third measure. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), and dynamic markings like *f* and accents.

Once again, several examples of word painting are evident. The second part ascends to a high G, the highest note in the piece, in measure 58 (Figure #9), which adds to the work's consistent build in intensity to the conclusion. During the repetition of the phrase, "come on up," there is a *crescendo* to *forte* and accents on the last two words, "on up," with added emphasis due to the use of quarter notes for each word. With the moving

descant on the phrase, “come on up to bright glory,” followed by the two lower voices harmonizing on “I’ll be waitin’ up there,” a sense of excitement builds towards the end. (See Figure #10, ms. 61-66.)

This excitement of going to a better place in heaven is further enhanced by the ascending pitches of the harmonizing parts on the phrase, “I’ll be waitin’ up there.” Simultaneously, the addition of a rest between the words “up” and “there” provides a springboard to the last harmonization on the word, “there,” referring once again to heaven. (See Figure #10, ms.65.)

Concurrently, while the second and third parts sustain a harmonization of the I chord on the last word, the descant top voice remains on a suspended tone, A. (See Figure #10, ms.65-66.) This creates a dissonance in the final chord, which also indicates a *crescendo* marking, building to accents in all parts on the final tied eighth notes. This dissonant final chord suggests a lack of finality, which may suggest that the glory of heaven is not an ending, but a beginning.

**An Analysis of an Original Choral Composition by Alice Parker**

**An American Kedushah**

By  
Alice Parker

For Tenor and Mezzo-Soprano Soli  
and Choir of Mixed Voices, *divisi a capella*

Using the traditional Hebrew text  
and an English adaptation by the composer  
and incorporating the Chassidic folk-tune,  
*V'eyneinu Tirenah*

Within the performance notes at the beginning of the octavo, Alice Parker explains that the original commission from the American Guild of Organists was for a setting of *L'dor Vador* for cantor and chorus, with or without accompaniment. Ms. Parker states that “since this text and the liturgy from which it is excerpted were unfamiliar to me, I began by consulting my friend, Eleanor Epstein, for the context.” As with the genesis of all of Alice Parker’s compositions, she begins with the text and asserts: “I soon learned that I must set the entire text; and, more slowly, that I must make my own English version, matching the syllabic count of the original as closely as possible.” Ms. Parker continues with her examination of how the Hebrew text helped to sculpt a framework for the composition:

This decision was the foundation of the piece. The listener hears the two cantors and choir sing both the original and the translation throughout the work, leading the untutored ear into the beauty and profundity of the Hebrew text, with its three pillar-like quotations from the Tanakh. This resulted in *An American Kedushah*: not as in the traditional Amidah, but one respectful enough of the tradition to allow for its use in the service.

Ms. Parker proceeds to explain that “the work is conceived in three sections, of which the first and third use an unmetred chant for much of the text.” She advises that “this should be sung freely, according to the word rhythms in both Hebrew and English.” According to Ms. Parker, the contrasting middle part “is based on a Hassidic folk dance, with strong rhythms and bright calls and repetition.” In her conclusion of the program notes, Ms. Parker states that the “Biblical quotations (Kadosh, Isaiah 6:3; Baruch, Ezekiel 3:12; and Yimloch, Psalm 146:10) are set apart by tempo, voicing and sonority.”

Therefore, in an attempt to accurately set this Hebrew text to music, Ms. Parker initially called her friend, Eleanor Epstein, for consultation. With Ms. Epstein’s assistance, Ms. Parker was able to discern an accurate recitation of the text, the correct rhythms of the words, and an exact translation of the lyrics, so that it would mean something to her. In an attempt to balance the Hebrew text and its English translation, Ms. Parker chose to utilize two cantor soloists with a four-part chorus, alternating the translation from Hebrew to English, in an effort to make the text relevant to the listener.

As was cited in Ms. Parker’s program notes, the first section of the three-part composition begins with free recitation, in which Ms. Parker utilizes the English translation to determine the rhythm of the Hebrew recitation. A translation of the first section of *An American Kedushah*, by Ms. Parker, is as follows:

N’kadeish et shimka ba-olam  
We will sanctify Your name

K’sheim shemakdishim oto bishmei marom  
Throughout this turning world as in the heav’ns above

Kakatuv al yad n'vi-echa  
As it is written by your prophet

v'kara zeh el zeh v'amar:  
And in heav'n wave on wave resounds:

“Kadosh, kadosh, kadosh Adonai tz'va-ot  
“Holy, holy, holy is the Lord of all,

m'lo chol ha-aretz k'vodo.”  
All the world is filled with glory. And in heav'n wave on wave resounds.

In the beginning section, the key signature is written with four flats; however, as the starting tone of both the tenor cantor and the choir is an F, the key of F minor is suggested. The aforementioned hints at the modal scales that would have been utilized in the singing of ancient Hebrew prayers.

As was indicated in the performance notes, Ms. Parker proposes that this section be sung in a “free recitation,” with no time signature indicated. The tenor cantor then begins his solo phrase, the melody, in Hebrew. The unison choir singing a similar phrase in English follows the cantor's melody. This musical device, known as “call and response,” between a cantor soloist and a unison choir is a familiar characteristic of non-western singing, and of ancient Hebrew music, in particular. Since music was not written down during this time period, a musical selection would be learned by one member singing a musical phrase alone, with the rest of the singers repeating the same phrase afterward.

Ms. Parker begins this first part of the selection with a respectful *mezzo piano* dynamic marking in both the cantor and chorus parts. In unison, the choir rhythmically mirrors the minor third interval sung by the cantor. However, the four-part choir sings

the English translation of the cantor's Hebrew lyrics in order to establish balance and clarity for the listener. As he finishes his phrase, the tenor cantor sustains the F tonic as the choir mirrors him in English. Subsequently, the choir holds this same F tone as the cantor proceeds with the next phrase. (See Figure #11.)

**Figure #11**

**An American Kedushah**

for tenor and mezzo soli with mixed choir  
Commissioned by the American Guild of Organists

from the Sabbath Morning liturgy,  
English adaptation by Alice Parker.

Alice Parker

The musical score is written in G minor (three flats) and 4/4 time. It features the following parts and lyrics:

- Soprano solo:** free recit.
- Tenor solo:** *mp* N' - ka-deish et shim-cha ba - o - lam
- Soprano:** *mp* We will san - cti - fy your—
- Alto:** *mp* We will san - cti - fy your—
- Tenor:** *mp* We will san - cti - fy your—
- Bass:** *mp* We will san - cti - fy your—
- S solo:** k' - sheim she - mak - di - shim o - to bish - mei ma -
- T solo:** k' - sheim she - mak - di - shim o - to bish - mei ma -
- S (Soprano):** name
- A (Alto):** name
- T (Tenor):** name
- B (Bass):** name

Within this pattern of a sustained tonal center as another phrase is intoned, the notion of a “pedal tone” is established, suggesting the beginning of polyphony, i.e., when two musical lines began to be sung at the same time. Also, on the choir’s phrase, “throughout this turning world as in the heav’ns above,” Ms. Parker adds intervals of seconds, thirds, and fourths both up and down in pitch, which prompts tone painting of a “turning world.” (See Figure #12.)

**Figure #12**

The musical score for Figure #12 consists of six staves. The top two staves are for solo voices: S solo and T solo. The bottom four staves are for a choir: S, A, T, and B. A box containing the number '5' is positioned above the S solo staff. The lyrics for the solo parts are 'rom' and 'ka-ka-tuv al yad n'-vi-e-'. The lyrics for the choir parts are 'through-out this turn-ing world as in the heav'ns a - bove'. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The S, A, and T parts have a fermata over the final note. The B part has a fermata over the final note.



Subsequently, on the phrase, “as it is written by your prophet,” the intervals dramatically shift up and down a fifth, a fourth, and then a third, to indicate the solemnity and reverence of this text. (See Figure #13.)

**Figure #13**

The musical score for Figure #13 consists of six staves. The top two staves are for solo voices: S solo (Soprano) and T solo (Tenor). The bottom four staves are for a choir: S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics for the solo parts are: S solo: "cha: v' - ka - ra zeh - el zeh v' - a -"; T solo: (rest). The lyrics for the choir parts are: "as it is writ - ten by your pro - phet:". Above the S solo staff, the tempo marking "a little faster" and dynamic marking "mf" are present. Above the S solo staff, there are two triplet markings "3" over the notes "zeh" and "zeh".

The dynamics increase to *mezzo forte* and a little faster tempo is suggested at the lyrics, “And in heav’n wave on wave resounds.” Simultaneously, within the same lyrics, triplets are added, further fortifying the notion of “waves resounding.” Moreover, the notion of resounding waves, or greater depth of movement, is established with the first introduction of harmony within the choir. The alto and bass line double the melody line of the cantor while the soprano and tenor add a descant in thirds and fourths above the

melodic line. Throughout this opening section, the melody is intoned by the tenor or soprano cantor alternating with the choir in unison, except for the choir's final harmonic phrase. (See Figure #14.)

**Figure #14**

The musical score for Figure #14 consists of five staves. The top two staves are for solo voices: Soprano (S solo) and Tenor (T solo). The bottom three staves are for a four-part choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked "very slow" with a quarter note equal to 48 beats. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The lyrics for the solo parts are "mar:" and "\*Ho - ly, —" for the soprano, and "Ho - ly, —" for the tenor. The lyrics for the choir parts are "And in heav'n wave\_ on wave re-sounds: 'Ka - dosh, ka-". The score includes triplets and other musical notations.

At the lyrics, "Holy, holy, holy is the Lord of all," a time signature of 4/4 is indicated for the first time since the beginning of the piece. Additionally, the dynamics for the choir are marked, *forte*, and harmony is continued in the four-part choir with the soprano/tenor line doubling with one part, and the alto/bass line doubling with another. The choir

becomes the cantor (or song leader) by singing the Hebrew lyrics first, while both cantors (soprano and tenor) respond in unison with the English translation.

However, rather than intoning the melody, the choir appears to represent a brass fanfare in three and four part harmony, heralding the cantor's melodic response in English, "Holy, Holy, Holy is the Lord of all." The choir's *forte*, vocal harmonies on the Hebrew words, "Kadosh, kadosh, kadosh" (Holy, holy, holy) arise from unison notes almost like splashes of color on a blank page. Both cantors respond with the English translation, resembling a stately, *mezzo forte* affirmation of the choir's heraldic harmony. (See Figure #15.)

**Figure #15**

10

S solo  
ho - ly, ho - ly is the Lord of all,

T solo  
ho - ly, ho - ly is the Lord of all,

S  
dosh, ka - dosh A-do - nai tz'-va-ot m'-lo chol ha-

A  
dosh, ka - dosh A-do - nai tz'-va-ot m'-lo chol ha-

T  
dosh, ka - dosh A-do - nai tz'-va-ot m'-lo chol ha-

B  
dosh, ka - dosh A-do - nai tz'-va-ot m'-lo chol ha-

\* Isaiah vi,3

On the cantors' lyrics, "all the world is filled with glory," harmony is introduced between the two cantor parts for the first time, reinforcing the rich depth and magnitude of the text. (See Figure #16.)

**Figure #16**

15

S solo  
all the world is filled with glo - ry."

T solo  
all the world is filled with glo - ry."

S  
a - retz k' - vo - do." And in *mf*

A  
a - retz k' - vo - do." And in *mf*

T  
a - retz k' - vo - do." And in *mf*

B  
a - retz k' - vo - do." And in *mf*

At the conclusion of this section, with the choir also singing the English lyrics with the text, “And in heav’n wave on wave resounds,” cascading triplets are sounded in descending pitches between the four voices. The female voices begin the harmonic triplets, followed by the male parts in a decrescendo design, which portrays “waves overlapping until they gently break upon a shore.” (See Figure #17.)

**Figure #17**

The musical score for Figure #17 consists of six staves. The top two staves are for solo voices: 'S solo' (Soprano) and 'T solo' (Tenor). The bottom four staves are for a choir: 'S' (Soprano), 'A' (Alto), 'T' (Tenor), and 'B' (Bass). The lyrics for all parts are 'heav'n wave on wave re-sounds:'. The Soprano and Alto parts feature triplets of eighth notes. The Tenor and Bass parts feature sustained notes with triplets of eighth notes. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4.

Concluding this section, the choir begins the phrase, “Holy, holy, holy is the Lord of all, all the world is filled with glory,” with the cantors responding. However, this time, as in the beginning of the selection, the choir sings the English and the cantors intone the Hebrew. The dynamics are soft in all voice parts with the pitches lower and more sustained in the choir parts, suggesting that the melodic line is carried by the sopranos of the choir.

The cantors’ responsive descant begins in two parts which rises in pitch in the tenor voice, with both voices merging into unison and exhibiting a *ritardando* back to the F tonality, joining the choir at the end of the phrase. While the first soprano and bass

sustain an F, other choir voices hold the fifth (C). And, the tenor voicing sustains a lone interval of a second (G), adding a hint of contemporary dissonance to this ancient prayer.

(See Figure #18.)

**Figure #18**

20

*p* "Ka - dosh, ka - dosh, ka - dosh  
"Ka - dosh, ka - dosh, ka - dosh

*p* "Ho - ly, ho - ly, ho - ly is the  
"Ho - ly, ho - ly, ho - ly is the  
"Ho - ly, ho - ly, ho - ly is the  
"Ho - ly, ho - ly, ho - ly is the

poch. rit.

S solo  
T solo

S  
A  
T  
B

S solo  
T solo

S  
A  
T  
B

Lord of all, all the world is filled with glo - ry."  
Lord of all, all the world is filled with glo - ry."  
Lord of all, all the world is filled with glo - ry."  
Lord of all, all the world is filled with glo - ry."

A-do-nai tz'-va - ot m' - lo chol ha - a - retz k' - vo - do."  
A-do-nai tz'-va - ot m' - lo chol ha - a - retz k' - vo - do."



Familiarity with the lyrics of the next section is paramount in comprehending Ms. Parker's musical choices:

Then, with great rushes of sound, mighty and strong,  
The angelic choirs, cherubim and seraphim,  
Sing forth the blessing unending:

With a 6/8-meter, *mezzo forte* dynamics, and a faster tempo, the choir begins the melodic line in English with the soprano cantor intoning a Hebraic descant. An F major key is indicated, further adding to the sense of a triumphant prelude into the forthcoming blessing. An accented, grandiose melodic introduction is sung by the tenor and bass voices of the choir with a more reserved descant by the soprano cantor. Ascending pitches parallel the two cantors plus the soprano and alto of the choir as they echo each other one at a time with strong triplets on the lyrics, "raising them up towards the angels."

During this section, the melodic line appears to interweave between the cantor voices and the soprano of the choir. The tenor and bass continue with a more sustained and stately, pedal-tone harmony underneath, until all four choir voices rejoice in *forte* on the text, "sing forth the blessing unending." (See Figure #19.) At the closing, the phrase descends in pitch, the notes are sustained, and the dynamics soften to *mezzo piano* in all voices. Interestingly, all the voices, including the two cantors and choir, are holding the same chord as on the word, "glory," (F, C, G) with the major second interval, from the previous section. (See Figures #18 and #19.)

**Figure #19**

S solo  
T solo

fim, l'-um-ma - tam ba - ruch yo -  
s' - ra - fim, l'-um-ma-tam ba - ruch

S  
A  
T  
B

and ser - a - phim, sing forth the  
and ser - a - phim, sing forth the  
ser - - - a - phim, sing forth the  
ser - - - a - phim, sing forth the

35

S solo  
T solo

mei - ru:  
yo-mei - ru: \*"Ba -

S  
A  
T  
B

bless - ing un - end - - - ing:  
bless - ing un - end - - - ing:  
bless - ing un - end - - - ing:  
bless - ing un - end - - - ing:

\* Ezek. iii, 12

As the dynamics *decrescendo*, the meter shifts to 9/8 on the Hebrew prayer from Ezekiel: “Blessed, blessed is the glory of the Lord in his dwelling.” The key is B flat major, and the tempo is indicated as expansive and slow. As the tenor cantor chants the melody of the Hebrew blessing, the choir responds with a more chordal response of notes assigned longer durations and marked as *poco marcato*. After one phrase, the soprano voice of the choir echoes the earlier Hebrew prayer line of the tenor cantor while all the other voices sing a round on the word, “Blessed.” (See Figure # 20.)

**Figure #20**

The musical score for Figure #20 consists of six staves. The top two staves are for solo voices: Soprano (S solo) and Tenor (T solo). The bottom four staves are for the choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 9/8. The score includes the following lyrics and dynamic markings:

- S solo:** *mf* Ba - ruch k' - vod.
- T solo:** *mf* Ba - ruch k' - vod A-do-
- S (Choir):** *mp* Bless - ed is the glo - ry, the
- A (Choir):** *p* Bless - ed, bless - ed, bless - ed, bless - ed,
- T (Choir):** *mp* Bless - ed is the glo - ry, the
- B (Choir):** *p* Bless - ed is the

A box containing the number "50" is located above the S solo staff.

At the conclusion of the soprano solo, all voices join in a polyphonic amplification of duples and triples on the previous lyrics, with *mezzo forte* dynamics in the cantor voices. Throughout this section, the F, C, and B flat pedal-tones are sustained in various voices, while the bass and tenor hold intervals of fifths and sixths underneath

the movement of the other parts. Within all parts, the movement calms to a slow dance at the end of the phrase as the choir softly sings a syncopated rhythmic pattern, and the cantors unite on the F pedal-tone. The choir concludes this prayer with a slight *crescendo* followed by a *decrescendo* on a homophonic rhythmic pattern, suggesting the tone painting of a “firm foundation” at the lyrics, “in his dwelling.” (See Figure #21.)

**Figure #21**

The musical score for Figure #21 consists of six staves. The top two staves are for solo voices: Soprano (S solo) and Tenor (T solo). The bottom four staves are for a choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is indicated by a treble clef with an 8 below it. The score is in 3/4 time, with a tempo marking of  $\text{♩} = 74$  and the instruction "fast, dancing". The dynamic marking *mf* is present. The lyrics "in his dwell - - ing." are written under the vocal staves. The piano part features a syncopated rhythmic pattern in the right hand and a homophonic pattern in the left hand, with a crescendo and decrescendo marking over the final measure.

In the next section, which is in cut time, Ms. Parker indicates that it should be sung at a fast, dance tempo. The choir sings the English translation:

Now from your dwelling place,  
Come our King to reign over us.  
We long for you.  
When will you reign in Zion?  
Soon, in our lifetime.  
Come, come, may you come to dwell forever more.  
Exalted and sanctified  
Will you be in Jerusalem, your city.

The fast, dance section begins with the soprano cantor singing a catchy, rhythmic Hebrew tune with the soprano and alto voices of the choir answering in the English translation, as if in a modified round. Ms. Parker has definitely altered the musical style to fit the lyrics – from the previous melodic blessing to a fast, rhythmic dance. In the key of G minor, implying ancient Hebrew tonalities, the tenor cantor reclaims the melody from the soprano cantor, while the soprano and alto voices double in English.

A round begins between the tenor cantor and the tenor and bass vocal parts of the choir in a very accented, rhythmic manner on the lyrics, “Soon, in our lifetime, come, come.” The soprano cantor then reclaims the Hebrew solo while the entire choir follows triumphantly, singing *legato* and *forte*, “Exalted and sanctified, will you be in Jerusalem, your city.” (See Figures # 22 and #23.) Furthermore, Ms Parker clearly establishes tone painting with the utilization of the grandiose musical elements, *legato* and *forte*, on the lyrics, “exalted and sanctified.”



**Figure #23**

S solo  
 la - yim ir' - cha,  
 S  
 will you be in Je - ru - sa - lem, your  
 A  
 will you be in Je - ru - sa - lem, your  
 T  
 will you be in Je - ru - sa - lem, your  
 B  
 will you be in Je - ru - sa - lem, your  
  
 S solo  
 95 mp  
 L' - dor va - dor, L' - dor  
 T solo  
 mf (Hassidic folk tune)  
 L' - dor va - dor, L' - dor va -  
 S  
 ci - ty.  
 A  
 ci - ty.  
 T  
 ci - ty.  
 B  
 ci - ty, L' - dor va - dor, L' - dor

Following the previous section, Ms. Parker introduces the Hassidic folk tune:

L'dor vador ul'neitzach n'tzachim.  
 From generation to generation and for all eternity.

V'eineinu tirenah malchutecha  
 And our eyes may they see Your kingship

Kadavar ha-amur b'shrei uzecha.  
 As it is said in the words in your songs of Your might.

Al y'dei David m'shi-ach tzidkecha:  
 By David anointed of your righteous ones:

Within this section, Ms. Parker incorporates a whimsical round of thirds between the tenor and soprano cantor, with the tenor singing melody, with almost an “oom-pah” effect in the bass of the choir – all singing the Hebrew text. Within the second repetition of the folk tune, Ms. Parker augments the melody into a harmony of thirds between the soprano and alto of the choir, singing the Hebrew text. Simultaneously, the tenor and bass of the choir vocalize a round-like version of the previous part of the basses, with both lines articulating the English translation. (See Figure # 24.)



**Figure #24**

105

S solo  
n' - tza-chim.

T solo  
chim.

S  
*mf*  
L' - dor va - dor, L' - dor va -

A  
*mf*  
L' - dor va - dor, L' - dor va -

T  
*mf*  
From one to an - oth - er, from one

B  
*mf* >  
chim. From one to an - oth - er, from one to an -

The folk tune continues playfully with the soprano cantor starting the tune and the alto of the choir following softly, as both parts sing the Hebrew text. Ms. Parker has the bass of the choir invoke a lower pedal tone descant in English as a foundation for the faster round above. Once again, the soprano and alto of the choir continue the Hebrew folk tune in harmony while the tenor and bass parts continue with alternating English-translation descants below. (See Figure # 25.)

**Figure #25**

120

The musical score for Figure #25 consists of six staves. The top two staves are for solo voices: S solo (Soprano) and T solo (Tenor). The bottom four staves are for a choir: S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats (B-flat and E-flat). The score includes the following lyrics:

S solo: cha.

T solo: (no lyrics)

S: V' - ei - nei - nu tir - e - nah, tir - e - nah mal - chu -

A: ze - cha. V' - ei - nei - nu tir - e - nah, tir - e - nah mal - chu -

T: May our eyes be - hold, be - hold the

B: now and ev - er - more. Be - hold it, the

Dynamic markings include *mp* (mezzo-piano) and *marcato* (marked). There are also accents (>) and a grand staff symbol (≡) in the bass part.

The Hassidic folk tune builds with rounds between the cantors and choir on the lyrics, “Al y’dei David,” with the bass intoning a separate moving line. The folk tune is further augmented by the addition of the tenor choir part in a separate moving descant, consisting of numerous eighth notes. Ms. Parker incorporates a grand climax into the folk tune as all parts commence with *forte* dynamics to offer a round between the cantors and lower men’s parts as the soprano and alto of the choir reach to even higher pitches. The song reaches an almost “fever pitch” as this same section is repeated *fortissimo* by all voice parts at once. (See Figure # 26.)

**Figure #26**

150

Soprano: cha. *ff* Al y'-dei Da - vid, Al y'-dei

Alto: cha. *ff* Al y'-dei Da - vid, Al y'-dei

Tenor: ke - cha. *ff* As sung by Da - vid, as sung

Bass: ke - cha. *ff* As sung by Da - vid, as sung

Tenor: cha. *ff* Al y'-dei Da - vid, Al y'-dei Da -

Bass: cha. *ff* Al y'-dei Da - vid, Al y'-dei Da -

Tone painting is clearly evident within the lyrics, “David’s anointing,” as the music is portrayed in a grand and exalted manner. Ms. Parker quells the frenzy with a descending, *piano* round on the Hebrew text, “m’shi-ach tzid – ke – cha (Of your righteous ones).” (See Figure #27.)

**Figure #27**

(non rit.) 160 ♩ = 60 slow *mf*

S solo ke - cha. *mf* *p* *mf* "Yim-

T solo ke - cha. m' - shi - ach tzid - ke - cha: *p* *mf* "Yim-

S oint - ed one. *mp* m' - shi - ach tzid - ke - cha: *p* *mf* "Yim-

A oint - ed one. *mp* m' - shi - ach tzid - ke - cha: *p* *mf* "Yim-

T cha. *mf* "Yim-

B cha. *mp* m' - shi - ach tzid - ke - cha: *p* *mf* "Yim-

Psalm 146:10

Psalm 146:10 provides the lyrics for the remainder of Ms. Parker's choral composition:

Yimloch Adonai l'olam Elohayich tziyon  
Will rule the Lord forever Your God Zion

L'dor vador, Hall'luyah  
From generation to generation, Halleluyah

L'dor vador nagid godlicha,  
From generation to generation we will tell of Your greatness,

Ul'neitsach n'tsachim k'dushatcha nakdish  
And to all eternity Your holiness we will sanctify

V'shivchacha Eloheinu mipinu lo yamush l'olam vaed,  
And Your praise our God from our mouths will not depart forever and ever,

Ki Eil melech gadol v'kadosh atah.  
Because God, King, great and holy are You.

Baruch atah Adonai ha-Eil hakadosh. Amein.  
Praise You Lord, the God, the Holy. Amen.

In this conclusion of the middle section of the composition, the tempo, key, and dynamics change radically – just as Ms. Parker had indicated in the program notes. The key is C major, and the tempo is marked as slow and in a rich, legato style. All six vocal parts form a homophonic chordal structure of sustained tones with longer durations than observed previously in the piece. As before, Ms. Parker has altered the music to fit the text – the rhythmic quality of the previous dance becomes melodic with this Scripture from Psalms. Within the homophonic texture, the soprano cantor line doubles the tenor choral line, while the tenor cantor part parallels the soprano choral line. The alto and bass choral parts provide the missing chord tones. All voices are singing the Hebrew text, alternating in dynamics from *mezzo piano* to *mezzo forte*. (See Figure #28.)

**Figure #28**

165

rich, legato

S solo  
loch A - do - nai I' - o - lam E - lo -

rich, legato

T solo  
loch A - do - nai I' - o - lam E - lo -

rich, legato

S  
loch A - do - nai I' - o - lam E - lo -

rich, legato

A  
loch A - do - nai I' - o - lam E - lo -

rich, legato

T  
loch A - do - nai I' - o - lam E - lo -

rich, legato

B  
loch A - do - nai I' - o - lam E - lo -

After the homophonic section, the choir continues singing the English translation (from generation to generation), while the cantors respond with a canon on the word, “hall’luyah.” On the final “Hal-le-lu-jah” at the fermata, Ms. Parker instructs all voices to “fade away,” possibly suggesting the time passing from “generation to generation.” (See Figure #29.)

**Figure #29**

The musical score for Figure #29 consists of two systems of staves. The first system (measures 180-184) features a Solo Soprano (S solo) and Solo Tenor (T solo) part at the top, with lyrics: "I - dor va - dor, \_\_\_\_\_" and "lu - yah, I - dor va - dor, \_\_\_\_\_ Hal - l' -". Below these are four choral parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), all marked *mf*. Their lyrics are: "from gen - er - a - tion to gen - er - a - tion, Hal - le - lu - jah, \_\_\_\_\_". The second system (measures 185-189) features Solo Soprano (S solo) and Solo Tenor (T solo) parts, both marked *mp* and "fading away". Their lyrics are: "Hal - l' - lu - yah, \_\_\_\_\_ Hal - l' - lu - yah, \_\_\_\_\_ Hal - l' - lu - yah." and "lu - yah, \_\_\_\_\_ Hal - l' - lu - yah, \_\_\_\_\_ Hal - l' - lu - yah." Below these are the four choral parts (S, A, T, B), all marked *mp* and "fading away", with lyrics: "Hal - le - lu - jah, \_\_\_\_\_ Hal - le - lu - jah." and "Hal - le - lu - jah, \_\_\_\_\_ Hal - le - lu - jah.".

As in the beginning of the composition, the final section of the piece returns to a non-metered time signature, to be sung in a chant-like fashion. The key returns to F minor and *piano* dynamics. Ms. Parker unites both cantors to chant the Hebrew melody in unison, and all four choral parts sing a unison response in English, beginning a fourth

lower but ending the line with a part similar to that of the cantor's. Back and forth, in a chant-like manner, a phrase is sung in Hebrew with alternating cantors, and the choir responds in English. Ms. Parker restores a softer, more reverential mood to intone the final lyrics of the composition.

In the final phrase of the piece, the cantors sing in unison Hebrew, followed by the choir in Hebrew, then the cantors, one last time. The choir completes the selection with "Amen," on the interval of a fifth between F and C. This perfect fifth lends historical significance (a reference to the genesis of polyphony in early, sacred chant), reverence, and dignity to this solemn prayer. (See Figure # 30.)

Blessed are you, God of all,  
 And Blessed is Your Name.  
 Holy God. Amen.

**Figure #30**

The musical score for Figure #30 consists of six staves. The first two staves are for solo voices: S solo and T solo. The lyrics for these staves are: *nai, ha-Eil ha - ka - dosh.* The next four staves are for a choir: S, A, T, and B. Each of these staves begins with a dynamic marking of *p* (piano). The lyrics for the choir staves are: *ba-ruch hu u-va-ruch sh' - mo, A - mein.* The final note of each staff is a half note, and the final notes of the S, A, T, and B staves are tied together, forming a perfect fifth interval between F and C.



### **Summation of *An American Kedushah***

As with her philosophy of arranging and teaching music, Ms. Parker firmly adheres to this same conviction in the creation of music: always begin with the recitation of the text and remain faithful to its indigenous heritage. In *An American Kedushah*, Ms. Parker began by consulting an expert on the correct pronunciation, translation, and interpretation of the text. Armed with this information, Ms. Parker proceeded to sculpt her own composition, utilizing a Hebrew prayer and a Hassidic folk tune. The rhythms of the text helped her to create the melody, which in turn suggested the harmony. The three sections of Scripture, which she utilized, connoted different musical elements, e.g., tempo, dynamics, voicings, which Ms. Parker incorporated. If the lyrics suggested accented rhythms, Ms. Parker incorporated a dance within the music. Alternately, if the text sounded solemn and reverential, a melodic song or chant arose.

Ms. Parker remained true to the ancient art of Hebrew chant, tonalities, and the musical device of “call and response,” adding contemporary harmonies, in order to enrich and expand upon the musical sound within the wealth of sonorities embraced by the Hebrew tradition. She added her own English translation to encourage the work’s relevance and comprehension in the modern world, while attempting to match the syllabic count of the original text. This musical composition is indeed an ancient Hebrew prayer, skillfully crafted by a gifted and principled, contemporary American composer, and is richly deserving of its title, *An American Kedushah*.

**SING**

**with**

**Alice Parker**

**Part One**

It is April 6, 2004. Several hundred people gather in the sanctuary of a stately church. They have congregated in this hall for one purpose – to experience an evening with Alice Parker, the notable music composer, arranger, and educator. They represent the panorama of ethnic and religious diversity within an American metropolis – old, young, male, female, musical scholar, musical novice, and curious onlooker. Some are very familiar with Ms. Parker’s works; and some have come just to observe. Some have traveled hundreds of miles to see her; others just walked in from down the street. Some have a vested interest in what is to come as they are pursuing careers in musical performance and education, or they participate in various choral ensembles. Others, who consider themselves non-singers, fully intend to remain silent and just watch rather than participate in the proceedings. None are exactly sure what will happen, but all are eager to find out.

And though they may not realize it at the onset, this crowd of relative strangers will unite to form a community - a community of song - through the unique musical insights and guidance of Alice Parker. This newly bonded congregation will not only be musically enlightened during the course of the evening, but may also experience a life transformation as well. As the participants mingle and converge in a random seating

formation within the pews of the sanctuary, Ms. Parker sits unobtrusively at the side in quiet contemplation, preparing to engage all in “musical conversation.”

Following her introduction, Alice Parker walks to the lectern, exuding a spirit of confidence, grace, and quiet dignity. With a heartfelt smile, Ms. Parker sincerely thanks the participants for their warm welcome and expresses her delight and privilege at being present for this occasion – an occasion for all of us “to return to a time when the only way people could have music was to make it themselves.” She expresses her confidence that we can make beautiful music together on this evening, asking that we all take a hymnal from the bench rack. She begins with the piece, “O Sacred Head” (See Figure #31.)

**Figure #31**

**O SACRED HEAD, SURROUNDED**

Acc #344

PASSION CHORALE

1. O Sa - cred Head, sur - round - ed By crown of pierc - ing thorn!  
 2. O Love, all love tran - scend - ing, O Wis - dom from on high!  
 3. O Je - sus, we a - dore thee, Up - on the cross our King!

1. O bleed - ing Head so wound - ed Re - viled and put to scorn!  
 2. O Truth, un - changed, un - chang - ing, Sur - ren - dered up ' to die!  
 3. We hum - bly bow be - fore thee, And of thy vic - t'ry sing!

1. No come - li - ness or beau - ty Thy wound - ed face be - trays,  
 2. Was e'er a love so won - drous! That from his heav'n - ly throne  
 3. Thy cross is our sal - va - tion, Our hope from day to day,

1. Yet an - gel hosts a - dore thee And trem - ble as they gaze.  
 2. God should de - scend a - mong us To suf - fer for his own.  
 3. Our peace and con - so - la - tion When life shall fade a - way.

Text: 76 76 D; Latin, Medieval; tr. by Paul Gerhardt, 1607-1676; verse 1 tr. by Henry W. Baker, 1821-1877, alt. verse 2, Owen Alstott; verse 3, Owen Alstott, composite. © 1977, OCP Publications.  
 Music: Hans Leo Hassler, 1564-1612; adapt. by Johann S. Bach, 1685-1750.

She points out that the “Passion Chorale,” was utilized by Bach as a Chorale in both the “St. John’s Passion” and the “St. Matthew’s Passion.” Ms. Parker explains that she likes to “look at the small text on the page in order for us to understand the place that this tune holds in our heritage.” She adds that Schutz had used the same tune one hundred years earlier. And as a sort of footnote, Ms. Parker then shares the meaning of the small numbers at the bottom of the page: text, 7-6, 7-6 (d). She says these numbers refer to the number of syllables per line of the poem, and the (d) simply means that the lines are

doubled, adding that this also dictates the meter of the tune. This explanation serves to reinforce Ms. Parker's emphasis on the importance of a song's syllables and text.

Continuing her explanation of the small print referring to the selection, Ms. Parker informs the participants that the derivation of the tune is Medieval Latin from approximately the twelfth century and is based on a tune by Hans Leo Hassler. According to Ms. Parker, Hassler's tune was a madrigal - a secular love song. She then suggests that "we tend to think of songs as being sacred or secular." But actually, according to Ms. Parker, "the tune can't tell if it's sacred or secular. As far as I'm concerned, all of these wonderful tunes are gifts of God. They are all sacred, and we put different kinds of words to them." She then posits that this tune probably began as a chant and over time earned enough merit to "bear the weight of our innermost feelings of Holy Week."

Ms. Parker explains that she is going to sing the song in a "chant style, singing the rhythms of the words, if we read it beautifully, and ignoring the quarter notes." She instructs all participants to "listen and echo back." Curiously, Ms. Parker does not elicit a starting pitch from a keyboard of any kind; she does not refer to a single tone from a pitch pipe; she simply begins to sing, a capella, appearing to pull the note out of thin air. As she stands singing, almost effortlessly, into a clip-on microphone, she holds only hymnal in one hand and gestures with the other in a slow and fluid manner. She then invites the participants to sing the line as she had done. After a rather "wooden" first attempt by the participants, Ms. Parker demonstrates how one would speak the words and asks all to articulate it with her. Confirming her philosophy of beginning with the lyrics in producing the melody, Ms. Parker begins teaching the first song of the evening with the

recitation of the text. She proceeds in this manner so that the participants may discover for themselves that the proper vocalization of the melody is a direct result of the accurate recitation of the text.

After the audience duplicates Ms. Parker's recitation of the first line, "O Sacred Head, now wounded," she then invites all to sing it as they spoke it. As Ms. Parker sings, her hand gestures seem to emulate the meaning of the words, almost entreating the participants to reciprocate her movements and voice through song. During this second attempt at singing the first line after having spoken the text, a transformation occurs in the interpretation by the participants; they sing it as Ms. Parker sang it. Certain syllables are accented more than others, e.g., the beginning of the word "wounded" is emphasized, as it would be accented if spoken. Dynamic contrast occurs automatically, from *forte*, on "O Sacred Head," to *piano* on the word, "wounded" – mirroring the recitation of the dynamic ebb and flow of the recited text. Simultaneously, paralleling the tempo of the spoken word, an unhurried rhythmic structure emerges.

After the participants emulate each line of the first verse exactly as Ms. Parker sings it to them, she stops to explain what has occurred:

"The lovely thing about singing this way is that time almost stops. There's no hurry to go on to the next phrase; there's time to breathe. All of the words that my mentor, Mr. Shaw, used to call 'loaded syllables' – the ones that describe, the ones that act, the ones that have color – we want to make them sound like what they mean. We're not reading this 'quick-through' to get the big picture; we're looking at it syllable by syllable."

She invites the audience to sing the first line again and to "sink into this quiet, timeless meditation." Now as the participants sing the tune, the voices seem to blend easily in an almost angelic-like quality, with a unification of interpretation and purpose – like that of

a heavenly choir. As if by some divine intervention, a mystical soothing sound begins to flow from the congregation. The mood in the hall has changed; there is a sense of solace and reverent peacefulness to their singing. The participants are hooked; Ms. Parker has “drawn them in” (personal communication, April 22, 2002).

At the conclusion of several verses sung in this manner, Ms. Parker explains that this tune should not be sung as a chorus would sing a Bach chorale, concentrating on the harmony of the piece. Rather she would like the participants to emphasize the earlier modal quality of this selection and invites any lower voices to hum the “home note” while others continue with the melody. At this point in the proceedings, Ms. Parker is not only demonstrating her philosophy that harmony is born from melody, but she is reenacting the history of music in western civilization as well, i.e., demonstrating the beginning of polyphony by adding a drone accompaniment to the higher-pitched chant line. Ms. Parker then conducts the group singing the tune again with several lower voices producing a sustained pedal tone resonating below the melody. After the completion of the song, she shares the following with the group:

“It is a most beautiful mood that is established when we sing like that. It is meditation; it’s also awe. We are released from hurry. . . . . We’re back in that Medieval Cathedral where we have time to think of these enormous Mysteries.”

Ms. Parker further states that to begin singing as we did, with a chant, helps us become aware of the text and also the notion that “to sing what is exactly on the page is not always the right thing to do.” She reveals that, as a composer, she has become very aware of “how inadequate our musical notation is.” Further, Ms. Parker suggests that it is

very possible to “read exactly what is on the page and make it unmusical.” She expresses that her aim is “to always make the tune musical and to sing it in the way it would have been sung when it came into our active heritage.” Indeed, at Ms. Parker’s bidding, these singers are accomplishing just that; they are interpreting the first selection of the evening, “O Sacred Head,” in a unified musical style, adhering to the proper preservation of its musical heritage.

Now that she has everyone’s rapt attention, Ms. Parker invites all to turn to the hymn, “When Jesus Wept,” written in 1770 by William Billings. (See Figure #32.) She explains that this round comes from the vast wealth of music that is our American heritage. After singing the first verse in a very accented, rhythmic manner, Ms. Parker invites the audience to join her. As they sing, all the participants appear to be carefully following her lead in expressing this piece in a bold and forceful style, which is quite different from the chant-like quality of the first selection. After completing the verses together, Ms. Parker urges the singers to rhythmically accent the dotted quarter and eighth note passages, holding the first note for its full value. She explains that the rhythmic emphasis of that passage is the defining characteristic of this particular selection; it is like “combining singing with an instrumental way of articulating that phrase.”



**Figure #32**

**WHEN JESUS WEPT**

Acc #566

① When Je - sus wept the fall - ing tear In mer - cy

②

③ flow'd be - yond all bound, When Je - sus groan'd, a trem - bling

④ fear Seiz'd all the guil - ty world a - round.

Ms. Parker divides the group of singers into four sections, according to where they are sitting, and suggests that they sing the piece in a four-part round, or canon. She then interjects a little humor into the proceedings, as would be the case throughout the evening, by stating that: “If you get lost, don’t worry, no one will notice.” With a smile and a hearty down beat, she begins the round, walking vigorously to each section in order to lead them in their entrances. At a chosen point, she raises one hand high and all the singers stop at the completion of that particular phrase, as she had instructed them to do.

To further clarify the American style of this hymn, Ms. Parker exclaims: “What a different way of singing, pounding out every one of those words. And, we don’t have any time to linger over them.” She explains that this song would not work at all if it were sung in a chant-like style. Rather, this piece reflects the sturdiness of our forefathers, “forging a new society out of the rocks of the New England coast.” With a smile, Ms.

Parker reveals that she is from Massachusetts, so she is familiar with that process. She continues with the fact that this selection “depends upon the rhythm.” Further, she adds, it’s the “rhythm of the whole Western expansion; it’s an American vigor that’s quite different from anything we find in Europe.”

At this point, Ms. Parker invites the gathering to take quite a different approach in the investigation of some tunes in the song collection that is being utilized this evening, the *Breaking Bread* hymnal. She delights in the fact that there are some wonderful songs from around the world included in the collection. Ms. Parker states that with the advent of so many technological advancements in aiding our communication with the rest of the world, we are now able to participate in the musical heritage of cultures from all over the globe. Further, she asserts: “It’s the big movement in hymnody - this realization that we can be so enriched by the songs from other cultures.”

To begin an examination of the tunes of other cultures, Ms. Parker suggests that the congregation begin with an Israeli folk song, “The King of Glory.” She reveals that this tune goes “way back.” Ms. Parker states: “Our early chant melodies, which were written down and began the whole science of our notation system, were derived from the unbroken stream of Hebrew chants that had gone before.” Further, she says that these tunes can be traced back to Greek song, which we can only read about, as they weren’t written down. According to Ms. Parker, “Human beings have been singing ever since the dawn of time. And, though we can’t tell how old some of these tunes really are, the good ones have survived; they’re just as good for us to sing now as they were many centuries ago and many miles away” (See Figure #33.)



arranging techniques, as she attempts to sing a “shortened, rhythmic version of the text, hovering around a pedal tone.”

After experimenting with different pitches and rhythms, Ms. Parker chooses a version that “suits her” and invites the singers to attempt it as well. After experimenting with the tune and second line, she reconsiders the part and suggests that a phrase hovering even closer to the pedal tone may sound better. After demonstrating this new part, the singers try one verse with the alternate second pattern. At its conclusion, Ms. Parker exclaims: “I really like that. It’s the verses, not the refrain, where we need the other notes and intervals,” as had been indicated earlier. She further suggests that the audience may wish to make up their own parts as they go along. And, she reassures the singers: “If you forget the words, just sing “Rum pum pum pum with the notes and rhythm.”

After the participants respond with a laugh of relief, Ms. Parker re-affirms: “Anything goes. As long as we’re in this melody together with the same kinds of rhythm and the same kinds of tones, you can make up your own second part, or even a third part.” To make the additional parts musical, Ms. Parker suggests that the piece get a little bit richer as it proceeds. She states: “Since the verse is new information each time, it should be sung quieter with more contemplation. But when you get back to the refrain, you can really let it rip.” Finally, she suggests that the sopranos and tenors may want to sing above the tune, and she forewarns that there is no clear ending to the piece. She contends that it is like a “moving freight train that doesn’t want to stop.” So, she suggests that after the last verse, all should repeat the final refrain and watch her in order to find an ending together.

At Ms. Parker's prompting, the singers begin "The King of Glory" with the tune and a second counter melody, clearly being sung as well. However, as the song progresses and Ms. Parker improvises other parts, the participants begin to experiment with their own versions of parts, as Ms. Parker had suggested. As the singers grow more confident, more and more new lines are added and the refrain becomes richer with harmony each time it is sung. At Ms. Parker's directorial request and with a new sense of freedom, the singers create more and varied parts, as the song does seem to progress like a "runaway freight train." At the last verse, Ms. Parker urges all to repeat the refrain at ever-increasing allegro tempos, with numerous parts joining together at a fevered, forte pitch, until – at her guidance – the song reaches a grand and triumphant closure. Within this improvisational exercise, the singers like Alice Parker, have also become the composers and arrangers, as well.

With a jubilant exclamation of, "Yes!" after the song is completed, Ms. Parker shares some of her own inner thoughts about the genesis and proper replication of tunes:

It seems to me that all of these songs are little seeds. They look as if they have notes, rhythms, and words on the page, but that's just the outward "dress." And, what they are is a little seed, a particle of energy, the same energy that brings the planets around the sky and turns the earth and sun. This same energy is in all of us – that is the core of creation. If we sing a song in a way that releases that energy, it energizes us. If we don't sing them in a way that lets them move us, then we are committing the greatest musical sin – dullness. There may be more or less art in songs but there's always something there in the words and tune. So, think of how the composer would have wanted it sung, and bring something to it of your own energy.

After energizing the audience with her song leading and words of inspiration, Ms. Parker asks all to turn to the hymn, “Now the Green Blade Rises.” She explains that this is one of the “sweetest folk songs that takes the Easter story and merges it with the springtime story.” After reciting each phrase of the song, she interprets its meaning.

According to Ms. Parker, “now the green blade rises from the buried grain” refers to that “first shoot of green that comes out of the earth at this wonderful time of year.” Continuing, she states that “wheat that in dark earth many days has lain” suggests the “mystery of things dying in the fall and the process that goes on beneath the ground in winter that allows that wheat to rise again in the spring.” Within the line, “love lives again,” Ms. Parker ascribes the following: “It’s the Easter language but without the specific naming of names, it’s all metaphor. We can bring to it any meaning that we want.” She comments that it’s a French tune probably from the 15<sup>th</sup> century. Even though we’re not sure as to its exact date of conception, Ms. Parker suggests that “it feels very old, and we must sing it very sweetly and gently as if we’re children” (See Figure #34.)

**Figure #34**

**NOW THE GREEN BLADE RISES**

#324

NOËL NOUVELET

1. Now the green blade ris - es from the bur - ied grain,  
 2. In the grave they laid him, love by ha - tred slain,  
 3. Forth he came at Eas - ter, like the ris - en grain,  
 4. When our hearts are win - try, griev - ing, or in pain,

1. Wheat that in dark earth man - y days has lain;  
 2. Think - ing that he would nev - er wake a - gain,  
 3. He that for three days in the grave had lain;  
 4. Your touch can call us back to life a - gain,

1. Love lives a - gain, that with the dead has been:  
 2. Laid in the earth like grain that sleeps un - seen:  
 3. Raised from the dead, my liv - ing Lord is seen:  
 4. Fields of our hearts that dead and bare have been:

1-4. Love is come a - gain like wheat a - ris - ing green.

After Ms. Parker sings the first phrase alone, she gestures for the participants to join her as she sings it again. After the phrase is completed, she stops the singers and states: “I hear ‘buried’ with accents on each of the syllables.” She continues by indicating that “you’d never speak ‘buried’ with accents on both syllables.” Once again she comments on which syllables to accent and which to ‘throw away.’

There’s an accent, and then there’s a pulling away. The note is the same size on the page, and it’s the same length. And, we tend to do this to songs. I’m being very light on the words, ‘from the’ and I’m coloring the words ‘buried’ and ‘grain.’ It’s fairly easy to remember to accent the accented syllables, but it’s hard to ‘throw away’ the syllables that we ‘throw away’ when we speak. So, if we can do this, the song sounds as if we are really thinking about what we are saying.

After a second attempt in which the singers endeavor to imitate Ms. Parker's rendition of the "accented and throw away" syllables of each phrase, she then comments upon the rhythm of the song. She stresses the importance of the quarter and two eighth note rhythms, demonstrating this rhythmic passage with light hand clapping. She likens it to a little dance that could be accentuated with a tambourine or finger cymbals duplicating this rhythm in a light fashion. She urges the singers to sing this piece very *non legato*, almost disconnecting every note. She states: "You have to keep reminding yourself to be non legato, to keep this childlike nature."

Ms. Parker further reveals that she can remember when she first realized that the first, second and fourth lines of this song "created a perfect two-part canon." However, she cautions that the canon does not work at all on the third line, suggesting instead a pedal tone or thirds to harmonize this passage. According to Ms. Parker, we are inserting a "little bit of harmony into the midst of this canon." Further, she urges the singers to keep singing the piece "lighter and lighter, sweeter and sweeter, softer and softer, as if we're blowing soap bubbles up in the air." After these instructions, Ms. Parker directs the singers to begin the selection.

Upon completion of this tune, Ms. Parker adds further ideas for embellishments. She states that "as we become more and more familiar with this 'playing,' we can find more and more things to add." For example, she suggests that other little harmonies could be inserted or little answers that could "come in the long notes at the ends of the phrases." She then states her philosophy about improvising with a tune in the following comments:



The lovely thing about this type of singing is that all of those possibilities are there. We are not working to have something that we can always remember and each time we pick up this song, we'll sing it the same way. It's exactly the opposite. However we do it is wonderful for the moment. It's the way we're doing it now, and the song is sitting there with endless possibilities for the next time we pick it up. It's really kind of miraculous.

As Ms. Parker begins to instruct the singers to turn to the next hymn in the "Breaking Bread Hymnal," she stops to share her vast knowledge of the origin of songs. Just as she has energized and enchanted the audience with her unique approach to song leading, she further discloses her wealth of information regarding the derivation and ethnicity of tunes:

When I begin thinking of ethnic hymns, it occurs to me that every hymn in this book is ethnic because it comes from some people somewhere who sang it. And the ones that we think are from our Western tradition because they come from Europe we could ask - where in Europe, what people were singing it, and what was its original language? And, if it's a folk song, what were the original words? Lots of times we can never find out, but you can be quite sure in many cases that they are very different from the sacred words. So, a song which may have been a drinking song, or a love song, or a wild kind of dance all of a sudden finds itself in the Sunday School because someone with a good ear liked the tune and wrote sacred lyrics for it. And, the amazing thing is that these tunes survived all these changes.

After these enlightening words of wisdom in which Ms. Parker relates how many sacred songs may have been derived from secular ones, she refers the participants to the Dutch hymn, "What is this Place" (See Figure #35.)

**Figure #35**

**WHAT IS THIS PLACE**

Acc #559 KOMT NU MET ZANG

1. What is this place, where we are meet-ing? On - ly a house, the  
 2. Words from a - far, stars that are fall - ing. Sparks that are sown in  
 3. And we ac-cept bread at his ta - ble, Bro - ken and shared, a

1. earth its floor. Walls and a roof, shel - ter - ing peo - ple, Win-dows for  
 2. us like seed: Names for our God, dreams, signs and won-ders Sent from the  
 3. liv-ing sign. Here in this world, dy - ing and liv - ing, We are each

1. light, an o - pen door. Yet it be-comes a bod - y that lives When  
 2. past are all we need. We in this place re - mem-ber and speak A-  
 3. oth-er's bread and wine. This is the place where we can re-ceive What

1. we are gath-ered here, And know our God is near.  
 2. gain what we have heard: God's free re - deem-ing word.  
 3. we need to in - crease: Our jus - tice and God's peace.

As with the first hymn of the evening, she also refers to this song's syllabic structure of 98 98 9 66, explaining that if it were to be graphed, one would see several long lines and then two shorter phrases at the end, like little refrains.

She reveals her fondness for the lyrics and recites the first verse as if it were a Shakespeare sonnet:

What is this place, where we are meeting?  
 Only a house, the earth its floor.  
 Walls and a roof, sheltering people.  
 Windows for light, an open door.  
 Yet it becomes a body that lives  
 When we are gathered here,  
 And know our God is near.

She begins to sing the first phrase, and invites the singers to “follow her lead.” After the completion of the first verse, she patiently reminds the singers to accent only the important syllables - the ones that are accented when one is speaking. For example, on the word, “meeting,” Ms. Parker once again demonstrates how the word, “meeting,” would be spoken, with an accent on the first syllable and none on the second. She invites all to replicate this pronunciation with her. Ms. Parker comments further upon the misconception of singing notes exactly as they are written on the page:

There are two black globs there on the page – one for the syllable ‘meet’ and the other one for ‘ting.’ They look the same size and they’re just as black. And, what we do is try to jam the words into those black globs instead of letting the black globs take the shape and accent of the words.

After explaining that the text should dictate how the notes are sung, she summons the singers to try it again. After one verse, Ms. Parker stops them and praises their pronunciation of syllables; however, she points out that they are lagging behind in the tempo that she has established. She suggests that they try snapping their fingers, or tapping in time, to retain the proper tempo throughout the song. With her fingers snapping like a metronome, Ms. Parker hums the pitch and conducts all to begin again.

At the conclusion of the piece, she remarks that it is the “engaging rhythm that keeps us moving along and singing those beautiful words.” Utilizing this selection to conclude the hymn portion of the SING, Ms. Parker exclaims: “I don’t know any other hymn like this one that makes us look at where we really are and realize what makes it holy is us.” Gesturing with her hands pointing towards her heart, Ms. Parker is suggesting that the church resides within the individuals, not the other way around. Using

this hymn as a metaphor for one's life, she states that everyone shares this heritage, "this inner holiness," and everyone continues to work in this world for "justice and peace." To relate this experience to the singer's daily lives, Ms. Parker adds: "When we sing this song we move out of the church into our lives. We go out with a spring in our step and a smile on our faces because the tune makes that possible."

## **PART II**

### **Three Octavos arranged by Alice Parker**

#### **Origin of the SING**

As Ms. Parker asks the participants to turn their attention to the three octavos that have been provided in the packet, she begins to explain why she began to do these kinds of SINGs. She states that she became frustrated with what are known in the Choral Profession as "reading sessions," where a whole bunch of people get handed a large packet of new octavos that they don't know. She continues that the point of these sessions is to read through all of these pieces within a set amount of time so that those in attendance can find pieces to use with their own choirs. However, Ms. Parker laments that due to the time constraints, there is no time to linger over any of the songs, and "the singing is generally so bad that it is very distressing." She paints the scene: "People's faces are down in the music; they're reading the notes and not the words; and, they're not listening to each other." Consequently, Ms. Parker points out that due to the aforementioned, the singers get "out of tune, slow down the rhythm, and sing loud because they're not listening." With a sigh of exasperation, she exclaims: "I don't know

how they have any idea at all what is in the piece after that kind of a run-through.” So, she states, “I stopped doing those.”

Ms. Parker remarks that she discovered that in the process of presenting a SING, where we just “concentrate on the melody and then perhaps on ways of ‘setting it,’ everything we do is musical.” Moreover, she asserts that “we’re singing generally excellent rhythms and very much in tune, and we’re making the songs ‘come alive’ which is what energizes us.” She concludes: “What I want to show you is that what we’ve just been doing with melodies is the same way I start communing with a melody when I’m going to make an arrangement of it.”

**Ride On, King Jesus**  
**Arranged by Alice Parker and Robert Shaw**

Within this selection, Ms. Parker traces the melodic line throughout the course of the piece. She states that the piece begins with the refrain sung in unison. The song continues with the first verse, “I was but young when I begun,” sung by the tenors. Then, all vocal parts answer with an abbreviation of the refrain. After the tenors complete the melodic line of the first verse, the refrain is repeated. However, this time the refrain is arranged as a two-part round between the men and women, beginning with the men. After the women continue with the second verse, “King Jesus rides on a milk-white horse,” all vocal parts once again respond with an abbreviated portion of the refrain.

Upon the completion of the second verse by the women, the refrain is sung once again. However, this time it is presented as a three-part round, alternating between the

basses, women, and tenors. The melody of the third verse, “If you want to find your way to God,” lies within the middle female voices, and the tenors answer with the refrain. After this verse is completed, Ms. Parker states: “The rest of the piece is different variations on that first refrain.” (See Appendix B.)

Ms. Parker instructs the group that she wants them to sing the “bare bones” of this arrangement, outlining how they are to sing the melodic line throughout the piece. Ms. Parker suggests that this song portrays Jesus riding into Jerusalem; but, far more than that, it also denotes an “affirmation throughout the ages.” Disclosing that this refrain begins on its very highest pitch, she sings this section for the participants utilizing great breath control in an accented, *forte* style. With a twinkle in her eye and a smile on her face, she urges them “not to try to read the parts as it may not be musical, and I might get very annoyed and may even have to stop you.” However, she adds, “you may revert to the different parts at the end of the piece, if you promise to keep it musical.” She further entreats of the singers, “Do you promise?” After a quiet laugh, the participants dutifully follow Ms. Parker’s lead and adhere to the melody line throughout the piece, adding the different harmonic lines only at the end of the selection.

**From Deep Distress and Troubled Thoughts**  
**Arranged by Alice Parker**

Ms. Parker explains that this “shape-note” hymn is from a series of hymns found in many New England hymnals. She states that the text by Isaac Watts portrays a very lonesome tune. Further she reveals that Watts’ texts are omitted from 20<sup>th</sup> century hymnals because they’re a very 18<sup>th</sup> century way of looking at the world. Ms. Parker

says that Watts speaks of a time when there was “heaven and hell and good and sin.” According to Ms. Parker, “if Watts was talking about one of the songs that takes the downward path, he follows it right down to the end.” She adds: “He doesn’t make it sound nice by putting on a last verse, where there’s some hope. If you’re on that wrong trail, you are on that wrong trail and down you go.” Ms. Parker theorizes that it’s a kind of language that really fell out of favor, but she contends that we are ready to have it back as “it gives us a kind of theology in our confusing times that is very simple and straightforward.” (See Appendix C.)

Ms. Parker sings the first verse with a strong sense of the meter in three and a slow rhythm. She urges all to copy her interpretation. Within an examination of her arrangement of the piece, she points out that she has only arranged three verses of a very short hymn. The first verse is arranged chorale-style, in four-part harmony; while the second verse is for two-part female voices. She adds that the third texture with a four-part arrangement in the lower two lines and another soprano part above all the voices. Ms. Parker states that she included this upper line as “the song builds up so much resonance in the room, that we need that extra part in order to add more resonance above the melody.”

She suggests that the participants sing it through on the melodic line, adding additional parts very lightly only on the third verse. At its completion, she proclaims “What a wonderful tune, the way it climbs up and comes back down again.” She reiterates: “I always want to hear the main melody,” and so she advocates that the melody be the most prominent line in any interpretation of the piece.

**God Loves All His Many People**  
**Arranged by Alice Parker**

Ms. Parker discloses that she learned this selection from “my Mennonite friends who learned it at a world conference that they had attended in Africa in 1977.” She further explains that it is a “folk song from Zaire with English translation.” She then recites the text in a very light, staccato fashion:

God loves all his many people with surpassing love,  
Blesses all as his own children, cares for everyone.  
Come to him, friend, come to him, friend,  
Come receive his joy.  
Earthly things don't last forever,  
Come receive his joy.

Ms. Parker shares her interpretation of how the text should be vocalized:

“What I hear in this song is calypso.” With a playful smile, she cajoles the singers:

“Can you read this English as if you were in Jamaica and you were speaking a French-tinged English?” Ms. Parker demonstrates speaking the text with a Jamaican accent and encourages the audience to try it with her. As the singers join in the recitation, she begins snapping her fingers and tapping the lectern. Ms. Parker proceeds to repeat the refrain, “Come to him, friend,” over and over, as she snaps and taps. She encourages the singers to follow her lead, adding: “You have to feel that beat in your body and wiggle around the notes as if you were dancing.” She then poses the question: “Can you dance this melody?” (See Appendix D.)



Asking all the participants to stand, Ms. Parker begins to make vocal percussion sounds, e.g., clicks, whistles, tongue rolls, while snapping and moving her body with the beat. She encourages the audience to experiment with their own vocal percussion sounds, moving in time to the beat as they do so. Soon, everyone is swaying to the beat, creating a symphony of percussive sounds with their voices and bodies. Ms. Parker then urges a few to begin singing the melody of the piece while others create the percussion sounds, with all continuing to move to the rhythm of the piece. She proceeds to repeat just the melody, without using the score, encouraging everyone to freely express themselves through sound and movement. Ms. Parker succeeds in releasing the group's inhibitions; and, consequently, all become united in a harmonious experiment in artistic creativity.

### **Summation of the Sing**

During the course of the evening, Ms. Parker has created a community of musicians from a group of relative strangers. She has engaged all in attendance in her unique process of releasing energy from the "seeds of songs." Like a master gardener, Ms. Parker has nurtured the musical seeds in everyone, encouraging all to blossom within the music-making process. The participants have added their own energy to the energy residing within the music. They have experienced first-hand Ms. Parker's approach to music making:

I begin with the recitation of the text. The correct melodic interpretation is derived as a direct result of the text recitation. Then, the subsequent harmonies are manifested from the melodic line.

The singers have had the rare opportunity to glimpse into the creative process of a uniquely gifted musician - as a song leader, arranger, and composer. They have witnessed Ms. Parker's philosophy of music in action, i.e., "Composing is the other side of conducting; teaching is the verbalization of process; my whole life has been founded on this interaction." On this lovely spring evening, under Ms. Parker's tutelage, the participants have not only been united in song, but they have also been transformed into composers of song as well.

## **Chapter Five**

### **Overview**

In the realm of American choral music, Alice Parker is a world-renowned composer, arranger, and educator, spreading the joy of singing for present generations and for those to come. Her unique, multi-faceted approach to choral music making intertwines these three disciplines: composing, arranging, and teaching. According to Ms. Parker, “As I was pondering different ways of looking at music, these three fields somehow merged into one” (personal communication, July 14, 2001).

After many years of traditional music training at schools as illustrious as Smith College and the Juilliard School in New York City, she found her artistic inspiration within the voices and learning processes of children. Her own unique philosophy to music making formulated as she was raising her five children and teaching others. As she was collaborating with Robert Shaw on choral arrangements and teaching music to children, Ms. Parker began to explore the vast wealth of American songs. She went “back to basics” in music; she returned to “home” and folk tunes from many of the cultures indigenous to the United States.

In order to preserve the diverse traditions of these cultures and from what she was discovering as a teacher and arranger, Ms. Parker sought to present the music in an accurate manner. The recitation of the text, which yielded the correct interpretation of the melody, functioned as her guide. From a proper rendering of the melody, corresponding harmony was then formulated. The process of beginning with the

recitation of the text, thus enabling an accurate musical interpretation of the melody, became the cornerstone of her philosophy for making music. Whether Ms. Parker is composing, arranging, or guiding others to make music, she determines the correct musical interpretation of the melody from a recitation of the text. Various harmonic possibilities then develop as a result of the melodic interpretation.

Ms. Parker has incorporated the aforementioned principles of music making within her symposia workshops, Fellows programs, and SINGs. Ms. Parker's SINGs originated from her discontent with choral reading sessions. These reading sessions seemed to place more emphasis on the quantity rather than the quality of music making; consequently, Ms. Parker developed her own unique methods for song leading in a truly musical fashion.

Within a SING, Ms. Parker asks the participants to concentrate on the correct musical interpretation of the melodies of hymns and folk tunes from many varied cultures. As the audience begins to produce musical renditions of the melody, she then suggests harmonic possibilities and entreats the participants to engage in the harmonizing process. Ms. Parker points out that, within this process, the singers are not only engaging in quality music making, they are also being introduced to her method of arranging and composing. Additionally, through their engagement in various harmonization techniques, the participants themselves have become involved in the process of arranging and composing as well.

Due to her unique and engaging music-making methods and charismatic approach to song leading, Ms. Parker has accumulated a diverse and devoted group of followers

from many regions throughout the world. These advocates of the Parker process travel great distances to attend her symposia workshops, Fellows programs, and SINGs on a regular basis. When this researcher hosted the SING of April 6, 2004, in O'Fallon, Illinois, many prior students of Alice Parker were in attendance. A majority of the participants at the SING were from the greater St. Louis area; however, a contingent from the University of Missouri in Columbia, Missouri, and a group from central Illinois, who had previously hosted an Alice Parker SING themselves, made the trip an overnight adventure. Once experienced, an Alice Parker SING compels one to make the journey, yet once again, to re-live the "magic."

In speaking with students of Alice Parker, this researcher has heard many of the same accolades and testimonials. The sessions with Ms. Parker help participants view the music making process in a completely different way. Most of them marvel at the manner in which Ms. Parker is able to transform a room full of relative strangers into a choir, united in creating beautiful music together. The creative aspects of the process, revealing an altogether new and educational experience, are awe-inspiring. And, there are those who feel that Ms. Parker empowers them with the sense that they have the capability to create their own musical compositions. The participants are engaged, empowered, and enlightened by the process; all seem to leave with a new sense of wonder towards their role in the possibilities of making music.

Having conducted an in-depth interview with Alice Parker, as well as attending two of her SINGs and a Fellows Symposium, this researcher transformed her own approach to music making and discovered these experiences with Alice Parker to be life altering, as well. After re-examining former approaches to teaching music, particularly in

the realm of choir directing, this researcher decided to incorporate some of the philosophies gleaned from Ms. Parker into her own choral conducting sessions.

When introducing a new choral selection to the choir, this researcher began by reciting the text and then demonstrating a musical interpretation of the melody. Subsequently, the choir members were encouraged to duplicate singing the melodic line as had been demonstrated. After repeating this process once or twice, the musicality with which the choir performed was astounding. The singers exhibited all of the correct musical elements instantaneously: skillful attention to proper phrasing, accents, and breathing; appropriate production of vowels and consonants; accurate duration of notes and dynamic expression; and, finally, suitable interpretation of the musical style. In addition to replicating the selection with considerable musicality, the choir itself revealed in a sense of empowerment with its rapid success. The choir members later commented on their fondness for this new teaching technique.

Within the scope of teaching music and conducting choirs, Ms. Parker's approach to making music in a "musical manner" has widespread significance. Her philosophies can be related to some of the most significant theorists of past generations. Concurrent with the philosophies of Horace Mann and Lowell Mason, she is also a pioneer for the importance of music education within public education. Ms. Parker would agree with their tenets of creating musically intelligent adults, utilizing vocal music education as the basis for all music education.

Like Dewey, Ms. Parker utilizes a very "hands on" approach to education; she involves the musician in the music-making and creative processes. She certainly agrees with Dewey's notion that teachers should plan lessons that arouse curiosity and push

students to a higher level of knowledge. And, Ms. Parker further espouses the belief that students should learn by being engaged and interacting with one another.

Similar to Jaques-Dalcroze and Carl Orff, Ms. Parker is a whole-hearted proponent of rhythmic body movements to enhance the music making experience and to aid the participant in the comprehension of the musical style. Like Zoltan Kodaly, Ms. Parker is also a staunch advocate of: singing as the foundation for musicianship; beginning music education with the very young child; and, utilizing folk songs as a method of musical instruction (Choksky et al, 1986, p. 71).

The tenets proposed within the concept of Comprehensive Musicianship seem to resonate at the very essence of Alice Parker's musical philosophy. These premises are: 1) that participants should be involved in the creative aspect of music making; 2) that participants should comprehend the music in a larger context; and, 3) that participants should experience a wide and divergent variety of repertoire. And, with Robert Shaw and Julius Herford as her mentors, Ms. Parker adheres to the notion that the musical score should be accurately comprehended and executed.

Therefore, Alice Parker's multi-faceted approach to music making prompts questions regarding some of the current practices in music education: 1) Should music performance ensembles be less performance-oriented and more concerned with educating the musician in a comprehensive manner? 2) Should the process of beginning to learn a music selection be less concerned with emphasis on the pitches and more concerned with the correct musical interpretation through the recitation of the text and singing the melody line? 4) Should there be less emphasis on learning a piece by hearing it played on the piano and more emphasis on hearing and singing it a capella? 5) Should the

educational process be less concerned with rote-like singing notes off the page and more concerned with the improvisation of harmonic lines from the melody? 6) Should there be less importance on teaching a selection just for performance or contest and more importance on the history of the composer, the time period and culture, and stylistic characteristics of the piece?

Alice Parker has much to offer the choral education world and the world of music education in general. Returning music making to its roots - singing it, feeling it with one's heart and mind and body – is the beginning of the journey. Learning the music of other cultures, in a comprehensive manner, helps to bridge the gap between diverse groups. And, singing music of the past with attention to style and interpretation enhances the musical and aesthetic knowledge of tomorrow's generation.



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## ALICE PARKER Complete Works 1948–2002

### Operas

- Family Reunion, A Opera, 1975** *SATB/SSA(SSSSMMAATTBBB)*  
fl, bn, hn, tpt, tbn, tba, perc, gtr, banjo, vln 60:00  
I. We're coming home (AP), Cousin Jedediah (H. S. Thomson); II. Go tell aunt Rhody (Trad Am); III. The Parsley girls (Trad Am), Some folks (Foster); IV. Work, for the night is coming (Lowell Mason), Mother, watch the little feet (Trad); V. Games (AP/Trad); VI. Welcome table (Spiritual), Blessing (AP); VII. Consolation flowing free (Trad Am), Billy Boy (Trad Am), Sally Goodin (Trad Am); VIII. Long time ago (Trad), I remember, I remember (AP), Weevily Wheat (Trad Am), Home, sweet home (Payne); IX. Parting blessing (AP), Father's got a home (Spiritual), Goodbyes (AP)  
Tune source: Trad/AP Text source: Trad/AP  
Publisher: Carl Fisher (rental) Copyright date: 1975; 1976
- Martyrs' Mirror, The Opera, 1971** *SATB/SATB, children (SATBB, 2 children)*  
2 recs, ob, bn, tpt, 3 tbn, harm, perc 90:00  
Two acts  
Tune source: Early Reformation Hymns Text Source: J. Ruth  
Publisher: ECS #645, on rental Copyright date: 1971
- Ponder Heart, The Opera, 1982** *SATB(SSAATTTBBBB)*  
fl, cl, bsn, tpt, tbn, perc, pno, gtr, banjo, vln, vc, cb 115:00  
Two acts  
Tune source: Southern Americana/Comps Text source: E. Welty/AP  
Publisher: APMC Copyright date: 1982AP
- Singers Glen Opera, 1978** *SATB, children, (SSATTTBB)*  
fl, tpt, tbn, gtr, hrm, 2 vln, vla, vc, cb 120:00  
Two acts  
Tune source: Shape-note Hymns Text source: AP  
Publisher: Hinshaw; vocal score Hinshaw 138, full score & parts on rental Copyright date: 1978

### Song Cycles

- Astrometaphysical: Four Songs to Robert Frost Song Cycle, 1968 (M), pno 10:00**  
Astrometaphysical; Bravado; Fire and Ice; The Secret Sits  
Tune source: AP Text source: Frost  
Publisher: APMC Copyright date: 1968
- Echoes from the Hills Song Cycle, 1979 (S), fl, cl, hn, strs 20:00**  
It's all I have to bring today; Speak not to me of summer trees; Sweet mountains; My faith is larger than the hills; One joy of so much anguish; Exultation is the going; Tie the strings to my life, my Lord  
Tune source: AP Text source: E. Dickinson  
Publisher: APMC-034 Copyright date: 1979

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**Exaltation of Birds, An Choral Cycle, 2002** *SATB(optional children's chorus)* 5:00  
I. The Song and Prayer of Birds (Troeger); II. Over the River in Loud Flood (Berry);  
III. Of Being is a Bird (Dickinson); IV. Sang from the Heart, Sire (Dickinson);  
V. Beauty Crowds me till I die (Dickinson); VI. The Song and Prayer of Birds (Troeger)  
Tune source: AP Text source: Thomas Troeger; Wendell Berry; Emily Dickinson  
Publisher: APMC Copyright date: 2002

**Gnasherie, A Song Cycle, 1971** (*MBar*), pno 10:00  
Here we go quietly nuts; Max Schling!; Boys and girls come out to play; Once there lived in Kankakee  
Tune source: AP Text source: O. Nash  
Publisher: APMC Copyright date: 1971

**Of Irlaunde Song Cycle, 1979** (*Bar*), fl, pno 20:00  
Invocation to Ireland (Trad); Song of the Wandering Aengus (Yeats); Ask not if still I love (Moore);  
The Welcome (Davis); Wreath the Bowl (Moore)  
Tune source: AP Text source: Irish poets  
Publisher: APMC Copyright date: 1979

**Songs for Eve Song Cycle, 1975** (*SATB*), str quartet 75:00  
I. 1. What Eve Sang(SATB); 2. What Eve Said (A); 3. What Adam Said (B); 4. What the Green Tree  
Said (SATB); II. 5. Eve's Exile (AB); 6. Eve Answers the Burdock (A); 7. What the Vine Said to Eve  
(T); 8. The Fall! (SATB); 9. Eve's Now-I-Lay-Me (SATB); 10. Adam in the Evening (B); 11. Eve in  
the Dawn (AB); III. 12. Eve's Child (SA); 13. Adam's Jealousy: Eve's Answer (BA); 14.- 17. Riddles  
(B, T, A, S); IV. 18. Eve's Rebuke to Her Child (A); 19. What the Serpent Said to Adam (TB); 20.  
What the Lion Said to the Child (S), 21. Eve Quiets Her Children (AT); 22. The Serpent's Cradle Song  
(T); 23. Eve to the Storm of Thunder (A); 24. Eve Old (SATB); 25. Eve's First Prophecy (SAT); 26.  
Eve's Second Prophecy (SATB); 27. Eve Explains to the Thrush Who repeats Everything (SA); 28.  
What the Wind Said to the Water: What the Water Replied (TB)  
Tune source: AP Text source: A. MacLeish  
Publisher: APMC-035 Copyright date: 1975

**Songs of the Turtle Song Cycle, 1994** (*S*), str quartet 12:00  
Fire; Hands; Eagle; Earth  
Tune source: AP Text source: Taos Pueblo/N. Wood  
Publisher: APMC Copyright date:

**Three Mountain Hymns Song Cycle, 1982** (*S*), pno 8:00  
I will arise ( Restoration , Robinson); O Thou, in whose presence ( Samantra , Swain); Mansions in the  
sky ( Pisgah , Watts)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Galaxy 1.3104 Copyright date: 1982

**Whole Earth Songs Song Cycle, 1992** (*Mbar, or 2-part treble chorus*), pno 13:30  
Cycle, recycle; Nothing?; The Sharing Song; Garbage Rag  
Tune source: AP Text source: AP  
Publisher: APMC-036 Copyright date: 1992

### Choral/Orchestral Works

**And Sing Eternally Cantata w/ Full Orchestra, 1996** *SATB(T)*, orch 18:00  
(Also for Chamber Orchestra) I. Creation, Zion's Hill, A Musical Concert 6:15 ; II. Dunkinfield 3:00 ;  
III. Friendship, Wallingford, Friendship 4:33 ; IV. Mitcham, Bermondsey 3:45  
Tune source: New England Hymnody Text source: Trad  
Publisher: Lawson Gould 53026-53029 (publ. separately) Copyright date: 2000

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- Commentaries** Chorus/Full Orchestra, 1978 *SSA/SSAA(M)*, orch 40:00  
I. I sing to use the waiting; Whither goest thou; II. The sweetest heresy; I am in Love; III. At least to pray is left; When you feel like moanin'; IV. Some things that Fly; How can I keep from singing; V. No ladder needs the bird; To fairer worlds on high  
Tune source: AP/arr Text source: E. Dickinson/Folk  
Publisher: Hinshaw (rental) Copyright date: 1978
- Earth, Sky, Spirit** Chorus/Full Orchestra, 1986 *children(S)*, orch 20:00  
I. The spirit speaks; II. Dream on; III. I have won the world; IV. The great sea; V. Chief's song; VI. Song of the sky-loom; VII. Great Spirit, hear me  
Tune source: AP Text source: Native American  
Publisher: ECS (rental) Copyright date: 1986
- Gaudete: Six Latin Christmas Hymns** Chorus/Full Orchestra, 1973 *SATB*, orch 22:00  
Adeste, fideles; Corde natus; Dormi, Jesu; Personent hodie; Puer nobis nascitur; Resonet in laudibus  
Tune source: Trad hymns Text source: Latin hymns  
Publisher: ECS Copyright date: 1977
- Journeys: Pilgrims and Strangers** Chorus/Full Orchestra, 1975 *SATB(Sbar)*, orch 50:00  
I. Beginnings; II. Arrivals; III. Trouble and Grief; IV. Endings  
Tune source: AP Text source: Trad USA  
Publisher: Hinshaw 123 Copyright date: 1976
- Our Native Land** Chorus/Full Orchestra, 1986 *SATB*, orch or pno 5:30  
Tune source: Trad USA Text source: Trad USA  
Publisher: APMC-009 Copyright date: 1992
- Revolutionary Overture** Chorus/Full Orchestra, 1983 *SATB*, orch 7:00  
Tune source: Trad USA Text source: Trad USA  
Publisher: ECS (rental) [Galaxy] Copyright date: 1983
- Seven Carols** Chorus/Full Orchestra, 1972 *SATB(M)*, orch 18:00  
Away in a Manger; Fum, fum, fum; God rest ye merry, gentlemen; Good Christian Men; Masters in this hall; O come, Emanuel; So blest a sight  
Tune source: Trad Text source: Trad Carols  
Publisher: C. Fischer (pub. separately CM 7838-7844) Copyright date: 1972-3
- Songs from the Dragon Quilt** Chorus/Full Orchestra, 1984 *SATB(S), Narrator*, orch 50:00  
I. Basket of Scraps: Unrolling the spool of time (Spoken), Basket of Scraps (Chorus); II. Sunshine and Shadow: Then we came to the centennial (Spoken), O remember (S, Chorus); III. Black Velvet Raven: American Indians thought (Spoken), Color begins with the rain (Chorus); IV. Dragon Cloud: This is the vision of the quilt-maker (Spoken), I am the song of the crocus (S); V. Alpenglow: Sisters of thread (Spoken), I am in a meadow (Chorus); VI. Storm at Sea: I carry the record of exploration (Spoken), Goodbye (Chorus); VII. Tree Everlasting: Centennial, centennial (Spoken), Snail and mouse and blueberry bush (S, SA); VIII. Hands all around; Suddenly I see (Spoken), Hands all around (Chorus), We are connected (Spoken); IX. Variable Star: Let us be silent (Spoken), Variable star (Chorus), Star of assess (S), Wild Goose Chase (Chorus)  
Tune source: AP Text source: S. Nickerson  
Publisher: ECS (rental) Copyright date: 1984
- That Sturdy Vine: Mennonite Singing** Chorus/Full Orchestra, 1991 *SATB, children(S)*, orch 35:00  
I. Mennonite Music/Our Father God (Nun freut euch, 1535); II. Saskatchewan Harvest/Listen to my cry (Geneva 61, 1551); III. Plain Wedding (Grosser Gott, 1776); IV. To My Sister (Gott ist die Liebe, 1840, Teuer Wort, c 1725); V. We Come unto Our Father's God (Nun freut euch, 1535)  
Tune source: AP/Trad Hymns Text source: J. Janzen/Trad Hymns  
Publisher: Huron(Jaymar) excerpts 02.241; 02.271; 02.270; 02.272 Copyright date: 1994

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**World's One Song, The** Chorus/Full Orchestra, 1990 *SATB(S)*, orch 40:00  
I. Prelude: The dark around us (SATB); II. Dance: Within the circles of our lives (SATB); IV. Hymn:  
All that I serve will die (SATB); V. Solo: The world's one song (S); VI. Hymn: What stood will stand  
(SATB); VIII. Dance: At the first strokes of the fiddle bow (SATB); IX. Benediction: Now may the  
grace of death (SATB) [being revised]  
Tune source: AP Text source: W. Berry  
Publisher: APMC Copyright date: 1990

### **Cantatas with Instruments**

**And Sing Eternally (reduced orchestration)** Cantata w/ Chamber Inst, 1997 *SATB*, ww quartet, pno  
18:00  
(Also for Full Orchestra) I. Creation, Zion's Hill, A Musical Concert 6:15 ; II. Dunkinfield 3:00 ; III.  
Friendship, Wallingford, Friendship 4:33 ; IV. Mitcham, Bermondsey 3:45  
Tune source: New England Hymnody Text source: Trad  
Publisher: Lawson Gould 53026-53029 (publ. separately) Copyright date: 2000

**Angels and Challengers** Cantata w/ Chamber Inst, 1990 *SATB(SATB)*, ob, 2 cl, bn, pno 18:00  
I. Invocation; II. Song; III. Metamorphosis; IV. All Souls; V. The Lion and the Rose  
Tune source: AP Text source: M. Sarton  
Publisher: APMC-004 Copyright date: 1990

**Babe of Bethlehem, The** Cantata w/ Chamber Inst, 1986 *SSAA(M)*, hndbells (or pno) 10:00  
I. The Babe of Bethlehem; II. Advent Day; III. Ninety-Third; IV. Queensborough;  
V. The Little Cradle Rocks  
Tune source: Trad USA Text source: English Poets/Trad  
Publisher: APMC Copyright date: 1986

**Charity and Love** Cantata w/ Chamber Inst, 1986 *SATB(S)*, hrp, str 12:00  
I. O God, the author of peace; II. Ubi caritas; III. Blessed are the peacemakers; IV. Hasten the day  
Tune source: AP Text source: Sacred Texts  
Publisher: APMC Copyright date: 1986

**Children, Saints and Charming Sounds** Cantata w/ Chamber Inst, 1979 *SATB, children*, ww trio, br quartet  
15:00  
I. Come, children (SATB, Rochester, Watts) ; II. The Saints (SA, Tennessee/Communion, Couper); III.  
Babel's Streams, SATB, Babel's Streams, Trad USA); IV. Little Children (SA, Louisiana, Trad USA);  
V. Hosanna to the Prince of Peace (SATB, Primrose, Watts)  
Tune source: Trad USA Text source: Trad USA Hymns  
Publisher: Hinshaw 124 Copyright date: 1980

**Christopher Dock** Cantata w/ Chamber Inst, 1966 *SATB, children(STB)*, rec. quartet, tpt, str quartet, perc  
20:00  
Tune source: AP/Trad Text source: J. Ruth/Trad  
Publisher: APMC-029 Copyright date: 1966

**Clearings** Cantata w/Chamber Inst., 1992 *SATB(SBar)*, Reader, chamber ensemble 20:00  
I. The man born to farming; II. Whatever is foreseen in joy; III. To what listens  
Tune source: AP Text source: W. Berry  
Publisher: APMC Copyright date: 1992

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- Day-Spring, The** Cantata w/ Chamber Inst, 1978 *SATB, children(A), fl, org* 12:00  
I. Overture; Sons of Men (SATB, Hymn Sixth); There behold the Day-Spring rise (SA unis); Our souls shall magnify the Lord (SATB, Castle St, Watts); Hark, from on high (TB unis, text 19th c); Shepherds, rejoice (SA, Western, Watts); All glory be (SATB, Arundel, Watts)  
Tune source: Trad USA Text source: Biblical texts/Trad  
Publisher: Hinshaw 114 Copyright date: 1979
- Easter Rejoicing, An** Cantata w/ Chamber Inst, 1972 *SATB(SATB), hrp, org, perc* 30:00  
I. Christ the Lord is Risen (SATB, Old German, Watts/More); II. Earth now is green (SATB, AP, J. Davies 1599); III. Gabriel's Message (SSAA(S), AP, Trad 1582 tr Neale); IV. We are a garden (SATB, Babylon 1815, Watts); V. I got me flowers (T, AP, Herbert); VI. Seasons and Times (STB, AP, Watts); VII. Like flowers we spring up fair (TB, AP, Anon 1596); VIII. Drop, drop, slow tears (B, AP, Fletcher 1633); IX. Most glorious Lord of life (SATB, AP, Spenser 1595); X. O for a shout of sacred joy (SATB, Doxology 1815, Watts); XI. Christ my beloved (A, AP, Baldwin 1549); XII. Jesus, whom every saint adores (SATB, AP, Watts); XIII. I. Christ the Lord is risen  
Tune source: AP/Hymns Text source: English Poets/Trad  
Publisher: APMC-020 (parts available separately) Copyright date: 1972
- Elinor Wylie: Incantations** Cantata w/ Chamber Inst, 1984 *SSA, cl, pno* 10:00  
Incantation; Nameless Song; Fair Annet's Song; Madman's Song  
Tune source: AP Text source: E. Wylie  
Publisher: Treble Clef 131, 132, 133, 134 Copyright date: 1997
- Feast of Ingathering, The** Cantata w/ Chamber Inst, 1972 *SATB(A), org* 15:00  
O come, let us sing; The Lord said: Three Times; You crown the year with goodness; While the earth remaineth  
Tune source: AP Text source: OT  
Publisher: Carl Fischer 4882 Copyright date: 1972
- From the Zeeland Psalter** Cantata w/ Chamber Inst, 1989 *SATB, 2 ob, hn, bsn* 9:00  
Psalm 49; Psalm 23; Psalm 148  
Tune source: 17th c Dutch Text source: Psalms  
Publisher: APMC Copyright date: 1989
- Harmonious Herbst** Cantata w/ Chamber Inst, 1992 *SATB(S), fl, ob, bn, str* 20:00  
I. I will sing to my Creator; II. Thanks be to Thee; III. What causeth me to mourn; IV. Christ crucify'd; V. O! At last I've found my Savior  
Tune source: Herbst Text source: Trad Moravian  
Publisher: Hinshaw 1317 Copyright date: 1994
- In Praise of Singing** Cantata w/ Chamber Inst, 1981 *SATB, string quartet* 20:00  
I. Shall I praise my God not singing; II. God has given us ears; III. Mortals, can you refrain your tongue; IV. Beloved, let us love one another; V. Shall we hear and not understand; VI. Now shall my inward joys arise; VII. I shall praise my God with singing  
Tune source: AP/arr Text source: N.T./Watts/AP  
Publisher: (submitted to publisher) Copyright date: (pending)
- Kentucky Psalms** Cantata w/ Chamber Inst, 1984 *SATB, str quartet, fl* 18:00  
I. Zion; II. Vergennes; III. Amanda; IV. Washington  
Tune source: Mountain Hymns Text source: Mountain Hymns  
Publisher: APMC-019 Copyright date: 1987

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- Listen, Lord** Cantata w/ Chamber Inst, 1991 *SATB(A)*, db, perc, pno 20:00  
I. This morning, Chor: Listen, Lord (AP); II. Lord, Have Mercy, Chor: O, it may be the last time (Spiritual); III. This man of God, Chor: Take him, Lord (AP); IV. When I've done, Chor: Who's gonna make up my dyin' bed (Spiritual)  
Tune source: Spirituals/AP Text source: J.W. Johnson/Spirituals  
Publisher: APMC Copyright date: 1991
- Melodious Accord** Cantata w/ Chamber Inst, 1974 *SATBSSATB soli*, hrp, br quartet 30:00  
I. House of our God; II. Lord, I approach Thy mercy seat; III. Come, ye disconsolate; IV. Be joyful in God; V. The voice of my beloved; VI. Guide me, O Thou great Jehovah; VII. When I survey the wondrous cross; VIII. Come, O thou traveler unknown; IX. O how happy; X. That glorious day; XI. How sweet to reflect; XII. How pleasant thus; XIII. God maker  
Tune source: USA Hymns Text source: USA Hymns  
Publisher: ECS 3010 Copyright date: 1977
- Naomi and Ruth** Cantata w/ Chamber Inst, 1987 *SSA*, fl, vln, vcl, org 6:00  
Tune source: AP/Trad Text source: Trad OT  
Publisher: APMC Copyright date: 1987
- Partings** Cantata w/ Chamber Inst, 1993 *SATB(S)*, fl, ob, hrp, perc, strs 11:00  
I. He's gone away; II. You fair and pretty ladies; III. The wrangle-taggle gypsies  
Tune source: Folk Text source: Folk  
Publisher: APMC Copyright date: 1993
- Pleasure in the Flowers** Cantata w/ Chamber Inst, 1989 *SATB*, ob, hrp, org 13:00  
I. Everyone suddenly burst out singing (Sassoon); II. Consider (C. Rossetti); III. Christ keep the Hollow Land (Morris); IV. Poem for Easter (Schisler); V. Pleasure in the Flowers (R. Frost)  
Tune source: AP Text source: English & USA Poets  
Publisher: APMC Copyright date: 1989
- Sacred Symphonies** Cantata w/ Chamber Inst, 1983 *SATB*, fl, vln, vcl, org 22:00  
I. The Wine (John 2:1-10) Albion; II. The Daughter (Matthew 15:22-28) Coleshill;  
III. The Anointing (John 12:1-8) Love Divine  
Tune source: AP/Trad Text source: NT  
Publisher: APMC-030 Copyright date: 1984
- Sermon from the Mountain, A: (Martin Luther King)** Cantata w/ Chamber Inst, 1968 *SATB(SATB)*, narrator, strs, improv. Jazz 40:00  
I. Invitation/Way up on the mountain (Spiritual); II. Blessings/He's the Lily of the Valley (Spiritual); III. Exhortation/I want to walk so God can use me (Spiritual); IV. The Rule/My feet is tired (AP); V. The Promise/No Condemnation (Spiritual); VI. The Reward/Let justice roll (AP)  
Tune source: AP/Spirituals Text source: Biblical Texts/Trad  
Publisher: ECS 2766 Copyright date: 1971
- Sing-Song of Old Man Kangaroo, The** Cantata w/ Chamber Inst, 1971 *SATB(MBar)*, ob, e.hn, bn, perc 20:00  
Tune source: AP Text source: Kipling  
Publisher: APMC Copyright date: 1971
- Songs from the Sacred Concerts—Duke Ellington** Cantata w/ Chamber Inst, 1986 *SATB(SBar)*, pno, db, perc 20:00  
Every man prays: Our Father; Come Sunday; Don't get down; Will you be there; Praise God and dance  
Tune source: Ellington Text source: Ellington  
Publisher: APMC Copyright date: 1986



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**That Bright Morning** Cantata w/ Chamber Inst, 1986 *SATB*, org 10:00  
Dayton (Watts); Christian Warfare (Waterbury); Mortality (Robinson); Messiah; Lake Enon (Anon)  
Tune source: Mountain Hymns Text source:  
Publisher: APMC Copyright date: 1986

### Choral Suites

**Alaskan Totems** Choral Suite, 2001 *SA*, pno or fl, ob, cl, vc, perc  
I. Dolphin; II. Eagle; III. Harbor Seal; IV. Raven; V. Great Blue Heron  
Tune source: AP Text source: Sheila Nickerson  
Publisher: APMC Copyright date: 2001

**American Dances** Choral Suite, 1989 *SA*, pno  
On the Galilee; Old Betty Larkin; That Raging Canoe  
Tune source: Trad USA Text source: Trad USA  
Publisher: APMC Copyright date: 1989

**Anniversary Hymns** Choral Suite, 1989 *SATB* 10:00  
I. Loving Kindness (Medley); II. Consolation (Wesley); III. It is well (Spafford/Bliss); IV. Bound for  
the Promised Land (Stennet)  
Tune source: USA Hymns Text source:  
Publisher: APMC Copyright date: 1989

**Back-Woods Ballads** Choral Suite, 1983 *SAB*, pno 8:00  
I. Peter Gray; II. Fare Thee Well; III. Ridin' in a Buggy  
Tune source: Trad USA Text source: Trad USA  
Publisher: Hinshaw 660; 658; 656 Copyright date: 1983

**Brief Seasons** Choral Suite, 1973 *4 voices, 4 instrs* 9:00  
Tune source: AP Text source: Trad English  
Publisher: APMC Copyright date: 1973

**Carols to Play and Sing** Choral Suite, 1969 *SATB*, perc, org 8:00  
I. In Bethlehem (1582, tr Bell); II. I saw a stable (M. Coleridge); III. Shri!l Chanticleer (Austin)  
Tune source: AP Text source: English poets  
Publisher: ECS 2779; 2780; 2781 Copyright date: 1971

**Dem Bells** Choral Suite, 1988 *SATB(B)*, hndbells or kbd 8:00  
I. Mary and Martha; II. Sinner, please don' let this harvest pass; III. I'm a-rollin'  
Tune source: Spirituals Text source: Spirituals  
Publisher: Lawson Gould 52600 Copyright date: 1992

**Easter Triptych, An** Choral Suite, 2001 *SATB*, org  
I. He is alive, this morning - -; II. "Unto Me?" I do not know you - -; III. While it is alive  
Tune source: AP Text source: Emily Dickinson  
Publisher: Selah (in prep) Copyright date: (pending)

**Ecumenical Praise** Choral Suite, 1990 *SATB*, 2 tpt, 2 hn, 2 tbn, timp, perc 10:00  
I. Yiem'chu; II. Veni Creator; III. In Dir ist Freude; IV. A mighty fortress; V. He's got the whole  
world; VI. O beautiful  
Tune source: Trad Hymns Text source: Trad Hymns  
Publisher: APMC Copyright date: 1990

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**English Mass, An** Choral Suite, 1965      *2 equal voices* 6:00  
Tune source: AP      Text source: Trad  
Publisher: Hinshaw 107      Copyright date: 1976

**Frontier Suite** Choral Suite, 1968      *SATB(ST)* 10:00  
I. Soldier, Soldier; II. You Fair and Pretty Ladies (S); III. Buffalo Gals (T); IV. By'm By;  
V. Goin' to Boston  
Tune source: Trad USA      Text source: Trad USA  
Publisher: Lawson Gould publ. separately 51711; 51515; 517112; 51513      Copyright date: 1970-73

**Garland of Carols, A** Choral Suite, 1964      *2-pt, children's voices, kbd* 4:00  
God Rest Ye Merry, Gentlemen; O Sanctissima; Fum, fum, fum; Nasem vam noviny; Nu ar det  
Julligen; Les anges dans nos compagnes; How Far is it to Bethlehem; Stille Nacht; Adeste Fideles  
Tune source: Trad      Text source: Trad  
Publisher: Lawson Gould 51146      Copyright date: 1968

**Green Dances** Choral Suite, 1997      *SATB(M), pno*  
Tune source: Trad USA/AP      Text source: Folk  
Publisher: Lawson Gould 52996      Copyright date: 1998

**Hollering Sun** Choral Suite, 1992      *SATB* 20:00  
I. Prayer; II. Earth Woman; III. Quiet IV. Sky Family ; V. Together  
Tune source: AP      Text source: N. Wood/Native American  
Publisher: Lawson Gould, publ. separately 5131, 52737-52740      Copyright date: 1994

**Love Songs** Choral Suite, 1978      *SATB, pno* 7:00  
I. Sing heigh-ho; II. Passions; III. Love is a sickness  
Tune source: AP      Text source: Kingsley, Raleigh, Daniels  
Publisher: Hinshaw 366      Copyright date: 1979

**Millay Madrigals** Choral Suite, 1985      *SATB* 18:00  
I. Not in a silver casket; II. Oh, think not I am faithful; III. When we are old; IV. Pity me not; V. Not  
with libations; VI. When you are dead; VII. What lips my lips have kissed  
Tune source: AP      Text source: Millay  
Publisher: APMC-016      Copyright date: 1985

**Phonophobia** Choral Suite, 1976      *SATB, pno* 5:30  
I. Tim's Sisters; II. She; III. Betty Botter; IV. Hiawatha  
Tune source: AP      Text source: Trad  
Publisher: APMC-017      Copyright date: 1977

**Play on Numbers, A** Choral Suite, 1972      *SA, pno* 7:00  
Twos + Fours; Twos + Threes; Eights  
Tune source: AP      Text source: Alice Parker  
Publisher: ECS 2817      Copyright date: 1972

**Play-Party Songs** Choral Suite, 1982      *SATB, pno* 9:45  
I. Jenny Jenkins; II. Kitty Alone; III. Turkey in the Straw  
Tune source: Trad USA      Text source: Trad USA  
Publisher: Hinshaw 604, 606, 608      Copyright date: 1982

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- Psalms for Barbara Choral Suite, 2001** SATB a cappella 7:00  
I. I Praise You, Lord, in every Hour (Psalm 30, Vajda Engl. version); II. How lovely is your dwelling (Psalm 84, Jean Janzen Engl. version); III. Praise Ye the Lord (Psalm 117, H. S. Drinker Engl. version)  
Tune source: Heinrich Schütz (from the Becker Psalter) Text source: Jaroslav J. Vajda, Jean Janzen, H. S. Drinker Psalms 30, 84, 117  
Publisher: APMC Copyright date: 2001
- Psalms of Praise Choral Suite, 1964** TB, perc 8:00  
I. Praise ye the Lord (150); II. Praise ye the Lord, 'tis good (147:1); III. Though I walk in the midst of trouble (138:7,8); IV. All thy works shall praise thee (145:10,11,21); V. Praise ye the Lord (148)  
Tune source: AP Text source: Psalms  
Publisher: Lawson Gould 51385 Copyright date: 1968
- Roll Round with the Year Choral Suite, 1989** TTBB, gr or pno 18:00  
I. Ceremonies for Christmas (R. Herrick); II. Love and Friendship (E. Bronte); III. Old Christmas (Anon.); IV. A New Year Carol (Anon.); V. Roll Round with the Year (C. Wesley)  
Tune source: AP Text source: English Poets  
Publisher: APMC Copyright date: 1989
- Sing Now of Peace Choral Suite, 1999** SATB, vibes, perc  
Sing Now of Peace (SATB); Young Girl's Song (SA); Song of Joy (SATB); Warrior Song (TB); Before a Dance (SATB); Sing Now of Peace (SATB-SATB)  
Tune source: AP Text source: Bible; Shakespeare; Native American  
Publisher: Frank Warren (in prep) Copyright date: (pending)
- Six Hymns to Dr. Watts Choral Suite, 1965** SATB 13:00  
I. Come, sound his praise abroad; II. Praise ye the Lord; III. Thy mercies fill the earth; IV. O God of mercy; V. Peace be within this sacred place; VI. Glory be to God  
Tune source: AP Text source: Watts  
Publisher: ECS 2334 Copyright date: 1977
- SongStream Choral Suite, 1983** SATB, pno solo or duet 18:00  
I. To Kathleen (SATB); II. Mariposa TB); III. The Philosopher (SA); IV. The Spring and the Fall (SATB); V. Nuit Blanche (SATB); VI. The Merry Maid (SA); VII. Thursday (SATB); VIII. Passer Mortuus Est (SATB); XI. Lethe (SATB)  
Tune source: AP Text source: E. St. Vincent Millay  
Publisher: Galaxy 1.3051 Copyright date: 1986
- Stars and Stones Choral Suite, 1987** SATB, ob, bn, pno 10:00  
I. aurora borealis; II. skipping stones; III. absolute-ly  
Tune source: AP Text source: L. Shaw  
Publisher: APMC-018 Copyright date: 1990
- Stevenson Songs Choral Suite, 1987** SA, pno 6:30  
I. My Shadow; II. The Land of Nod; III. Farewell to the Farm  
Tune source: AP Text source: R. L. Stevenson  
Publisher: APMC Copyright date: 1987
- Street Corner Spirituals Choral Suite, 1964** SATB, tpt, drms, gr 7:15  
I. Come and go with me; II. Blow yo' gospel trumpet; III. Can't you hear; IV. Holy, holy; V. Let the Church roll on; VI. Glory, Hallelujah  
Tune source: Spirituals Text source: Spirituals  
Publisher: Lawson Gould 51594 Copyright date: 1971

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- There and Back Again** Choral Suite, 1977 *SATB*, ww quartet 13:00  
I. Colored Looking Glass; II. The Room; III. Questions; IV. Fire Thoughts; V. Antecedents  
Tune source: AP Text source: K. Pyle  
Publisher: Hinshaw 279 Copyright date: 1978
- Three Christmas Carols** Choral Suite, 1971 *SA*, hrp 5:15  
I. Wexford Carol; II. Coverdale's Carol; III. Irish Carol  
Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51593 Copyright date: 1971
- Three Circles** Choral Suite, 1972 *SATB*, perc 5:00  
I. The Moon always follows the Sun (Congo); II. Sleep (Congo); III. As the world turns (Swift)  
Tune source: AP Text source:  
Publisher: C. Fischer CM 7805 Copyright date: 1972
- Three Mennonite Christmas Hymns** Choral Suite, 1968 *SATB* 6:00  
I. Song of the angel; II. Song of the Virgin; III. Songs at the Stable  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51445 Copyright date: 1968
- Three Spirituals** Choral Suite, 1970 *SATB(T)*, bells, gtr, perc  
Peter, Go Ring Them Bells; Wade in the Water; In that Great Getting' Up Mornin'  
Tune source: AP Text source: Spirituals  
Publisher: APMC Copyright date: 1970
- Wesley Madrigals** Choral Suite, 1989 *SSATB* 14:00  
Happy the Souls; Times without number; Thou hidden Source; Jesus, Lord, we look to Thee;  
Being of Beings; Open, Lord, my inward ear; I am never at one stay; My God, I am Thine;  
A Wesley Benediction  
Tune source: AP Text source: C. Wesley  
Publisher: (submitted to publisher) Copyright date: (pending)
- Women on the Plains** Choral Suite, 1988 *SSA*, pno 9:00  
I. Old Grandma; II. Away, far down the river; III. Punching the dough  
Tune source: Trad Canadian Text source: Trad Canadian  
Publisher: Treble Clef 117, 118, 119 Copyright date: 1996
- Wren Songs** Choral Suite, 1991 *SATB* 16:00  
I. Great soaring Spirit; II. Each seeking faith; III. Dust and ashes; IV. This we can do; V. Life story;  
VI. Trinitarian Blessings  
Tune source: AP Text source: B. Wren  
Publisher: Hope 1089 and APMC Copyright date: 1992
- Zimre Chayim** Choral Suite, 1994 *SATB(M)* 9:00  
I. Yesusum (Isaiah 35: 1, 6); II. Durme, durme (Ladino); III. A Nign (L. Magister)  
Tune source: AP Text source:  
Publisher: Transcontinental 991420; 991421; 991422 Copyright date: 1995

### Sacred Choral Compositions

- American Kedushah, An** Choral Comp, 1999 *SATB(MT)* 12:00  
Tune source: AP Text source: Hebrew and English (English adaptation by AP)  
Publisher: Transcontinental 903125 Copyright date: 2002

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- And Are We Yet Alive** Choral Comp, 1999 *SATB*  
Tune source: AP Text source: C. Wesley  
Publisher: (submitted to publisher) Copyright date: (pending)
- Angels Supposedly** Choral Comp, 1975 *SA, kbd* 2:00  
Tune source: AP Text Source: M. Pyle  
Publisher: APMC-005 Copyright date: 1975
- Anointing, The** Choral Comp, 1983 *SATB, fl, vln, vcl, org* 8:00  
(from Sacred Symphonies)  
Tune source: AP/Love Divine Text source: John 12:1-8  
Publisher: APMC-033 Copyright date: 1984
- Ave Maria** Choral Comp, 1993 *TTBB* 4:00  
Tune source: Chant/AP Text source: Trad  
Publisher: APMC Copyright date: 1993
- Away, Melancholy** Choral Comp, 1972 *SSA/SSAA, tamb* 5:00  
Tune source: AP Text source: S. Smith  
Publisher: ECS 2816 Copyright date: 1973
- Blessings** Choral Comp, 1965 *SATB* 4:00  
Tune source: AP Text source: Ps 134  
Publisher: Lawson Gould 51592 Copyright date: 1971
- Brotherly Love** Choral Comp, 1972 *2-5 voices, in canon, gtr*  
Tune source: AP Text source: OT  
Publisher: ECS 2818 Copyright date: 1972
- Centering** Choral Comp, 2000 *SATB*  
Tune source: AP Text source: S. E. Murray  
Publisher: Selah 410-612 Copyright date: 2002
- Children's Call for Peace (The): Three Beatitudes** Choral Comp, 1970 *SA (optional soli), pno or org* 3:40  
Tune source: AP Text source: John L. Ruth; Matt 5: 9-12  
Publisher: Treble Clef 187 Copyright date: 2001
- Christmas Stars** Choral Comp, 1990 *SA, pno* 2:00  
Tune source: AP Text source: L. Shaw  
Publisher: Chor. Guild CGA 557 Copyright date: 1991
- Christ's Glory** Choral Comp, 1980 *SATB, br quartet* 3:00  
Tune source: AP Text source: C. Wesley  
Publisher: APMC Copyright date: 1980
- Come, and Let Us Sweetly Join** Choral Comp, 1984 *SATB, brass, timp, org* 4:00  
Tune source: AP Text source: C. Wesley  
Publisher: APMC Copyright date: 1984
- Daughter, The** Choral Comp, 1983 *SATB, fl, vln, vcl, org* 9:00  
(from Sacred Symphonies)  
Tune source: AP Text source: Matt 15:22-28  
Publisher: APMC-032 Copyright date: 1984

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**Direct us, Lord, Through Darkness** Choral Comp, 1993 *SATB* 5:00  
Tune source: AP Text source: Troeger  
Publisher: APMC Copyright date: 1993

**D'ror Yikra** Choral Comp, 1998 *SATB*  
Tune source: Yemenite melody Text source: Hebrew  
Publisher: Transcontinental 992081-5 Copyright date: 2000

**Earth Now Is Green** Choral Comp, 1967 *SATB* 3:00  
(from An Easter Rejoicing)  
Tune source: AP Text source: Sir J. Davies, 1599  
Publisher: APMC-022 Copyright date: 1972

**Earth Woman** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood  
Publisher: Lawson Gould 52737 Copyright date: 1994

**Easterdays** Choral Comp, 1994 *SATB, children, org* 3:00  
Tune source: AP Text source: F. P. Green  
Publisher: (submitted to publisher) Copyright date: (pending)

**Evening Service, An** Choral Comp, 2001 *S-SA, org, fl, vc*  
Tune source: Phos Hilaron, Magnificat, Nunc Dimittis, Suffrages  
Publisher: APMC Copyright date: 2001

**First the Wind Upon the Water** Choral Comp, 1995 *SATB*  
Tune source: AP Text source: Troeger  
Publisher: APMC Copyright date: 1995

**For the Fruit of All Creation** Choral Comp, 1994 *Children+Adult Chorus*  
Tune source: AP Text source: F. Pratt Green  
Publisher: (submitted to publisher) Copyright date: (pending)

**Gabriel's Message** Choral Comp, 1967 *SSA(S), hrp, perc* 4:00  
(from An Easter Rejoicing)  
Tune source: AP Text source: Piae Cantiones 1582, tr Neale  
Publisher: APMC-023 Copyright date: 1972

**Glorious God (Canonic Mass, A)** Choral Comp, 1993 *Cantor, cong* 3:00  
Tune source: AP Text source: Schoonover  
Publisher: APMC-1002 Copyright date: 1993

**God of Grace and God of Laughter** Choral Comp, 1993 *SATB, org*  
Tune source: AP Text source: Carl P. Daw  
Publisher: (submitted to publisher) Copyright date: (pending)

**Good Shepherd, The** Choral Comp, 1981 *TT/TTBB* 5:00  
Tune source: AP Text source: John 10:2-16  
Publisher: ECS 1.3102 Copyright date: 1988

**Grace and Glory** Choral Comp, 1978 *SATB, bells, perc* 4:00  
Tune source: AP Text source: Watts  
Publisher: ECS 2960 Copyright date: 1979

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- Great our Joy** Choral Comp, 1985 *SATB/SA*, bells 3:00  
Tune source: AP Text source: F.P. Green  
Publisher: APMC Copyright date: 1985
- Great Trees** Choral Comp, 1991 *SATB*, kbd 5:00  
Tune source: AP Text source: W. Berry  
Publisher: Frank Warren 120 Copyright date: 2000
- Happy Choristers of Aire** Choral Comp, 1986 *SSATBB* 5:00  
Tune source: AP Text source: J. Hall, 1647  
Publisher: APMC Copyright date: 1986
- Harvest Days** Choral Comp, 1992 *SATB*, org  
Tune source: AP Text source: C. Rossetti  
Publisher: Unitarian Universalist Copyright date: 1992
- Heart and Voice, Awaken** Choral Comp, 1983 *SATB*, strs, org 3:00  
Tune source: Moravian Text source: Ps 108/AP  
Publisher: APMC Copyright date: 1983
- Heart, Hold Fast** Choral Comp, 1993 *SATB*, org  
Tune source: AP Text source: Troeger  
Publisher: Waterloo Music Oxford University Press Copyright date: 1993
- Holy Michael** Choral Comp, 1983 *2 equal voices*, gr, hrp or kbd 2:00  
Tune source: AP Text source: Celtic Invocations  
Publisher: Galaxy 1.3105 Copyright date: 1987
- Hymn for Confirmation, A** Choral Comp, 1982 *SAB/SATB*, org 3:00  
Tune source: Hawley, AP Text source: Kaan  
Publisher: Hope, AGAPE HSA 102 Copyright date: 1982
- I Saw a Stable** Choral Comp, 1969 *SATB*, org, perc 2:20  
(from Carols to Play and Sing)  
Tune source: AP Text source: M. Coleridge  
Publisher: ECS 2780 Copyright date: 1971
- I Will Lift Up Mine Eyes** Choral Comp, 1990 *SATB*, org 3:00  
Tune source: AP Text source: Ps 121  
Publisher: APMC Copyright date: 1990
- I Will Sing and Give Praise** Choral Comp, 1977 *SATB(S)*, org 5:00  
Tune source: AP Text source: Psalms  
Publisher: Hinshaw 299 Copyright date: 1978
- In Bethlehem** Choral Comp, 196 *SATB*, org, perc 3:00  
(from Carols to Play and Sing)  
Tune source: AP Text source: Trad Latin, tr M.F. Bell  
Publisher: ECS 2779 Copyright date: 1971
- Invocation: Peace** Choral Comp, 1984 *SSAA* 4:30  
Tune source: AP Text source: Omaha  
Publisher: Galaxy 1.3103 Copyright date: 1988

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**It is Good to Give Thanks** Choral Comp, 1983 *SATB*, org 3:00  
Tune source: AP Text source: Ps 94 1-4  
Publisher: Hinshaw 743 Copyright date: 1984

**Jesus, Whom Every Saint Adores** Choral Comp, 1967 *SATB*, perc 1:00  
(from An Easter Rejoicing)  
Tune source: AP Text source: Watts  
Publisher: APMC-024 Copyright date: 1972

**King Shall Come, The** Choral Comp, 1972 *SATB*, with 2 unison choirs (or 2 medium solo voices), org  
11:00  
I. The Prophecy (Isaiah 28:16, 35:4, 25:9); II. Magnificat (Sarum Psalter); III. The Second Coming  
(J. Brownlie)  
Tune source: Sarum Psalter/ Trad Text source: John Brownlie  
Publisher: Cantate/Can 1037 Copyright date: 1998

**Know that the Lord Is God** Choral Comp, 1990 *SATB*, tpt, org 4:00  
Tune source: AP Text source: OT  
Publisher: APMC Copyright date: 1990

**Kuma Echa** Choral Comp, 1998 *SATB*  
Tune source: Sh. Postolsky Text source: Y. Sheinburg  
Publisher: Transcontinental 992082 Copyright date: 2000

**Let the Flame Blaze** Choral Comp, 1995 *SATB*  
Tune source: AP Text source: J. Marshall  
Publisher: Alliance 0211 Copyright date: 1995

**Let the People Praise Thee** Choral Comp, 1980 *SSAA*, strs 7:00  
Tune source: AP Text source: OT  
Publisher: APMC Copyright date: 1980

**Look unto Abraham** Choral Comp, 1998 *SATB(S)*  
Tune source: AP Text source: Isaiah 51:1-3  
Publisher: (submitted to publisher) Copyright date: (pending)

**Love is of God** Choral Comp, 1995 *SATB*, org 3:00  
Tune source: AP Text source: J. Quinn  
Publisher: Selah 410-696 Copyright date: 2000

**Many in One** Choral Comp, 1985 *SATB*, vln, org 4:00  
Tune source: AP Text source: AP  
Publisher: Augsburg 11-2378 Copyright date: 1987

**Many in One** Choral Comp, 1989 *SA*, kbd 4:00  
Tune source: AP Text source: AP  
Publisher: Augsburg 11-10035 Copyright date: 1991

**Mass for Young Voices** Choral Comp, 2000 *for two choruses S-SA and SA-SATB*  
I. Kyrie; II. Gloria; III. Sanctus; IV. Agnus Dei  
Tune source: AP Text source:  
Publisher: APMC Copyright date: 2000

**Meet and Right It Is to Sing** Choral Comp, 1981 *SATB*, org 2:00  
Tune source: AP Text source: C. Wesley  
Publisher: Hinshaw 504 Copyright date: 1981



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- Messaianic Call, The** Choral Comp, 1994 *SATB*, org 3:30  
Tune source: AP Text source: Brian Wren  
Publisher: APMC Copyright date: 1994
- Mind and Heart** Choral Comp, 1992 *SATB*, kbd  
Tune source: AP Text source: J. Marshall  
Publisher: APMC Copyright date: 1992
- Miss Masters' Proverbs** Choral Comp, 1994 *SSA* 2:00  
(3 canons)  
Tune source: AP Text source: The Book of Proverbs  
Publisher: APMC-007 Copyright date: 1994
- Most Glorious Lord of Life** Choral Comp, 1967 *SATB* 2:00  
(from An Easter Rejoicing)  
Tune source: AP Text source: E. Spenser  
Publisher: APMC-025 Copyright date: 1972
- My Feet is Tired** Choral Comp, 1968 *SATB(A)*, kbd 4:00  
(from A Sermon from the Mountain)  
Tune source: AP Text source: Parks/NT  
Publisher: ECS 5310 Copyright date: 1999
- Neither Spirit nor Bird** Choral Comp, 1994 *SATB*, fl, drms 4:30  
Tune source: AP Text source: Shoshone, tr Austin  
Publisher: APMC Copyright date: 1994
- Now Glad of Heart** Choral Comp, 1959 *SATB(B)*, org 5:00  
Tune source: AP Text source: Trad German, tr Fox-Strangways  
Publisher: Lawson Gould 885 Copyright date: 1960
- O Gracious Power** Choral Comp, 1998 *TTBB*  
Tune source: AP Text source: O. W. Holmes  
Publisher: Warner/Lawson Gould 53032 Copyright date: 2000
- O Sing the Glories** Choral Comp, 1978 *SATBB*  
Tune source: AP Text source: T. Pestel  
Publisher: Hinshaw 49 Copyright date: 1979
- Our Life is Hid** Choral Comp, 1987 *SATB*, org 2:45  
Tune source: AP Text source: G. Herbert  
Publisher: Lawson Gould 52624 Copyright date: 1987
- Peace Canon, A** Choral Comp, 1991 *1-5 voices*, pno  
Tune source: AP Text source: J. Janzen  
Publisher: APMC Copyright date: 1991
- Praise God** Choral Comp, 1987 *SATB*, brass, org 4:00  
Tune source: AP Text source: Ps 150  
Publisher: APMC Copyright date: 1987
- Praise with Understanding** Choral Comp, 1980 *SATB/SATB*, brass 8:00  
Tune source: AP Text source: Ps 47  
Publisher: APMC Copyright date: 1980

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- Pray for Peace** Choral Comp, 1984 *SAATTB* 5:00  
Tune source: AP Text source: Ps 122/paraphrased AP  
Publisher: APMC-010 Copyright date: 1985
- Prayer** Choral Comp, 1970 *SATB/SATB, opt. Brass* 3:00  
Tune source: AP Text source: Watts, ps 119  
Publisher: Lawson Gould 51737 Copyright date: 1973
- Prayer** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood/Native American  
Publisher: Lawson Gould 52731 Copyright date: 1994
- Prayer and Praise** Choral Comp, 1965 *SATB(SBar), harp*  
O Lord God of Hosts; Behold, O God our Shield; For a Day in Thy Courts; For the Lord God is a Sun  
and Shield; No Good Thing will He Withhold; O Lord of Hosts  
Tune source: AP Text source: Ps 84  
Publisher: APMC Copyright date: 1965
- Prayer for Choirs, A** Choral Comp, 1978 *Unison of 2 pt chorus, db* 2:00  
Tune source: AP Text source: H. Bartlett  
Publisher: ECS 3011 Copyright date: 1979
- Prayer of St. Francis** Choral Comp, 1999 *SATB/SATB, echo chorus*  
Tune source: AP Text source: St. Francis  
Publisher: Selah (in prep) Copyright date: (pending)
- Promised Land, The** Choral Comp, 1997 *SATB, 2 tpts, hn, 2 tbns*  
Tune source: AP Text source: J. Marshall  
Publisher: APMC Copyright date: 1997
- Psalms 136** Choral Comp, 1962 *SATB(B)* 8:00  
Tune source: AP Text source: Ps 136  
Publisher: Lawson Gould 51250 Copyright date: 1966
- Quiet** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood/Native American  
Publisher: Lawson Gould 52738 Copyright date: 1994
- Remembering Those Who Fly** Choral Comp, 1995 *SATB, brass*  
Tune source: AP Text source: J. Marshall  
Publisher: Lawson Gould 62842 Copyright date: 1996
- Seasons and Times** Choral Comp, 1967 *STB, hrp, perc* 3:00  
(from An Easter Rejoicing)  
Tune source: AP Text source: Watts  
Publisher: APMC-027 Copyright date: 1972
- Shrill Chanticleer** Choral Comp, 1969 *SATB, org, perc* 3:00  
(from Carols to Play and Sing)  
Tune source: AP Text source: W. Austin  
Publisher: ECS 2781 Copyright date: 1971

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- Sky Family Choral Comp, 1992** *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood/Native American  
Publisher: Lawson Gould 52739 Copyright date: 1994
- Song of Simeon, The Choral Comp, 1979** *SATB, br quartet or kbd* 4:30  
Tune source: AP Text source: Luke 2:29-32  
Publisher: Hinshaw 376 Copyright date: 1979
- Sorrow and Gladness Choral Comp, 1998** *SSATB*  
Tune source: AP Text source: G. Grindal  
Publisher: Selah 410-679 Copyright date: 1998
- Sun, A Shield, A Choral Comp, 1960** *SA, autoharp, db* 2:00  
Tune source: AP Text source: Ps 84:11  
Publisher: ECS 2833 Copyright date: 1979
- Sunday Rounds Choral Comp, 1960s** *I-7 voices*  
Tune source: AP Text source: Ps 118:24; Prov 22:17; Ps 92:5; Prov 17:225; Ps 30:10;  
Ps 75:1; Acts 16:36; Amen  
Publisher: Hinshaw 106 Copyright date: 1975
- Sweet Coming Choral Comp, 2000** *SATB, hrp* 1:00  
Tune source: AP Text source: S. Palo Cherwien  
Publisher: APMC-1001 Copyright date: 2000
- Thanks Be to Thee Choral Comp, 1994** *SATB, org* 3:00  
Tune source: AP Text source: F.P. Green  
Publisher: APMC Copyright date: 1994
- This Juice, This Joy Choral Comp, 1999** *SATB*  
I. Pied Beauty; II. Spring; III. The Starlight Night; IV. Peace  
Tune source: AP Text source: Gerard Manley Hopkins  
Publisher: APMC Copyright date: 1999
- Thou Shalt Call Thy Walls Salvation Choral Comp, 1967** *SATB(T)* 4:00  
Tune source: AP Text source: OT  
Publisher: APMC Copyright date: 1967
- To The Trinity Be Praise Choral Comp, 2001** *2-pt women's and men's voices* 1:00  
Tune source: AP Text source: Hildegard of Bingen 12<sup>th</sup> c.; tr Barbara Newman  
Publisher: APMC-1003 Copyright date: 2001
- Together Choral Comp, 1992** *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood  
Publisher: Lawson Gould 52740 Copyright date: 1994
- Trinitarian Blessings Choral Comp, 1991** *SATB* 3:00  
(from Wren Songs)  
Tune source: AP Text source: B. Wren  
Publisher: Hope AG 7294 Copyright date: 1992
- True Use of Music, The Choral Comp, 1977** *SATB, orch or org* 5:20  
Tune source: AP Text source: Charles Wesley  
Publisher: Hinshaw 237 Copyright date: 1977

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**Universal Praise Choral Comp, 1978** SATB, brass 2:30

Tune source: AP Text source: Watts  
Publisher: ECS 2061 Copyright date: 1983

**Well, I Feel All Right Choral Comp, 1969** SATB(T)

(from A Sermon from the Mountain)  
Tune source: Spiritual Text source: Spiritual  
Publisher: ECS 5311 Copyright date: 1999

**Wells of Salvation, The Choral Comp, 1992** SATB, bells, org 8:00

Tune source: AP Text source: Isaiah 12:2-6/AP  
Publisher: Jaymar 02.245 Copyright date: 1992

**Wine, The Choral Comp, 1983** SATB, fl, vln, vcl, org 4:50

(from Sacred Symphonies)  
Tune source: AP/Albion Text source: John 2:1-10  
Publisher: APMC-031 Copyright date: 1984

**Wings of Faith, The Choral Comp, 1988** SATB, brass 2:30

Tune source: AP Text source: Watts  
Publisher: APMC Copyright date: 1988

### Sacred Choral Arrangements

**Adeste, fideles Choral Arr, 1973** SATB, orch or org 3:45

(from Gaudete)  
Tune source: Wade 1740 Text source: Wade 1740  
Publisher: ECS 3105 Copyright date: 1977

**All Creatures of our God and King Choral Arr, 1978** SATB, choir and cong, brass, org, timp 3:00

Tune source: Lasst uns erfreuen Text source: Riley  
Publisher: Hinshaw 371 Copyright date: 1979

**All Hail the Pow'r of Jesus' Name P/S Choral Arr, 1958** SATB, org 2:15

Tune source: Shrubsole Text source: Perronet  
Publisher: Lawson Gould 769 Copyright date: 1958

**All People that on Earth Do Dwell P/S Choral Arr, 1959** SATB

Tune source: Bourgeois Text source: Kethe  
Publisher: Lawson Gould 51097 Copyright date: 1959

**Almighty Maker, God Choral Arr, 1998** SATB 1:15

Tune source: Charing Text source: Trad USA  
Publisher: GLA 5077 Copyright date: 1999

**Amazing Grace P/S Choral Arr, 1960** SATB 3:35

Tune source: Solon Text source: Newton 1779  
Publisher: Lawson Gould 918 Copyright date: 1960

**Angels We Have Heard on High P/S Choral Arr, 1957** SATB 1:58

Tune source: Trad French Text source: Trad French  
Publisher: Lawson Gould 718 Copyright date: 1957

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- Anniversary Song** Choral Arr, 1995 *SATB*  
Tune source: J. Marshall Text source: J. Marshall  
Publisher: Hope JM4085 Copyright date: 1996
- Away in a Manger** P/S Choral Arr, 1957 *SATB* 1:45  
Tune source: Trad Carol Text source: Trad Carol  
Publisher: Lawson Gould 719 Copyright date: 1957
- Away in a Manger** Choral Arr, 1972 *SATB*, orch or org 2:20  
(from Seven Carols)  
Tune source: Trad Carol Text source: Trad Carol  
Publisher: C. Fischer CM 7844 Copyright date: 1972-3
- Balm in Gilead** Choral Arr, 1988 *SATB(M)* 6:00  
Tune source: Spiritual Text source: Spiritual  
Publisher: Jenson 43509073 Copyright date: 1992
- Battle Hymn of the Republic** Choral Arr, 1970 *SATB*, 2 tpts, drms, org 4:45  
Tune source: Steffe Text source: Howe  
Publisher: Lawson Gould 51547 Copyright date: 1970
- Be Thou my Vision** Choral Arr, 1975 *SATB(M)*, strs and hrp, or kbd 2:30  
Tune source: Trad Irish Text source: Trad Irish  
Publisher: Hinshaw 135 Copyright date: 1976
- Begin, My Soul** P/S Choral Arr, 1960 *SATB* 1:30  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 909 Copyright date: 1960
- Boar's Head Carol, The** P/S Choral Arr, 1951 *TTBB* 1:02  
Tune source: Trad English 1521 Text source: Trad English 1521  
Publisher: G. Schirmer 10197 Copyright date: 1952
- Break Forth** See Editions and Translations, **Bach**
- Brethren, We Have Met** Choral Arr, 1998 *SATB* 2:31  
Tune source: Moore, 1825 Text source: Atkin  
Publisher: GIA 5093 Copyright date: 1999
- Bright Canaan** P/S Choral Arr, 1960 *SATB* 2:00  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 919 Copyright date: 1961
- Bright Morning Stars** Choral Arr, 1999 *SATB*, pno  
Tune source: Mountain Hymn Text source: Trad USA  
Publisher: (submitted to publisher) Copyright date: (pending)
- Bring a Torch, Jeanette Isabella** P/S Choral Arr, 1957 *SATB* 1:30  
Tune source: Trad French Text source: Trad French  
Publisher: Lawson Gould 713 Copyright date: 1957
- Broad is the Road** P/S Choral Arr, 1960 *SATB* 2:20  
Tune source: Read Text source: Watts  
Publisher: Lawson Gould 910 Copyright date: 1961

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- By an' By** Choral Arr, 1988 *SATB(S)* 2:30  
Tune source: Spiritual Text source: Spiritual  
Publisher: Jenson 43509063 Copyright date: 1991
- Calvary's Mountain** Choral Arr, 1967 *SATB* 3:41  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 51341 Copyright date: 1967
- Carol of the Birds** P/S Choral Arr, 1951 *SATB(S)* 4:02  
Tune source: Trad Spanish Text source: Trad Spanish, tr Schindler/Taylor  
Publisher: G. Schirmer 10173 Copyright date: 1952
- Cert'nly, Lord** Choral Arr, 1993 *SATB(M)* 1:30  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4239 Copyright date: 1995
- Charge to Keep I Have, A** Choral Arr, 1966 *SATB* 2:52  
Tune source: Carolina Text source: C. Wesley  
Publisher: Lawson Gould 51311 Copyright date: 1967
- Cherry Tree Carol, The** P/S Choral Arr, 1951 *SATB(T)* 4:14  
Tune source: Trad USA Text source: Trad USA  
Publisher: G. Schirmer 10170 Copyright date: 1952
- Christ the Lord Hath Risen** P/S Choral Arr, 1951 *SATB*  
Tune source: Christ ist erstanden Text source: Trad Chant  
Publisher: G. Schirmer 9945 Copyright date: 1951
- Christ the Lord Is Risen** Choral Arr, 1967 *SATB*, hrp, org 3:15  
(from An Easter Rejoicing)  
Tune source: Old German Text source: Watts  
Publisher: APMC-021 Copyright date: 1972
- Christ the Lord Is Risen Today** P/S Choral Arr, 1951 *SATB*  
Tune source: Hymn 1708 Text source: C. Wesley  
Publisher: G. Schirmer 9951 Copyright date: 1951
- Christ Was Born on Christmas Day** P/S Choral Arr, 1951 *SATB(SB)* 2:09  
Tune source: Trad German Text source: Trad German  
Publisher: G. Schirmer 10181 Copyright date: 1952
- Come and Taste** Choral Arr, 1966 *SATB* 2:10  
Tune source: Farabee Text source: Leland  
Publisher: Lawson Gould 51342 Copyright date: 1967
- Come Away to the Skies** Choral Arr, 1966 *SATB* 2:45  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 51334 Copyright date: 1967
- Come on Up to Bright Glory** Choral Arr, 1993 *SSA(M)* 1:45  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4231 Copyright date: 1995
- Come, Let Us Join** Choral Arr, 1999 *SATB*, opt cong, org  
Tune source: Crüger, Nun danket All Text source: Watts  
Publisher: Selah 425-856 Copyright date: 2000

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**Come, O Come** Choral Arr, 1991 *SATB*  
Tune source: Ives Text source: G. Wither  
Publisher: (submitted to publisher) Copyright date: (pending)

**Come Sunday** (See Ellington)

**Come, Thou Fount** Choral Arr, 1994 *SATB, fl*  
Tune source: Nettleton Text source: R. Robinson  
Publisher: Lawson Gould 53016 Copyright date: 1998

**Come, We that Love the Lord** Choral Arr, 1993 *SATB(A)* 1:40  
Tune source: Trad USA Text source: Watts  
Publisher: GIA 4245 Copyright date: 1995

**Come, Ye that Love the Lord** Choral Arr, 1966 *SATB* 1:00  
Tune source: Albion Text source: Watts  
Publisher: Lawson Gould 51309 Copyright date: 1967

**Corde natus/Of the Father's Love Begotten** Choral Arr, 1973 *SATB, orch or org* 7:00  
(from Gaudete)  
Tune source: 13th c Chant Text source: Prudentius, tr Neale  
Publisher: ECS 3100 Copyright date: 1977

**Creation** See Editions and Translations, **Haydn**

**Creation – Zion's Hill – A Musical Concert** Choral Arr, *SATB(T)*, pno or instr 6:15  
(from And Sing Eternally)  
Tune source: Creation; Zion's Hill; A Musical Concert Text source: Watts; Shumway; Milgrove; French  
Publisher: Lawson Gould 53026 Copyright date: 2000

**Da unten im Thalle/In stiller Nacht** See Editions and Translations, **Brahms**

**Death Shall Not Destroy** P/S Choral Arr, 1960 *SATB* 3:00  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 920 Copyright date: 1960

**Deep River** P/S Choral Arr, 1959 *SATB* 3:06  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 813 Copyright date: 1959

**Dere's No Hidin' Place** P/S Choral Arr, 1962 *SATB(T)* 1:23  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51110 Copyright date: 1962

**Didn't you hear?** Choral Arr, 1994 *SSA*  
Tune source: Spiritual Text source: Spiritual  
Publisher: Plymouth HL244 Copyright date: 1997

**Dixit Dominus** See Editions and Translations, **Mozart**

**Don't be Weary, Traveler** Choral Arr, 1993 *SATB(M)* 4:45  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4237 Copyright date: 1993

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**Dormi, Jesu / Sleep now, Jesus** Choral Arr, 1973 *SATB*, orch or org 4:40  
(from Gaudete)

Tune source: Alles ist an Gottes Segen Text source: German 18th c, tr AP  
Publisher: ECS 3102 Copyright date: 1977

**Dunkinfield** Choral Arr, 1996 *SATB(T)*, pno or org or instr 3:00  
(from And Sing Eternally)

Tune source: Dunkinfield Text source: Watts; Harrison  
Publisher: Lawson Gould 53027 Copyright date: 2000

**Easter Eggs P/S** Choral Arr, 1951 *SATB(SBar or T)*  
(from Shaw/Parker Easter Carol Collection)

Tune source: Trad Russian Text source: tr A. F. D.  
Publisher: G. Schirmer 9956 Copyright date: 1951

**Ellington: Come Sunday** Choral Arr, 1991 *SATB*, pno 3:54

Tune source: Ellington Text source: Ellington  
Publisher: G. Schirmer HL50481495 Copyright date: 1991

**Fairest Lord Jesus P/S** Choral Arr, 1958 *SATB*, org 3:25

Tune source: Trad Silesian Text source: Trad Silesian  
Publisher: Lawson Gould 752 Copyright date: 1958

**Father Eternal** Choral Arr, 1971 *SATB, children*, org 3:00

Tune source: G. Shaw Text source: L. Housman  
Publisher: APMC Copyright date: 1971

**Father's Got a Home** Choral Arr, 1975 *SATB*, orch or kbd 4:00  
(from A Family Reunion)

Tune source: Spiritual Text source: Spiritual  
Publisher: C. Fischer CM 7993 Copyright date: 1976

**Feast of Charity, The** Choral Arr, 1989 *SATB*, tpt, org 3:00

Tune source: Gospel Way Text source: T. Cotterill  
Publisher: APMC-013 Copyright date: 1992

**First Nowell, The P/S** Choral Arr, 1957 *SATB* 2:20

Tune source: Trad English Text source: Trad English  
Publisher: Lawson Gould 714 Copyright date: 1957

**Free at Las'** Choral Arr, 1993 *TTBB(Bar)* 2:15

Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4237 Copyright date: 1995

**Friendly Beasts, The** Choral Arr, 1970 *SATB* 1:35

Tune source: Orientis Partibus Text source: Trad French  
Publisher: Lawson Gould 51505 Copyright date: 1970

**Friendship – Wallingford – Friendship** Choral Arr, 1996 *SATB(T)*, pno or org or inst 4:33  
(from And Sing Eternally)

Tune source: Friendship; Wallingford Text source: Trad; Pope; Watts  
Publisher: Lawson Gould 53028 Copyright date: 2000

**From Deep Distress** Choral Arr, 1998 *SATB* 1:35

Tune source: Bourbon Text source: Ps 130/Watts  
Publisher: GIA 5082 Copyright date: 1999



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- Fum, fum, fum** P/S Choral Arr, 1951 *SATB*, orch and org 2:10  
Tune source: Catalonian Text source: tr AP  
Publisher: G. Schirmer 10182 Copyright date: 1953
- Fum, fum, fum** P/S Choral Arr, 1966 *SAB*  
Tune source: Catalonian Text source: tr AP  
Publisher: G. Schirmer 11210 Copyright date: 1966
- Fum, fum, fum** Choral Arr, 1972 *SATB*, orch or org 2:10  
(from Seven Carols)  
Tune source: Catalonian Text source: tr AP  
Publisher: C. Fischer CM 7842 Copyright date: 1972-73
- Garden Hymn** P/S Choral Arr, 1960 *SATB(T)* 3:30  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 912 Copyright date: 1960
- Gloria/Herzliebster Jesu** Choral Arr, 1991 *TTBB* 5:00  
Tune source: Chant/Crüger Text source: Trad Latin  
Publisher: APMC Copyright date: 1991
- Glorious Things of Thee are Spoken** P/S Choral Arr, 1958 *SATB*, org 2:35  
Tune source: Haydn Text source: Newton  
Publisher: Lawson Gould 756 Copyright date: 1958
- Go Down Moses** P/S Choral Arr, 1962 *SATB(B)* 4:19  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51115 Copyright date: 1963
- God is Love** Choral Arr, 1989 *SATB*  
Tune source: Gott ist die Liebe Text source: A. Rische  
Publisher: (submitted to publisher) Copyright date: (pending)
- God is Seen** Choral Arr, 1967 *SATBB* 2:25  
Tune source: Captain Kidd Text source: Mountain Hymn  
Publisher: Lawson Gould 51333 Copyright date: 1967
- God Loves All His Many People** Choral Arr, 2001 *SSATB*, pno  
Tune source: Ishiluba Mel (Zaire) Text source: Lubunda Mukurgu tr. Anna Juhnke  
Publisher: GIA 5695 Copyright date: 2002
- God of My Justice (Psalm 4 from Ainsworth Psalter)** P/S Choral Arr, 1960 *SATB*  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 584 Copyright date: 1960
- God Rest You Merry, Gentlemen** P/S Choral Arr, 1957 *SATB* 1:14  
Tune source: Trad English Text source: Trad English  
Publisher: Lawson Gould 729 Copyright date: 1957
- God Rest You Merry, Gentlemen** Choral Arr, 1972 *SATB*, orch or org 2:05  
(from Seven Carols)  
Tune source: Trad English Text source: Trad English  
Publisher: C. Fischer CM 7839 Copyright date: 1972-3

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- Good Christian Men, Rejoice** P/S Choral Arr, 1951 *SATB*  
Tune source: Trad English Text source: Trad English  
Publisher: G. Schirmer 10183 Copyright date: 1952
- Good Christian Men, Rejoice** Choral Arr, 1972 *SATB, orch or org* 2:30  
(from Seven Carols)  
Tune source: Trad English Text source: Trad English  
Publisher: C. Fischer CM 7840 Copyright date: 1972-3
- Good King Wenceslas** P/S Choral Arr, 1951 *SATB(SB)*  
Tune source: Trad English Text source: Neale  
Publisher: G. Schirmer 10184 Copyright date: 1952
- Good Morning, Brother Pilgrim** Choral Arr, 1967 *SATB* 2:04  
Tune source: Salutation Text source: Mountain Hymn  
Publisher: Lawson Gould 51330 Copyright date: 1967
- Gott ist die Liebe** Choral Arr, 1991 *SA(S), children, orch or pno* 1:20  
(from That Sturdy Vine)  
Tune source: Thüringer melody Text source: Rische  
Publisher: Jaymar 02.270 Copyright date: 1992
- Hacia Belen** P/S Choral Arr, 1951 *SATB(Bar)* 2:13  
Tune source: Trad Spanish Text source: Trad Spanish  
Publisher: G. Schirmer 10185 Copyright date: 1952
- Happy in the Lord** Choral Arr, 1975 *SAB* 2:30  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Hal Leonard 08740513 Copyright date: 1995
- Hark! The Herald Angels Sing** P/S Choral Arr, 1957 *SATB*  
Tune source: Mendelssohn Text source: Wesley  
Publisher: Lawson Gould 728 Copyright date: 1957
- Hark, I Hear the Harps Eternal** Choral Arr, 1965 *SATB(S)* 2:08  
Tune source: Invitation Text source: Mountain Hymn  
Publisher: Lawson Gould 51331 Copyright date: 1967
- He is King of Kings** Choral Arr, 1993 *SATB(M)* 2:00  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4234 Copyright date: 1995
- He's Got the Whole World** Choral Arr, 2000 *SAATB(Solo)*  
Tune source: Trad Spiritual Text source: Trad Spiritual  
Publisher: GIA 5696 Copyright date: 2002
- Hear Me, O God** Choral Arr, 1998 *SATB* 1:49  
Tune source: Berne Text source: Watts  
Publisher: GIA 5086 Copyright date: 1999
- Heavens Are Telling, The** See Editions and Translations, Haydn
- Hebrew Children, The** Choral Arr, 1967 *SATB* 2:05  
Tune Source: Mountain Hymn Text Source: Mountain Hymn  
Publisher: Lawson Gould 51323 Copyright date: 1967

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**Here 'Mid the Ass and Oxen** P/S Choral Arr, 1951 *SATB(S)* 2:35  
Tune source: Trad French Text source: tr AP  
Publisher: G. Schirmer 10186 Copyright date: 1952

**Hilariter** P/S Choral Arr, 1951 *SATB*  
Tune source: Hymn 1623 Text source: G. R. Woodward  
Publisher: G. Schirmer 9952 Copyright date: 1951

**His Voice as the Sound** P/S Choral Arr, 1960 *SATB* 2:00  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 915 Copyright date: 1960

**Holly and the Ivy, The** P/S Choral Arr, 1951 *SATB* 2:36  
Tune source: Trad English Text source: Trad English  
Publisher: G. Schirmer Copyright date: 1952

**How Can I Keep from Singing** Choral Arr, 1980 *SATB(S)*, kbd 4:00  
(from Commentaries)  
Tune source: Quaker Folk Hymn Text source: Quaker Folk Hymn  
Publisher: Hinshaw 398 Copyright date: 1980

**How Can I Keep from Singing** Choral Arr, 1978 *SSAA(M)*, orch or kbd  
(from Commentaries)  
Tune source: Quaker Folk Hymn Text source: Quaker Folk Hymn  
Publisher: Hinshaw 1749 Copyright date: 2000

**How Far Is It to Bethlehem** P/S Choral Arr, 1951 *SATB* 1:54  
Tune source: Trad English Text source: F. Chesterton  
Publisher: G. Schirmer 51017 Copyright date: 1954

**How Far Is It to Bethlehem** Choral Arr, 1966 *SA*, kbd  
(from Songs for Sunday LG 51157)  
Tune source: Trad English Text source: F. Chesterton  
Publisher: Lawson Gould Copyright date: 1966

**How Firm a Foundation** Choral Arr, 1967 *SATB* 6:00  
Tune source: Foundation Text source: Mountain Hymn/ K  
Publisher: Lawson Gould 51324 Copyright date: 1967

**How Firm a Foundation** Choral Arr, 1987 *SATB*, org 6:00  
Tune source: Foundation Text source: Mountain Hymn/ K  
Publisher: Lawson Gould 52533 Copyright date: 1990

**How Pleased and Blessed Was I** Choral Arr, 1998 *SATB* 2:36  
Tune source: Amity Text source: Watts  
Publisher: GIA 5081 Copyright date: 1999

**How Short and Hasty Is Our Life** Choral Arr, 1998 *SATB* 2:21  
Tune source: Bangor Text source: Watts  
Publisher: GIA 5088 Copyright date: 1999

**How Soft the Words** Choral Arr, 1998 *SATB* 2:17  
Tune source: Litchfield Text source: Stennet  
Publisher: GIA 5089 Copyright date: 1999

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**How unto Bethlehem** Choral Arr, 1951 *SATB* 1:12  
Tune source: Trad Italian Text source: Shaw  
Publisher: G. Schirmer 10169 Copyright date: 1953

**Hush!** Choral Arr, 1993 *SATB(M)* 3:20  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4233 Copyright date: 1995

**I Got a Key** P/S Choral Arr, 1962 *SATB(T)* 2:17  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51105 Copyright date: 1963

**I Got Shoes** P/S Choral Arr, 1962 *SATB* 2:21  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51116 Copyright date: 1963

**I Know the Lord** Choral Arr, 1993 *SATB(M)* 2:40  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4229 Copyright date: 1995

**I Love Thee, Lord** Choral Arr, 1994 *SA, kbd* 2:50  
Tune source: Medieval Spanish Text source: 17th c Spanish, tr Caswell  
Publisher: Lawson Gould (in prep) Copyright date: (pending)

**I Need Thee Every Hour** Choral Arr, 1968 *TTBB* 2:00  
Tune source: Robert Lowry Text source: A.S. Hawkes  
Publisher: Lawson Gould 51356 Copyright date: 1968

**I Saw Three Ships** P/S Choral Arr, 1951 *SATB* 1:20  
Tune source: Trad English Text source: Trad English  
Publisher: G. Schirmer 10188 Copyright date: 1952

**I Shall Not Be Moved** Choral Arr, 1965 *TTBB, gr or kbd* 2:20  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51297 Copyright date: 1967

**I Shall Not Be Moved** Choral Arr, 1969 *SATB, kbd* 2:20  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51545 Copyright date: 1970

**I Want to Die Easy** P/S Choral Arr, 1962 *SATB(T)* 3:02  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51114 Copyright date: 1963

**I Want Two Wings** Choral Arr, 1988 *SSATB* 2:25  
Tune source: Spiritual Text source: Spiritual  
Publisher: Jenson 43509062 Copyright date: 1991

**I Will Arise** P/S Choral Arr, 1960 *SATB* 1:15  
Tune source: Restoration Text source: R. Robinson  
Publisher: Lawson Gould 905 Copyright date: 1960

**I Will Arise** Choral Arr, 1982 *SA, pno*  
Tune source: Mountain Hymn Text source: R. Robinson  
Publisher: Shawnee Press YS0314 Copyright date: 2000

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- Il est ne** Choral Arr, 1991 *SATB*  
Tune source: French Carol Text source: French Carol  
Publisher: Hal Leonard 50483538 Copyright date: 1991
- I'll Praise my Maker** Choral Arr, 1995 *SATB/SA*, bells, org  
Tune source: Genevan Psalter Text source: Watts/J. Wesley  
Publisher: Hinshaw 1638 Copyright date: 1998
- I'm Goin' to Sing** P/S Choral Arr, 1962 *SATB* 1:18  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51101 Copyright date: 1963
- In the Bleak Midwinter** Choral Arr, 1991 *SATB*  
Tune source: G. Holst Text source: C. Rossetti  
Publisher: Hal Leonard 50483537 Copyright date: 1991
- Is There Anybody Here** Choral Arr, 1993 *SATB(M)* 3:20  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4236 Copyright date: 1993
- It Came Upon the Midnight Clear** P/S Choral Arr, 1957 *SATB* 2:28  
Tune source: R. S. Willis Text source: E. M. Sears  
Publisher: Lawson Gould 717 Copyright date: 1957
- Jerusalem, My Happy Home** Choral Arr, 1982 *SATB*, bells or kbd 5:00  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Hinshaw 595 Copyright date: 1982
- Jesus Died on Calvary's Mountain** Choral Arr, 1970 *SATB(Bar)* 3:00  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 51512 Copyright date: 1970
- John Saw Duh Numbuh** P/S Choral Arr, 1962 *SATB* 2:12  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51109 Copyright date: 1962
- Joy to the World** P/S Choral Arr, 1957 *SATB* 1:20  
Tune source: Händel Text source: Watts  
Publisher: Lawson Gould 712 Copyright date: 1957
- Joy to the World** Choral Arr, 1991 *SATB*, choir and cong., tpt, org 3:00  
Tune source: Händel Text source: Watts  
Publisher: HL 08596517 Copyright date: 1991
- Joyful, Joyful** Choral Arr, 1983 *SATB*, choir and cong., brass, org 3:00  
Tune source: Beethoven Text source: van Dyke  
Publisher: Hinshaw 671 Copyright date: 1983
- Just As I Am** Choral Arr, 1969 *TTBB*, gtr 1:35  
Tune source: William B. Bradbury Text source: C. Eliot  
Publisher: Lawson Gould 51360 Copyright date: 1969
- Keep Your Hand on that Plow** Choral Arr, 1988 *SATB(Bar)* 3:25  
Tune source: Spiritual Text source: Spiritual  
Publisher: Jenson 43509072 Copyright date: 1992

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**La Virgen lava pañales** P/S Choral Arr, 1951 *SATB(A)* 1:57

Tune source: Trad Spanish Text source: Trad Spanish

Publisher: G. Schirmer 10198 Copyright date: 1952

**Laudate Dominum** See Editions and Translations, Mozart

**Laudate Pueri** See Editions and Translations, Mozart

**Lay Down Your Staffs** P/S Choral Arr, 1951 *SATB*

Tune source: Trad French Text source: Trad French

Publisher: G. Schirmer 10189 Copyright date: 1952

**Les anges dans nos campagnes** Choral Arr, 1991 *SATB*

Tune source: Trad French Text source: Trad French

Publisher: Hal Leonard 50483539 Copyright date: 1991

**Let Our Voices Sound with Joy** Choral Arr, 1977 *SATB*, orch or org 3:20

Tune source: Trad Carol 1544 Text Source: Trad Carol 1544

Publisher: APMC Copyright date: 1977

**Let the Lower Lights be Burning** Choral Arr, 1967 *TTBB*, gtr 1:50

Tune source: P. P. Bliss Text source: P. P. Bliss

Publisher: Lawson Gould 51293 Copyright date: 1967

**Let us Break Bread Together** Choral Arr, 1993 *SATB* 3:30

Tune source: Spiritual Text source: Spiritual

Publisher: GIA 4235 Copyright date: 1995

**Lo, How a Rose E'er Blooming** See Editions and Translations, Praetorius

**Lord Christ, when First Thou Cam'st** P/S Choral Arr, 1951 *SATB*

Tune source: Trad Text source: Bowie

Publisher: G. Schirmer 9957 Copyright date: 1951

**Lord, Enthron'd (Bryn Calfaria)** Choral Arr, 2001 *SATB*, org

Tune source: William Owen Text source: George H. Bourne

Publisher: (submitted to publisher) Copyright date: (pending)

**Lord, Thou Hast Searched Me** Choral Arr, 1980 *Unison*, kbd 5:15

Tune source: A. Davisson Text source: Ps 139

Publisher: Hinshaw 456 Copyright date: 1980

**Lord, What is Man** P/S Choral Arr, 1966 *SATB* 2:04

Tune source: Text source: Mountain Hymn

Publisher: Lawson Gould 51321 Copyright date: 1967

**Lord Will Come, The** Choral Arr, 1981 *SATB*, brass, org, perc 5:30

Tune source: Genevan Psalter Text source: J. Milton

Publisher: (submitted to publisher) Copyright date: (pending)

**Love Is Come Again** P/S Choral Arr, 1951 *SATB* 1:15

Tune source: French Carol Text source: S. M. C. Cream

Publisher: G. Schirmer 9959 Copyright date: 1951

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**March of the Kings** P/S Choral Arr, 1951 *TTBB* 1:19  
Tune source: Trad French Text source: Trad French  
Publisher: G. Schirmer 10190 Copyright date: 1952

**Mary Had a Baby** P/S Choral Arr, 1952 *TTBB(T)* 2:24  
Tune source: Spiritual Text source: Spiritual  
Publisher: G. Schirmer 01070 Copyright date: 1952

**Mass in G** See Editions and Translations, Schubert

**Masters in the Hall** P/S Choral Arr, 1951 *SATB(SB)*  
Tune source: Trad French Text source: Morris  
Publisher: G. Schirmer 10192 Copyright date: 1952

**Masters in this Hall** Choral Arr, 1972 *SATB*, orch or org 2:03  
(from Seven Carols)  
Tune source: Trad French Text source: Morris  
Publisher: C. Fischer CM 7838 Copyright date: 1972-3

**Mighty Fortress, A** P/S Choral Arr, 1958 *SATB*, org 3:35  
Tune source: Luther Text source: Luther, tr Hedge  
Publisher: Lawson Gould 770 Copyright date: 1958

**Mitcham – Bermondsey** Choral Arr, 1996 *SATB(T)*, pno or org or inst 3:45  
(from And Sing Eternally)  
Tune source: Mitcham; Bermondsey Text source: Watts; Milgrove  
Publisher: Lawson Gould 53028 Copyright date: 2000

**Morning Trumpet** P/S Choral Arr, 1960 *SATB(Bar)* 2:20  
Tune source: Mountain Hymn Text source: Leland  
Publisher: Lawson Gould 906 Copyright date: 1960

**My God is a Rock** P/S Choral Arr, 1962 *SATB(B)* 4:52  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51107 Copyright date: 1962

**My God! The Spring of All My Joys** Choral Arr, 1998 *SATB* 2:00  
Tune source: Tranquillity Text source: Watts, Hymn 54  
Publisher: GIA 5092 Copyright date: 1999

**My Soul the Great Creator Praise** Choral Arr, 1998 *SATB* 1:15  
Tune source: Dover Text source: Watts, Ps 104  
Publisher: GIA 5087 Copyright date: 1999

**My Soul, Triumphant** Choral Arr, 1998 *SATB* 2:29  
Tune source: Pebmarsh Text source: Doddridge  
Publisher: GIA 5084 Copyright date: 1999

**My Soul's Been Anchored** P/S Choral Arr, 1962 *SATB(T)* 2:14  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51111 Copyright date: 1962

**My Thoughts that Often Mount the Skies** Choral Arr, 1998 *SATB* 2:05  
Tune source: Calvary Text source: Watts  
Publisher: GIA 5078 Copyright date: 1999

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**Nobody Knows** P/S Choral Arr, 1962 *SATB(A)* 4:15  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51108 Copyright date: 1962

**Now Thank We All Our God** P/S Choral Arr, 1958 *SATB, org* 3:30  
Tune source: J. Crüger Text source: Rinkart, tr Winkworth  
Publisher: Lawson Gould 753 Copyright date: 1958

**Now Thank We All Our God** Choral Arr, 1967 *SATB, choir, cong. and descant, 2 tpts, 2 tbns, timp, org* 2:30  
Tune source: J. Crüger Text source: Rinkart, tr Winkworth  
Publisher: C. Fischer CM 4868 Copyright date: 1971

**O Come, All Ye Faithful** P/S Choral Arr, 1957 *SATB* 2:14  
Tune source: Wade 1740 Text source: Wade 1740  
Publisher: Lawson Gould 716 Copyright date: 1957

**O Come, All Ye Faithful / Adeste, fideles** Choral Arr, 1972 *SATB, orch or org* 3:45  
(from Gaudete)  
Tune source: Wade 1740 Text source: Wade 1740  
Publisher: ECS 3105 Copyright date: 1977

**O Come, Emanuel** Choral Arr, 1972 *SATB, orch or org* 3:05  
(from Seven Carols)  
Tune source: Trad Chant Text source: Trad Chant  
Publisher: C. Fischer CM 7841 Copyright date: 1972-3

**O Come, O Come Emanuel** P/S Choral Arr, 1957 *SATB* 2:48  
Tune source: trad Chant Text source: Trad Chant  
Publisher: Lawson Gould 727 Copyright date: 1957

**O for a Shout of Sacred Joy** Choral Arr, 1967 *SATB, org, perc* 1:45  
(from An Easter Rejoicing)  
Tune source: Doxology 1815 Text source: Watts  
Publisher: APMC-026 Copyright date: 1972

**O Happy Souls** Choral Arr, 1967 *SATB* 1:34  
Tune source: Trad Text source: Mountain Hymn  
Publisher: Lawson Gould 51310 Copyright date: 1967

**O Little Town of Bethlehem** P/S Choral Arr, 1957 *SATB* 1:55  
Tune source: Redner Text source: Brooks  
Publisher: Lawson Gould 739 Copyright date: 1957

**O Magnum Mysterium** See Editions and Translations, **Victoria**

**O Sanctissima** P/S Choral Arr, 1951 *SATB*  
Tune source: Trad Text source: Trad  
Publisher: G. Schirmer 10194 Copyright date: 1951

**O Sons and Daughters** P/S Choral Arr, 1951 *SATB*  
Tune source: 15th c French Text source: Tisseraud, tr Neale  
Publisher: G. Schirmer 9950 Copyright date: 1951

**O Tannenbaum** P/S Choral Arr, 1951 *TTBB(T)* 2:17  
Tune source: Trad German Text source: Trad German, tr AP  
Publisher: G. Schirmer 01095 Copyright date: 1952



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- O Thou in Whose Presence** P/S Choral Arr, 1960 *SATB* 2:40  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 917 Copyright date: 1960
- Of Life and Love** Choral Arr, 1975 *SSAATTBB* 4:10  
Tune source: Canton Text source: Psalm/Watts  
Publisher: APMC Copyright date: 1975
- Of the Father's Love Begotten / Corde natus** Choral Arr, 1972 *SATB*, orch or org 7:00  
(from Gaudete)  
Tune source: 13th c Chant Text source: Prudentius  
Publisher: ECS 3100 Copyright date: 1977
- On Easter Morn at Break of Day** P/S Choral Arr, 1951 *SATB*  
Tune source: Trad Scottish Text source: Greek, tr G. R. Woodward  
Publisher: G. Schirmer 9958 Copyright date: 1951
- On this Day / Personent hodie** Choral Arr, 1977 *SATB*, orch or org 3:00  
(from Gaudete)  
Tune source: Piae Cantiones 1582 Text source: Piae Cantiones 1582, tr J. M. Joseph and AP  
Publisher: ECS 3103 Copyright date: 1977
- Pensive Dove** P/S Choral Arr, 1960 *SATB* 3:05  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 916 Copyright date: 1960
- Personent hodie / On this Day** Choral Arr, 1973 *SATB*, orch or org 3:00  
(from Gaudete)  
Tune source: Piae Cantiones 1582 Text source: Piae Cantiones 1582, tr J. M. Joseph and AP  
Publisher: ECS 3103 Copyright date: 1977
- Poor Mourner** P/S Choral Arr, 1962 *SATB(T)* 4:30  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51102 Copyright date: 1962
- Praise Him** Choral Arr, 1967 *TTBB*, guitar or kbd 2:30  
Tune source: C.G. Allen Text source: F.J. Crosby  
Publisher: Lawson Gould 51296 Copyright date: 1967
- Praise the Lord Who Reigns** Choral Arr, 1984 *SATB*, choir and cong., brass, org, timp 2:30  
Tune source: Amsterdam Foundery Collection 1742 Text source: C. Wesley  
Publisher: APMC Copyright date: 1991
- Praise to the Lord** Choral Arr, 1970 *SATB*, choir and cong., brass, org, timp 2:30  
Tune source: Lobe den Herren 1665 Text source: J. Neander/tr Winkworth  
Publisher: Lawson Gould 51605 Copyright date: 1971
- Precious Word** Choral Arr, 1991 *SATB(S)* 5:00  
(from That Sturdy Vine)  
Tune source: Anon. Text source: Janzen  
Publisher: Jaymar 02.245 Copyright date: 1991
- Psalm 124** P/S Choral Arr, 1955 *SATB*  
Tune source: Ainsworth Psalter Text source: Ainsworth Psalter  
Publisher: Lawson Gould 583 Copyright date: 1955

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- Psalm 4. God of My Justice** P/S Choral Arr, 1955 *SATB* 1:40  
Tune source: Ainsworth Psalter Text source: Ainsworth Psalter  
Publisher: Lawson Gould 584 Copyright date: 1955
- Psalm 81. To God Our Strength** P/S Choral Arr, 1955 *SATB* 1:30  
Tune source: Ainsworth Psalter Text source: Ainsworth Psalter  
Publisher: Lawson Gould 585 Copyright date: 1955
- Puer nobis nascitur / Unto Us A Boy Is Born** Choral Arr, 1973 *SATB, orch or org* 2:30  
(from Gaudete)  
Tune source: Trad 1582 Text source: Trad 1582  
Publisher: ECS 3101 Copyright date: 1977
- Pues si vivimos** Choral Arr, 1991 *SATB, kbd*  
Tune source: Trad Spanish Text source: Trad Spanish  
Publisher: Hal Leonard 08596533 Copyright date: 1993
- Rejoice, the Lord is King** Choral Arr, 1995 *SATB, org*  
Tune source: J. Darwall Text source: C. Wesley  
Publisher: (submitted to publisher) Copyright date: (pending)
- Resonet in Laudibus / Let Our Voices Sound with Joy** Choral Arr, 1973 *SATB, orch or org* 3:20  
(from Gaudete)  
Tune source: Walter's Gesangbuch 1544 Text source: Walter's Gesangbuch 1544  
Publisher: ECS 3104 Copyright date: 1977
- Return, O God of Love** Choral Arr, 1998 *SATB* 2:07  
Tune source: Georgia Text source: Watts, Ps 90  
Publisher: GIA 5091 Copyright date: 1999
- Ride On, King Jesus** P/S Choral Arr, 1962 *SATB* 2:45  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51106 Copyright date: 1962
- Rise up, Shepherd, and Foller** Choral Arr, 1958 *SATB* 2:10  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 749 Copyright date: 1958
- Saints Bound for Heaven** P/S Choral Arr, 1960 *SATB* 1:45  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 911 Copyright date: 1960
- Salem** P/S Choral Arr, 1951 *SATB*  
Tune source: Mountain Hymn Text source: Watts  
Publisher: G. Schirmer 9947 Copyright date: 1951
- Same Train** P/S Choral Arr, 1962 *SATB* 2:22  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51113 Copyright date: 1962
- Santo, santo** Choral Arr, 1993 *SATB, pno* 2:30  
Tune source: G. Cuellar Text source: G. Cuellar  
Publisher: APMC Copyright date: 1993

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**Shall We Gather at the River** Choral Arr, 1965 *TTBB*, gtr 2:20  
Tune source: R. Lowry Text source: R. Lowry  
Publisher: Lawson Gould 51295 Copyright date: 1967

**Shepherds and Angels** Choral Arr, 1999 *SATB*  
Behold, the grace appears (Kibworth, Watts); While shepherds watched their flocks (Als Hirten  
Sassen, N. Tate); Joy to the world (Lingham, Watts)  
Tune source: Early American Christmas hymns Text source: Trad  
Publisher: ECS (in prep) Copyright date: (pending)  
5737 2002

**Shout on** Choral Arr, 1967 *SATB(B)* 2:04  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 51332 Copyright date: 1967

**Silent Night** P/S Choral Arr, 1957 *SATB* 3:14  
Tune source: F. Grüber Text source: S. Mohr  
Publisher: Lawson Gould 715 Copyright date: 1957

**Sing to Jehovah's Praise** Choral Arr, 1989 *SATB*, choir and cong., brass, org, timp 3:00  
Tune source: Chorale Text source: Charles Wesley  
Publisher: (submitted to publisher) Copyright date: (pending)

**Sing to the Lord** Choral Arr, 1967 *SATB* 1:55  
Tune source: Dunlap's Creek Text source: Watts  
Publisher: Lawson Gould 51322 Copyright date: 1967

**Sleep Now, Jesus / Dormi, Jesu** Choral Arr, 1977 *SATB*, orch or org 4:40  
(from Gaudete)  
Tune source: Alles ist an Gottes Segen Text source: German, tr AP  
Publisher: ECS 3102 Copyright date: 1977

**So Blest a Sight** P/S Choral Arr, 1951 *SATB(S)*  
Tune source: Trad English Text source: Trad English 1536  
Publisher: G. Schirmer 10169 Copyright date: 1952

**So Blest a Sight** Choral Arr, 1972 *SATB(M)*, orch or org 2:09  
(from Seven Carols)  
Tune source: Trad English Text source: Trad English 1536  
Publisher: C. Fischer CM 7843 Copyright date: 1772-3

**Softly and Tenderly** Choral Arr, 1968 *TTBB* 3:07  
Tune source: W. L. Thompson Text source: W. L. Thompson  
Publisher: Lawson Gould 51358 Copyright date: 1968

**Sometimes I Feel** P/S Choral Arr, 1963 *SATB(A)* 5:16  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51112 Copyright date: 1963

**Sometimes I Feel** Choral Arr, 1971 *TTBB(B)* 5:16  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51629 Copyright date: 1971

**Stayed on Jesus** Choral Arr, 1993 *SATB(M)* 2:30  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4230 Copyright date: 1995

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**Steal Away** P/S Choral Arr, 1962      *SATB* 4:10  
Tune source: Spiritual      Text source: Spiritual  
Publisher: Lawson Gould 51104      Copyright date: 1962

**Still of the Night/In Stiller Nacht** See Editions and Translations, **Brahms**

**Strife Is O'er, The** P/S Choral Arr, 1951      *SATB* 1:15  
Tune source: P. da Palestrina      Text source: tr F. Pott  
Publisher: G. Schirmer 9943      Copyright date: 1951

**Susanni** P/S Choral Arr, 1951      *SATB*  
Tune source: Trad German      Text source: Trad German  
Publisher: G. Schirmer 10168      Copyright date: 1952

**Sweet Hour of Prayer** Choral Arr, 1965      *TTBB*, gtr 1:35  
Tune source: W.B. Bradbury      Text source: Anon.  
Publisher: Lawson Gould 51359      Copyright date: 1969

**Swing Low, Sweet Chariot** P/S Choral Arr, 1961      *SATB* 3:33  
Tune source: Spiritual      Text source: Spiritual  
Publisher: Lawson Gould 984      Copyright date: 1961

**Take Me to the Water** Choral Arr, 1994      *SATB(M)* 4:00  
Tune source: Spiritual      Text source: Spiritual  
Publisher: GIA 4238      Copyright date: 1994

**Teach Me the Measure** Choral Arr, 1966      *SATB* 3:22  
Tune source: Suffield      Text source: Watts/Mountain Hymn  
Publisher: Lawson Gould 51308      Copyright date: 1967

**Tell 'em I'm Gone** Choral Arr, 1988      *SATB(A)* 3:55  
Tune source: Spiritual      Text source: Spiritual  
Publisher: Hal Leonard 43509083      Copyright date: 1988

**That Lonesome Valley** P/S Choral Arr, 1962      *SATB(B)* 4:22  
Tune source: Spiritual      Text source: Spiritual  
Publisher: Lawson Gould 51103      Copyright date: 1962

**This Is the Record of John** See Editions and Translations, **Gibbons**

**This Joyful Eastertide** P/S Choral Arr, 1951      *SATB*  
Tune source: Vreuchten 1623      Text source: Trad Dutch  
Publisher: G. Schirmer 9941      Copyright date: 1951

**Three Short Anthems** (I Will Give Thanks; Lord, Have Mercy Upon Us; Alleluiah) See Editions and Translations, **Purcell**

**Through Every Age** Choral Arr, 1998      *SATB* 2:26  
Tune source: Stratfield      Text source: Watts  
Publisher: GIA 5090      Copyright date: 1999

**'Tis Finished** P/S Choral Arr, 1951      *SATB* 2:00  
Tune source: Hymn Munich      Text source: Stennet  
Publisher: G. Schirmer 5090      Copyright date: 1951

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**'Tis the Gift to Be Simple** Choral Arr, 1998 *SSAA*  
Tune source: Shaker Hymn Text source: Shaker Hymn  
Publisher: Lawson-Gould 53031 Copyright date: 2000

**To God in Whom I Trust** Choral Arr, 1998 *SATB* 1:46  
Tune source: Golden Hill Text source: Watts  
Publisher: GIA 5085 Copyright date: 1999

**To God our Strength** Choral Arr, 1980 *SATB*, brass, org, perc 3:40  
Tune source: Trad Dutch 1551 Text source: Ps 81  
Publisher: APMC-014 Copyright date: 1980

**To God Our Strength (Psalm 81 from Ainsworth Psalter)** P/S Choral Arr, 1960 *SATB*  
Tune source: Trad Text source: OT  
Publisher: Lawson Gould 585 Copyright date: 1960

**Touro-louro-louro** P/S Choral Arr, 1951 *SATB* 2:05  
Tune source: Saboly Text source: Tr W. Norman  
Publisher: G. Schirmer 10167 Copyright date: 1952

**Twelve Days of Christmas, The** P/S Choral Arr, 1951 *SATB+3 solo quartets* 4:15  
Tune source: Trad English Text source: Trad English  
Publisher: G. Schirmer 10197 Copyright date: 1952

**Two Mennonite Hymns** Choral Arr, 1961 *SATB* 4:30  
The Golden ABC; Arise and Come  
Tune source: Trad USA Text source: C. Dock  
Publisher: Lawson Gould 51075 Copyright date: 1962

**Two Negro Spirituals** Choral Arr, 1966 *SATB(B)* 3:30  
He's the Lily of the Valley; Seekin' for a City  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51254 Copyright date: 1966

**Unto us a boy is born / Puer Nobis Nascitur** Choral Arr, 1977 *SATB*, orch or org 2:30  
(from Gaudete)  
Tune source: Trad 1582 Text source: Trad 1582  
Publisher: ECS 3101 Copyright date: 1977

**Virgin Mary, The** Choral Arr, 1993 *SATB(T)*, pno 2:30  
Tune source: West Indian Carol Text source: West Indian Carol  
Publisher: APMC Copyright date: 1993

**Von Himmel Hoch** See Editions and Translations, **Bach**

**Wade in-na Watuh** Choral Arr, 1995 *SATB*  
Tune source: Spiritual Text source: Spiritual  
Publisher: APMC Copyright date: 1995

**We Are a Garden** Choral Arr, 1967 *SATB*, hrp, org 3:00  
(from An Easter Rejoicing)  
Tune source: 1815 Text source: Watts  
Publisher: APMC-028 Copyright date: 1972

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- We Sing of God** Choral Arr, 1986 *SATB*, tpt, org 2:30  
Tune source: W. Hayes Text source: C. Smart  
Publisher: APMC Copyright date: 1986
- We Three Kings** P/S Choral Arr, 1957 *SATB* 3:40  
Tune source: Trad Text source: Hopkins  
Publisher: Lawson Gould 738 Copyright date: 1957
- We Will March Through the Valley** Choral Arr, 1993 *SATB(M)* 2:20  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4242 Copyright date: 1994
- We Wish you a Merry Christmas** Choral Arr, 1958 *SATB* 1:15  
Tune source: Trad English Text source: Trad English  
Publisher: Lawson Gould 750 Copyright date: 1958
- Welcome Table** Choral Arr, 1975 *SATB(S)*, orch or org 3:30  
(from A Family Reunion)  
Tune source: Spiritual Text source: Spiritual  
Publisher: C. Fischer CM 7991 Copyright date: 1976
- Were You There** Choral Arr, 1962 *SATB(S)*  
Tune source: Spiritual Text source: Spiritual  
Publisher: Lawson Gould 51249 Copyright date: 1965
- Wesley and Divine Goodness** Choral Arr, 1983 *SATB* 3:20  
(from Singers Glen)  
Tune source: Trad USA Text source: Trad/J. Wesley  
Publisher: Hinshaw 687 Copyright date: 1983
- We've a Story to Tell** Choral Arr, 1968 *TTBB*, gtr 2:18  
Tune source: H. E. Nichol Text source: H. E. Nichol  
Publisher: Lawson Gould 51357 Copyright date: 1968
- What Child Is This** P/S Choral Arr, 1951 *SATB* 2:27  
Tune source: Greensleeves Text source: W. C. Dix  
Publisher: G. Schirmer 10199 Copyright date: 1952
- What Is Our God** Choral Arr, 1998 *SATB* 1:59  
Tune source: New London Text source: Watts  
Publisher: GIA 5083 Copyright date: 1999
- When I Can Read My Title Clear** Choral Arr, 1967 *SATB* 1:47  
Tune source: Mountain Hymn Text source: Watts  
Publisher: Lawson Gould 51340 Copyright date: 1967
- When in Our Music** Choral Arr, 1994 *SATB*, org  
Tune source: Engelberg/C. V. Stanford Text source: E. P. Green  
Publisher: Hal Leonard 08742533 Copyright date: 2000
- When Jesus Comes** Choral Arr, 1988 *SATB* 3:30  
Tune source: Spiritual Text source: Spiritual  
Publisher: Hal Leonard 43509081 Copyright date: 1988

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- When Jesus Comes** Choral Arr, 2000 *TTBB* 5:00  
Tune source: Trad Spiritual Text source: Trad Spiritual  
Publisher: Hal Leonard 087434228 Copyright date: 2002
- When Jesus Wept** P/S Choral Arr, 1960 *SATB* 2:15  
Tune source: Billings Text source: Trad USA  
Publisher: Lawson Gould 913 Copyright date: 1960
- When Some Kind Shepherd** Choral Arr, 1998 *SATB* 2:20  
Tune source: Mountain hymn Text source: J. Needham  
Publisher: GIA 5079 Copyright date: 1999
- Whither Goest Thou, Pilgrim Stranger** Choral Arr, 1980 *SATB* 3:20  
(from Commentaries)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Hinshaw 458 Copyright date: 1980
- With Joyful Mirth** Choral Arr, 1979 *SATB*, fl, vcl, kbd 3:00  
Tune source: Candler Text source: Trad Scottish  
Publisher: Hinshaw 465 Copyright date: 1980
- Witness** Choral Arr, 1993 *SATB(M)* 3:15  
Tune source: Spiritual Text source: Spiritual  
Publisher: GIA 4240 Copyright date: 1993
- Wondrous Love** P/S Choral Arr, 1960 *SATB* 3:25  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 907 Copyright date: 1960
- Wondrous Love** Choral Arr, 1975 *SAB* 2:30  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: APMC Copyright date: 1975
- Wondrous Love** Choral Arr, 1995 *SATB*, org  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: (submitted to publisher) Copyright date: (pending)
- Work, for the Night is Coming** Choral Arr, 1967 *TTBB*, gtr 1:50  
Tune source: Walker Text source: Mason/Walker  
Publisher: Lawson Gould 51294 Copyright date: 1967
- World Itself Keeps Easter Day, The** P/S Choral Arr, 1951 *SATB*  
Tune source: Piae Cantiones Text source: Neale  
Publisher: G. Schirmer 9942 Copyright date: 1951
- Worthy the Lamb** P/S Choral Arr, 1960 *SATB* 1:45  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 914 Copyright date: 1960
- Ya viene la vieja** Choral Arr, 1952 *SATB* 0:43  
Tune source: Trad Spanish Text source: Trad Spanish  
Publisher: G. Schirmer 10200 Copyright date: 1952
- Ye Boundless Realms** Choral Arr, 1998 *SATB* 1:31  
Tune source: Trumpet (Lenox) Text source: Watts/Tate  
Publisher: GIA 5080 Copyright date: 1999

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**You can tell the world** Choral Arr, 1988 *SSATBB* 3:16  
Tune source: Spiritual Text source: Spiritual  
Publisher: APMC-015 Copyright date: 1988

**Zion's Soldier** P/S Choral Arr, 1960 *SATB* 2:15  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Lawson Gould 908 Copyright date: 1960

### Secular Choral Compositions

**Angels, Supposedly** Choral Comp, 1975 *SA*, kbd 2:00  
Tune source: AP Text source: M. Pyle  
Publisher: APMC-005 Copyright date: 1975

**Away, Melancholy** Choral Comp, 1972 *SSA/SSAA*, tamb 5:00  
Tune source: AP Text source: S. Smith  
Publisher: ECS 2816 Copyright date: 1973

**Carmine Pu-Ursi** Choral Comp, 1963 *SATB*  
Tune source: AP Text source: Lenard, Latin tr of Winnie-the-Pooh, A. A. Milne  
Publisher: APMC Copyright date: 1963

**Earth Woman** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood  
Publisher: Lawson Gould 52737 Copyright date: 1994

**Escape at Bedtime** Choral Comp, 1989 *SA*, orch or pno 3:00  
Tune source: AP Text source: R. L. Stevenson  
Publisher: APMC-006 Copyright date: 1992

**Fair Annet's Song** Choral Comp, 1984 *SSA*  
(from Elinor Wylie: Incantations)  
Tune source: AP Text source: E. Wylie  
Publisher: Treble Clef 133 Copyright date: 1997

**Games** Choral Comp, 1975 *SSA*, chamb. orch or pno 2:00  
(from A Family Reunion)  
Tune source: AP/Trad Text source: AP/Trad  
Publisher: C. Fischer CM 7992 Copyright date: 1976

**Hellos and Goodbyes** Choral Rounds, 2, 3, 4 or 6 parts, 1975 *SATB(S)*  
(from A Family Reunion)  
Tune source: AP Text source: AP  
Publisher: C. Fischer CM 7990 Copyright date: 1975

**Incantation** Choral Comp, 1984 *SSA*, cl, pno  
(from Elinor Wylie: Incantations)  
Tune Source: AP Text source: E. Wylie  
Publisher: Treble Clef 131 Copyright date: 1997

**Invocation: Peace** Choral Comp, 1984 *SSAA* 4:30  
Tune source: AP Text source: Omaha  
Publisher: Galaxy 1.3103 Copyright date: 1988



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- Madman's Song** Choral Comp, 1984 *SA*, cl, pno  
(from Elinor Wylie: Incantations)  
Tune source: AP Text source: E. Wylie  
Publisher: Treble Clef 134 Copyright date: 1997
- Many in One** Choral Comp, 1985 *SATB*, vln, org 4:00  
Tune source: AP Text source: AP  
Publisher: Augsburg 11-2378 Copyright date: 1987
- Many in One** Choral Comp, 1989 *SA*, kbd 4:00  
Tune source: AP Text source: AP  
Publisher: Augsburg 11-10035 Copyright date: 1991
- Midsummer Night's Dream, A: Fairy Songs** Choral Comp, 1992 *2 pt treble chor(M), 2 recs*  
I. You spotted snakes; II. Now until the break of day  
Tune source: AP Text source: Shakespeare  
Publisher: Treble Clef 157RC Copyright date: 1999
- Miss Masters' Proverbs** Choral Comp, 1994 *SSA* 2:00  
(3 canons)  
Tune source: AP Text source: The Book of Proverbs  
Publisher: APMC-007 Copyright date: 1994
- Mystic Mooring** Choral Comp, 1998 *SATB*  
Tune source: AP Text source: E. Dickinson, R. Frost  
Publisher: APMC Copyright date: 1998
- Nameless Song** Choral Comp, 1984 *SA*, cl, pno  
(from Elinor Wylie: Incantations)  
Tune source: AP Text source: E. Wylie  
Publisher: Treble Clef 132 Copyright date: 1997
- Neither Spirit nor Bird** Choral Comp, 1994 *SATB*, fl, drms 4:30  
Tune source: AP Text source: Shoshone, tr Austin  
Publisher: APMC Copyright date: 1994
- Ocean, The** Choral Comp, 1989 *Unison*, pno 3:20  
Tune source: AP Text source: Lord Byron/G. Gordon  
Publisher: APMC-008 Copyright date: 1989
- Peace Canon, A** Choral Comp, 1991 *1-5 voices*, pno  
Tune source: AP Text source: J. Janzen  
Publisher: APMC Copyright date: 1991
- Prayer** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood/Native American  
Publisher: Lawson Gould 52731 Copyright date: 1994
- Quiet** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood/Native American  
Publisher: Lawson Gould 52738 Copyright date: 1994

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**Remembering Those Who Fly** Choral Comp, 1995 *SATB*, brass  
Tune source: AP Text source: J. Marshall  
Publisher: Lawson Gould 62842 Copyright date: 1996

**Singing Questions** Choral Comp, 2001 *2-pt treble*, pno  
Tune source: AP Text source: AP  
Publisher: Morningstar (in prep) Copyright date: (pending)

**Sky Family** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood/Native American  
Publisher: Lawson Gould 52739 Copyright date: 1994

**This Juice, This Joy** Choral Comp, 1999 *SATB(TB)*  
I. Pied beauty; II. Spring; III. The starlight night; IV. Peace  
Tune source: AP Text source: Hopkins  
Publisher: APMC Copyright date: 1999

**Three Seas** Choral Comp, 1989 *SSAA*, pno or fl, bn, hrp 8:00  
There is a solitude of space (*SA*); As if the sea should part (*SSA*); A soft Sea  
washed around the House (*SA*)  
Tune source: AP Text source: E. Dickinson  
Publisher: Treble Clef 181 Copyright date: 2000

**Together** Choral Comp, 1992 *SATB*  
(from Hollering Sun)  
Tune source: AP Text source: N. Wood  
Publisher: Lawson Gould 52740 Copyright date: 1994

**Water Songs** Choral Comp, 1989 *Unison or 2 pt*, with SA, pno 6:00  
At the Seaside; Where Go the Boats; Singing  
Tune source: AP Text source: R. L. Stevenson  
Publisher: APMC-011 Copyright date: 1990

**We Are the Music-Makers** Choral Comp, 2000 *SATB*  
Tune source: AP Text source: Arthur O'Shaughnessy  
Publisher: Hal Leonard (in prep) Copyright date: (pending)

**What Better Time** Choral Comp, 1998 *SA*, kbd  
Tune source: AP Text source: J. Marshall  
Publisher: HAL LEONARD 08711369 Copyright date: 2002

**When We Played House** Choral Comp, 1991 *SA*, orch or pno 1:30  
(from That Sturdy Vine)  
Tune source: AP Text source: J. Janzen  
Publisher: Jaymar 02.271 Copyright date: 1991

**When You and I Were Young, Maggie** P/S Choral Comp, 1954 *TTBB(B)* 3:15  
Tune source: Butterfield Text source: Johnson  
Publisher: Lawson Gould 542 Copyright date: 1955

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**Secular Choral Arrangements**

**A Niga** Choral Arr, 1994 *SATB(M)*  
(from Zimre Chayim)

Tune source: L. Weiner Text source: L Magister  
Publisher: Transcontinental 991422 Copyright date: 1995

**Adios, Catedral de Burgos** P/S Choral Arr, 1956 *TTBB(A)* 2:49

Tune source: Trad Spanish Text source: Trad Spanish  
Publisher: Lawson Gould 658 Copyright date: 1956

**Al Olivo** P/S Choral Arr, 1956 *TTBB* 1:02

Tune source: Trad Spanish Text source: Trad Spanish  
Publisher: Lawson Gould 670 Copyright date: 1956

**Allons, Gay Bergeres** See Editions and Translations, Costeley

**An den Frühling** See Editions and Translations, Schubert

**Annie Laurie** P/S Choral Arr, 1956 *SATB* 2:45

Tune source: Trad Scottish Text source: Douglas  
Publisher: Lawson Gould 647 Copyright date: 1956

**A-Roving** P/S Choral Arr, 1961 *TTBB(T)*, pno 2:54

Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51054 Copyright date: 1961

**Auld Lang Syne** P/S Choral Arr, 1960 *TTBB* 3:35

Tune source: Trad Scottish Text source: Burns  
Publisher: Lawson Gould 51018 Copyright date: 1960

**Aupres de ma blonde** P/S Choral Arr, 1956 *SATB* 1:32

Tune source: Trad French Text source: Trad French  
Publisher: Lawson Gould 644 Copyright date: 1956

**Aura Lee** P/H/S Choral Arr, 1954 *TTBB* 2:24

Tune source: Poulton Text source: Fosdick  
Publisher: Lawson Gould 527 Copyright date: 1954

**Avenging and Bright** Choral Arr, 1967 *TTBB* 1:55

Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51443 Copyright date: 1967

**Away down the River** Choral Arr, 1988 *SSA*, pno

(from Women on the Plains)  
Tune Source: Trad Canadian Text source: Trad Canadian  
Publisher: Treble Clef 118 Copyright date: 1996

**Baisies-Moy** See Editions and Translations, de Pres

**Ballynure Ballad, A** Choral Arr, 1967 *SATB(B)* 1:45

Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51457 Copyright date: 1969

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- Ballynure Ballad, A** Choral Arr, 2000 TTBB(B)  
Tune Source: Trad Irish Text source: Trad Irish  
Publisher: APMC Copyright date: 2000
- Beautiful Dreamer** P/S Choral Arr, 1959 SATB(T) 3:00  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 853 Copyright date: 1960
- Believe Me, If All** P/H/S Choral Arr, 1954 TTBB(T) 2:58  
Tune source: Trad Irish Text source: Moore  
Publisher: Lawson Gould 528 Copyright date: 1954
- Black, Black, Black** P/S Choral Arr, 1956 SATB(T) 3:20  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 656 Copyright date: 1956
- Blow the Man Down** P/S Choral Arr, 1961 TTBB(B) 1:32  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51055 Copyright date: 1961
- Bound for the Rio Grande** P/S Choral Arr, 1961 TTBB(T) 2:19  
Tune source: Trad Shanty Text source: Trad Shanty  
Publisher: Lawson Gould 51056 Copyright date: 1961
- Buffalo Gals** Choral Arr, 1968 SATB(T) 1:35  
(from Frontier Suite)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51712 Copyright date: 1972
- Bunker Hill** See Editions and Translations, Law
- By'm Bye** Choral Arr, 1968 SATB 1:15  
(from Frontier Suite)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51513 Copyright date: 1970
- Camptown Races, De** P/S Choral Arr, 1959 SATB, pno 1:35  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 865 Copyright date: 1960
- Ce Moys de May** See Editions and Translations, Janequin
- Chester** See Editions and Translations, Billings
- Come, Lovely Spring (from the Seasons)** See Editions and Translations, Haydn
- Come Where My Love Lies Dreaming** P/S Choral Arr, 1959 SATB(S) 4:10  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 812 Copyright date: 1959
- Comin' Thro' the Rye** P/S Choral Arr, 1956 TTBB(S) 1:40  
Tune source: Trad Scottish Text source: Burns  
Publisher: Lawson Gould 655 Copyright date: 1956

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- Fare Thee Well** Choral Arr, 1983 *SAB*, pno 2:00  
(from Back Woods Ballads)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Hinshaw 658 Copyright date: 1983
- Flow Gently, Sweet Afton** P/S Choral Arr, 1956 *SATB(T)* 3:07  
Tune source: Trad Scottish Text source: Burns  
Publisher: Lawson Gould 648 Copyright date: 1956
- Gentle Annie** P/S Choral Arr, 1959 *TTBB*, pno 2:40  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 859 Copyright date: 1960
- Gentle Lena Clare** P/S Choral Arr, 1959 *TTBB(T)* 2:30  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 832 Copyright date: 1960
- Gently, Johnny My Jingalo** P/S Choral Arr, 1956 *SATB* 2:30  
Tune source: Trad English Text source: Trad English  
Publisher: Lawson Gould 643 Copyright date: 1956
- Girl I Left behind Me, The** Choral Arr, 1967 *SATB* 1:25  
Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51460 Copyright date: 1969
- Goin' to Boston** Choral Arr, 1968 *SATB* 3:00  
(from Frontier Suite)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51738 Copyright date: 1973
- Good-bye, Fare Ye Well** P/S Choral Arr, 1961 *TTBB*, pno 3:05  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51050 Copyright date: 1961
- Green Grow the Rashes, O** P/S Choral Arr, 1960 *TTBB(B)* 3:11  
Tune source: Trad Scottish Text source: Burns  
Publisher: Lawson Gould 51022 Copyright date: 1960
- Has Sorrow Thy Young Days Shaded** Choral Arr, 1967 *SATB* 4:00  
Tune source: Trad Irish Text source: Moore  
Publisher: Lawson Gould 51449 Copyright date: 1969
- Has Sorrow Thy Young Days Shaded** Choral Arr, 1967 *TTBB* 3:24  
Tune source: Trad Irish Text source: Moore  
Publisher: Copyright date: 2000
- Haul Away, Joe** P/S Choral Arr, 1961 *TTBB(B)* 1:49  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51058 Copyright date: 1961
- He's Gone Away** P/S Choral Arr, 1956 *SATB(S)* 3:40  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 672 Copyright date: 1956

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- Croppy Boy, The** Choral Arr, 1967 *SATB*, hrp or pno 3:53  
Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51410 Copyright date: 1968
- Darling Nellie Gray** P/S Choral Arr, 1960 *TTBB(T)* 2:39  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 969 Copyright date: 1960
- Deck the Halls** P/S Choral Arr, 1957 *SATB* 1:06  
Tune source: Trad Welsh Text source: Trad Welsh  
Publisher: Lawson Gould 720 Copyright date: 1957
- Death of General Washington** See Editions and Translations, **French**
- Death of Nathan Hale** See Editions and Translations, **Anon**
- Der Abend** See Editions and Translations, **Brahms**
- Die Lorelei** P/S Choral Arr, 1960 *TTBB* 3:51  
Tune source: Silcher Text source: Heine  
Publisher: Lawson Gould 51045 Copyright date: 1960
- Dolcy Jones** P/S Choral Arr, 1959 *TTBB(B)*, pno 1:50  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 860 Copyright date: 1960
- Down by the Sally Gardens** P/S Choral Arr, 1960 *TTBB* 2:45  
Tune source: Trad Irish Text source: Yeats  
Publisher: Lawson Gould 51019 Copyright date: 1960
- Drink to Me Only** P/S Choral Arr, 1954 *TTBB* 2:40  
Tune source: Trad English Text source: Jonson  
Publisher: Lawson Gould 530 Copyright date: 1954
- Drummer and the Cook, The** P/S Choral Arr, 1961 *TTBB(B)*, pno 3:05  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51057 Copyright date: 1961
- Du, du liegst mir im Herzen** P/S Choral Arr, 1960 *TTBB* 2:27  
Tune source: Trad German Text source: Trad German  
Publisher: Lawson Gould 51043 Copyright date: 1960
- Durme Durme** Choral Arr, 1994 *SATB*  
(from Zimre Chayim)  
Tune source: Trad Ladino Text source: Trad Ladino  
Publisher: Transcontinental 991421 Copyright date: 1995
- Durme Durme** Choral Arr, 2000 *SSAA*  
Tune source: Trad Ladino Text source: Trad Ladino  
Publisher: Transcontinental Copyright date: 2002
- Fa una canzone** See Editions and Translations, **Vecchi**

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**I am in Love** Choral Arr, 1978      *SSAA*, orch or kbd 3:15  
(from Commentaries)  
Tune source: Appalachian Folk Song      Text source: Appalachian Folk Song  
Publisher: Hinshaw 457      Copyright date: 1980

**I Dream of Jeannie** P/S Choral Arr, 1956      *SATB* 3:00  
Tune source: Foster      Text source: Foster  
Publisher: Lawson Gould 652      Copyright date: 1956

**I Know My Love** P/S Choral Arr, 1956      *SATB* 1:59  
Tune source: Trad Irish      Text source: Trad Irish  
Publisher: Lawson Gould 657      Copyright date: 1956

**I Know Where I'm Goin'** P/S Choral Arr, 1967      *SATB* 2:41  
Tune source: Trad Irish      Text source: Trad Irish  
Publisher: Lawson Gould 51444      Copyright date: 1969

**Jenny Jenkins** Choral Arr, 1982      *SATB*, pno 3:00  
(from Play-Party Songs)  
Tune source: Trad USA      Text source: Trad USA  
Publisher: Hinshaw 604      Copyright date: 1982

**Johnny Has Gone for a Soldier** P/S Choral Arr, 1956      *SATB(S)*  
Tune source: Trad USA      Text source: Trad USA  
Publisher: Lawson Gould 502      Copyright date: 1956

**Johnny, I Hardly Knew Ye** Choral Arr, 1967      *SATBB* 3:15  
Tune source: Trad Irish      Text source: Trad Irish  
Publisher: Lawson Gould 51452      Copyright date: 1969

**Juanita** P/S Choral Arr, 1954      *TTBB* 2:40  
Tune source: Trad Spanish      Text source: Horton  
Publisher: Lawson Gould 534      Copyright date: 1854

**Kitty Alone** Choral Arr, 1982      *SATB*, pno 3:00  
(from Play-Party Songs)  
Tune source: Trad USA      Text source: Trad USA  
Publisher: Hinshaw 606      Copyright date: 1982

**La Pastorella** See Editions and Translations, Schubert

**La Tarara** P/S Choral Arr, 1960      *TTBB* 2:04  
Tune source: Trad      Text source: Trad Spanish  
Publisher: Lawson Gould 51046      Copyright date: 1960

**L'Amour de Moy** P/S Choral Arr, 1960      *TTBB(T)* 4:36  
Tune source: Trad French 15th c      Text source: Trad French 15th c  
Publisher: Lawson Gould 51044      Copyright date: 1960

**Laura Lee** P/S Choral Arr, 1959      *TTBB(T)* 2:55  
Tune source: Foster      Text source: Foster  
Publisher: Lawson Gould 874      Copyright date: 1960

**Let the Bullgine Run** Choral Arr, 1991      *TTBB* 2:30  
Tune source: Trad USA      Text source: Trad USA

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- Publisher:** Kjos 5576      **Copyright date:** 1999  
**Loch Lomond** P/S Choral Arr, 1960      *TTBB* 2:21  
**Tune source:** Trad Scottish      **Text source:** Lady Jane Scott  
**Publisher:** Lawson Gould 51023      **Copyright date:** 1960
- Lorena** P/H/S Choral Arr, 1954      *TTBB* 2:30  
**Tune source:** Webster      **Text source:** Webster  
**Publisher:** Lawson Gould 536      **Copyright date:** 1954
- Love's Old Sweet Song** P/H/S Choral Arr, 1954      *TTBB(T)* 3:45  
**Tune source:** Mosley      **Text source:** Bingham  
**Publisher:** Lawson Gould 537      **Copyright date:** 1954
- Lowlands** P/S Choral Arr, 1961      *TTBB(B)* 4:45  
**Tune source:** Mountain Hymn      **Text source:** Mountain Hymn  
**Publisher:** Lawson Gould 51059      **Copyright date:** 1961
- Margot** See Editions and Translations, Arcadelt
- Marianina** P/S Choral Arr, 1960      *TTBB(TT)* 2:29  
**Tune source:** Trad Italian      **Text source:** Trad Italian  
**Publisher:** Lawson Gould 974      **Copyright date:** 1960
- Minstrel Boy, The** Choral Arr, 1967      *SATB*, hrp or pno 2:48  
**Tune source:** The Moreen      **Text source:** Moore  
**Publisher:** Lawson Gould 51411      **Copyright date:** 1968
- My Bonnie** P/S Choral Arr, 1960      *TTBB* 2:14  
**Tune source:** Trad USA      **Text source:** Trad USA  
**Publisher:** Lawson Gould 968      **Copyright date:** 1960
- My Dancing Day** P/S Choral Arr, 1957      *SATB* 2:35  
**Tune source:** Trad English      **Text source:** Trad English  
**Publisher:** Lawson Gould 731      **Copyright date:** 1957
- My Gentle Harp** Choral Arr, 1967      *SATB*, hrp or pno 3:20  
**Tune source:** Londonderry Air      **Text source:** Moore  
**Publisher:** Lawson Gould 51409      **Copyright date:** 1968
- My Heart is Offered Still to You (Mon Coeur se recommande à vous)**  
See Editions and Translations, Lassus
- My Old Kentucky Home** P/S Choral Arr, 1959      *SATB* 3:50  
**Tune source:** Foster      **Text source:** Foster  
**Publisher:** Lawson Gould 851      **Copyright date:** 1960
- Nachtens** See Editions and Translations, Brahms
- Nellie Bly** P/S Choral Arr, 1959      *SATB*, pno 2:40  
**Tune source:** Foster      **Text source:** Foster  
**Publisher:** Lawson Gould 861      **Copyright date:** 1960
- Now April Has Come** P/S Choral Arr, 1951      *SATB*  
**Tune source:** Welsh Carol      **Text source:** G. Deamer  
**Publisher:** G. Schirmer 9955      **Copyright date:** 1951



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**O Shenandoah** Choral Arr, 1984 *SATB(Bar)*, opt. Strs 3:00  
Tune source: Trad Shanty Text source: Trad Shanty  
Publisher: Galaxy 1.3101 Copyright date: 1984

**Oh! Susanna** P/S Choral Arr, 1959 *SATB* 1:35  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 854 Copyright date: 1960

**Old Black Joe** P/S Choral Arr, 1959 *SATB* 2:30  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 852 Copyright date: 1960

**Old England Forty Years Ago** P/S Choral Arr, 1955 *SATB*  
Tune source: Trad Text source: Trad  
Publisher: Lawson Gould 503 Copyright date: 1955

**Old Folks at Home** P/S Choral Arr, 1959 *SATB(T)* 4:30  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 847 Copyright date: 1960

**Old Grandma** Choral Arr, 1988 *SSA*, pno  
(from Women on the Plains)  
Tune source: Trad Canadian Text source: Trad Canadian  
Publisher: Treble Clef 117 Copyright date: 1996

**Parting Glass, The** Choral Arr, 1969 *TTBB* 2:15  
Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51440 Copyright date: 1969

**Passing By** P/S Choral Arr, 1960 *TTBB* 2:17  
Tune source: Purcell Text source: Trad English  
Publisher: Lawson Gould 967 Copyright date: 1960

**Peter Gray** Choral Arr, 1982 *SAB*, pno 3:00  
(from Back-Woods Ballads)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Hinshaw 660 Copyright date: 1983

**Poor Little Bessie** Choral Arr, 1975 *SSA*, pno 2:00  
Tune source: Trad USA Text source: Trad USA  
Publisher: APMC Copyright date: 1975

**Punching the Dough** Choral Arr, 1988 *SSA*, pno  
(from Women on the Plains)  
Tune source: Trad Canadian Text source: Trad Canadian  
Publisher: Treble Clef 119 Copyright date: 1996

**Red, Red Rose, A** P/S Choral Arr, 1956 *SATB(T)* 3:25  
Tune source: Trad Scottish Text source: Burns  
Publisher: Lawson Gould 645 Copyright date: 1956

**Ridin' in a Buggy** Choral Arr, 1982 *SAB*, pno 3:00  
(from Back-Woods Ballads)  
Tune source: Trad USA Text source: Trad USA/verses 2-7 AP  
Publisher: Hinshaw 656 Copyright date: 1983

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**Ring De Banjo** P/S Choral Arr, 1959 *TTBB*, pno 2:10  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 864 Copyright date: 1960

**Santy Anna** P/S Choral Arr, 1961 *TTBB* 2:01  
Tune source: US Shanty Text source: US Shanty  
Publisher: Lawson Gould 51060 Copyright date: 1961

**Seasons, The** See Editions and Translations, **Haydn**

**Seeing Nellie Home** P/S Choral Arr, 1954 *TTBB* 2:05  
Tune source: Fletcher Text source: Kyle  
Publisher: Lawson Gould 538 Copyright date: 1954

**Shaver, The** P/S Choral Arr, 1961 *TTBB(B)*, pno 2:04  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51061 Copyright date: 1961

**Shenandoah** P/S Choral Arr, 1961 *TTBB(T)*, pno 4:37  
Tune source: US Shanty Text source: US Shanty  
Publisher: Lawson Gould 51062 Copyright date: 1961

**Silent, O Moyle** Choral Arr, 1967 *SATBB(M)* 3:23  
Tune source: Trad Irish Text source: Moore  
Publisher: Lawson Gould 51442 Copyright date: 1969

**Sing, Sing** Choral Arr, 1967 *SATB*, hrp or pno 2:50  
Tune source: Trad Irish Text source: Moore  
Publisher: Lawson Gould 51345 Copyright date: 1968

**Soldier Boy, The** P/S Choral Arr, 1956 *SATB(A)*  
Tune source: Song of Confederacy Text source: Anon Song of Confederacy  
Publisher: Lawson Gould 552 Copyright date: 1956

**Soldier, Soldier, Won't You Marry Me** Choral Arr, 1967 *SATBB*  
(from Frontier Suite)  
Tune source: Trad Text source: Trad  
Publisher: Lawson Gould 51711 Copyright date: 1967

**Some Folks** P/S Choral Arr, 1959 *SATB*, pno 1:50  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 863 Copyright date: 1959

**Spanish Ladies** P/S Choral Arr, 1961 *TTBB(B)* 2:34  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51051 Copyright date: 1961

**Standchen** See Editions and Translations, **Schubert**

**Stars of the Summer Night** P/S Choral Arr, 1954 *TTBB* 2:38  
Tune source: Woodbury Text source: Longfellow  
Publisher: Lawson Gould 539 Copyright date: 1954

**Stodole Pumpa** P/S Choral Arr, 1960 *TTBB(B)* 2:51  
Tune source: Trad Czech Text source: Trad Czech

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**We May Roam Through this World** Choral Arr, 1969 *SATB* 1:58  
Tune source: Trad Irish Text source: Moore  
Publisher: Lawson Gould 51459 Copyright date: 1969

**Wearin' of the Green** Choral Arr, 1967 *SATB* 1:23  
Tune source: Trad Irish Text Source: Trad Irish  
Publisher: Lawson Gould 51451 Copyright date: 1969

**What Shall We Do with the Drunken Sailor** P/S Choral Arr, 1961 *TTBB* 2:48  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51053 Copyright date: 1961

**When Love is Kind** P/S Choral Arr, 1956 *SATB(B)* 1:41  
Tune source: Trad English Text source: T. Moore  
Publisher: Lawson Gould 646 Copyright date: 1956

**Whup! Jamboree** P/S Choral Arr, 1961 *TTBB* 1:49  
Tune source: Trad Shanty Text source: Trad Shanty  
Publisher: Lawson Gould 51065 Copyright date: 1961

**Widerspruch** See Editions and Translations, **Schubert**

**Yellow Rose of Texas, The** Choral Arr, 1955 *SATB*, kbd  
Tune source: Trad Text source: Trad  
Publisher: Lawson Gould 587 Copyright date: 1955

**Yesum** Choral Arr, 1994 *SATB*  
(from Zimre Chayim)  
Tune source: D. Zahavi Text source: Isaiah 35:1, 6  
Publisher: Transcontinental 1991420 Copyright date: 1994

**You Fair and Pretty Ladies** Choral Arr, 1968 *SSATB* 2:00  
(from Frontier Suite)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51515 Copyright date: 1970

**Zum Schluss** See Editions and Translations, **Brahms**

### Songs

**Bedtime Song, The** Song, 1965 (*M*), pno  
Tune source: Trad USA Text source: Trad USA  
Publisher: APMC Copyright date: 1965

**Five Fragments** Song, 1969 *SATB(Bar)*, ob 8:00  
I. Shakespeare; II. Chaucer; III. Scott; IV. Shakespeare again; V. Congreve  
Tune source: AP Text source: English Poets  
Publisher: APMC Copyright date: 1969

**Gift to Be Simple, The** Song, 1975 (*M*), pno  
Tune source: Shaker song Text source: Shaker song  
Publisher: Hinshaw 103 Copyright date: 1975

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Publisher: Lawson Gould 51049 Copyright date: 1960

**Stormalong John** P/S Choral Arr, 1961 *TTBB(B)* 2:23  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51063 Copyright date: 1961

**Swansea Town** P/S Choral Arr, 1961 *TTBB* 2:55  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51052 Copyright date: 1961

**Thou Art the Queen of My Song** P/S Choral Arr, 1959 *SATB(B)* 3:40  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 811 Copyright date: 1960

**'Tis Pretty to Be in Balinderry** Choral Arr, 1967 *SATB* 1:53  
Tune source: Trad Irish Text source: Trad Irish  
Publisher: Lawson Gould 51441 Copyright date: 1969

**To Ladies' Eyes** Choral Arr, 1967 *TTBB, TTBB* 1:46  
Tune source: Trad Irish Text source: Moore  
Publisher: Lawson Gould 51458 Copyright date: 1969

**To Spring** See Editions and Translations, Schubert

**Tom's Gone to Hilo** P/S Choral Arr, 1961 *TTBB(B)* 2:45  
Tune source: English Shanty Text source: English Shanty  
Publisher: Lawson Gould 51064 Copyright date: 1961

**Treue Liebe** P/S Choral Arr, 1956 *TTBB* 2:09  
Tune source: Trad German Text source: Trad German  
Publisher: Lawson Gould 669 Copyright date: 1956

**Turkey in the Straw** Choral Arr, 1982 *SATB*, pno 3:00  
(from Play-Party Songs)  
Tune source: Trad USA Text source: Trad USA  
Publisher: Hinshaw 608 Copyright date: 1982

**Turn Ye to Me** P/S Choral Arr, 1960 *TTBB(T)* 3:37  
Tune source: Trad Scottish Text source: Trad Scottish  
Publisher: Lawson Gould 975 Copyright date: 1961

**Vive L'Amour** P/S Choral Arr, 1960 *TTBB(B)* 2:00  
Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 51026 Copyright date: 1960

**Wassail Song** P/S Choral Arr, 1957 *SATB* 1:10  
Tune source: Trad English Text source: Trad English  
Publisher: Lawson Gould 740 Copyright date: 1957

**Way Down In Cairo** P/S Choral Arr, 1959 *TTBB*, pno 2:50  
Tune source: Foster Text source: Foster  
Publisher: Lawson Gould 862 Copyright date: 1960

**Wayfaring Stranger** Choral Arr, 1998 *SATB(M)*  
Tune source: Trad USA Text source: Trad USA  
Publisher: Selah 420-796 Copyright date: 1998

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**Hymns to Dr. Watts** Song, 1966 (Bar), ww quartet  
Tune source: AP Text source: Watts  
Publisher: APMC Copyright date: 1966

**I Will Arise** Song, 1982 SA, pno  
(from Three Mountain Hymns)  
Tune source: Mountain Hymn Text source: Mountain Hymn  
Publisher: Galaxy 1.3104 Copyright date: 1982

**Jenny Kissed Me** Song, 1987 (M), pno  
Tune source: AP Text source: Hunt  
Publisher: APMC Copyright date: 1987

**Love Is More Thicker** Song, 1953 SA (unis)TB(unis)(M), pno  
Tune source: AP Text source: e.e. cummings  
Publisher: APMC Copyright date: 1953

**Mansions in the Sky** Song, 1982  
(from Three Mountain Hymns)  
Tune source: Pisgah Text source: Watts  
Publisher: Galaxy 1.3104 Copyright date: 1982

**O Thou, in Whose Presence** Song, 1982  
(from Three Mountain Hymns)  
Tune source: Samantra Text source: Swain  
Publisher: Galaxy 1.3104 Copyright date: 1982

**Singing Praise** Song, 1981 (S), vln, pno  
Tune source: AP Text source: Biblical Text  
Publisher: APMC Copyright date: 1981

**Three Lyrics** Song, 1948 (T), cl, vla, vcl  
Tune source: AP Text source: Donne, Herrick, Anon.  
Publisher: APMC Copyright date: 1948

### Hymn Tunes

**Ach, Kinder, wollt ihr lieben** Hymn, 1991 SATB  
(from Christopher Dock)  
Tune source: Trad Text source: C. D.  
Publisher: HWB Copyright date:

**Ambivalence** Hymn, 1982 SATB  
Tune source: AP Text source: F. P. Green  
Publisher: Hope Copyright date: 1982

**Apple Tree, The** Hymn, 1989 unis, pno  
Tune source: AP Text source: Anon 1784  
Publisher: HWB # 509 Copyright date:

**As the Seed that Cleaves a Stone** Hymn, 1997 SATB  
Tune source: AP Text source: Troeger  
Publisher: Copyright date:

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**Aweful Majesty Hymn, 1991 SATB**

Tune source: Trad USA Text source: Trad USA  
Publisher: HWB Copyright date:

**Barbara Allen Hymn, SATB**

Tune source: Trad Text source: Trad  
Publisher: Augsburg Copyright date:

**Beautiful Flower Hymn, 1991 SATB**

Tune source: Trad Text source: C. Dock  
Publisher: HWB Copyright date:

**Coffey (Let All Creation) Hymn, 1997 SATB**

Tune source: AP Text source: C. P. Daw  
Publisher: Hope Copyright date:

**Consolator Hymn, 1991 SATB**

Tune source: S. Webb Text source: T. Moore  
Publisher: HWB Copyright date:

**Creating God Hymn, 1984 SATB**

Tune source: AP Text source: Rowthorn  
Publisher: Copyright date:

**Detroit Hymn, 1991 SATB**

Tune source: Trad USA Text source:  
Publisher: Hope, HWB Copyright date:

**Eternal Source Hymn, 1980 SATB**

Tune source: Centenary/AP Text source: J. Rippon  
Publisher: Copyright date:

**Give Thanks to God Hymn, 1980 SATB**

Tune source: Harleysville/AP Text source: Ps 136/Watts  
Publisher: Copyright date:

**Give to the Winds Hymn, 1991 SATB**

Tune source: Trad Text source:  
Publisher: HWB Copyright date:

**God Sends Us the Spirit Hymn, 1993 SATB 1:20**

Tune source: Trad Gonja Text source: Colvin  
Publisher: Hope Copyright date:

**Grace to You and Peace Hymn, 1962 3-pt, round**

Tune source: AP Text source: NT  
Publisher: MH, HWB Copyright date:

**House of Faith, The Hymn, 1995 SATB**

Tune source: AP Text source: C. P. Daw  
Publisher: Copyright date:

**I Cannot Dance, O Love Hymn, 1991 SATB**

Tune source: Magdeburg:AP Text source: Janzen  
Publisher: HWB Copyright date:

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- In Beauty God Created Earth** Hymn, 1981 *SATB*  
Tune source: Atlanta AP Text source: E. Glenn Stow  
Publisher: Copyright date: 1981
- Let All Creation** Hymn, 1997 *Cong.*  
Tune source: AP Text source: C. P. Daw  
Publisher: Copyright date:
- O Sanctissima** Hymn, 1991 *SATB*  
Tune source: Trad Text source: Trad Carol  
Publisher: HWB Copyright date:
- O Waly, Waly** Hymn, 1991 *SATB*  
Tune source: Trad English Text source: B. Wren  
Publisher: HWB Copyright date:
- One in Christ** Hymn, 1983 *SATB*  
Tune source: Unity: AP Text source:  
Publisher: Copyright date:
- Shout On, Pray On** Hymn, 1991 *SATB*  
Tune source: Trad USA Text source: Trad USA  
Publisher: HWB Copyright date:
- Star in the East** Hymn, 1991 *SATB*  
Tune source: Trad USA Text source: Trad USA  
Publisher: HWB Copyright date:
- There was a Maid** Hymn, 1989 *SATB*  
Tune source: AP Text source: O'Driscoll  
Publisher: A New Hymnal for Colleges & Schools Copyright date:
- Vreuchten (This Joyful Eastertide)** Hymn, 1968 *SATB*  
Tune source: Trad Text source: G. Woodward  
Publisher: Hope MH Copyright date:
- West End (Holy Spirit, Truth Divine)** Hymn, 1966 *SATB*  
Tune source: AP Text source: S. Longfellow  
Publisher: MH Copyright date:
- What Wondrous Love is This** Hymn, 1970 *SATB*  
Tune source: Trad Text source: J. Mercer  
Publisher: #163, Mennonite Hymnal Copyright date:

### Collections and Books

- 1, 2, 3 Sing, Vol. I** Collection, 1955 *SAB*, pno  
Tune source: Text source:  
Publisher: Lawson Gould 557 Copyright date: 1955
- 1, 2, 3 Sing, Vol. II** Collection, 1955 *SAB*, pno  
Tune source: Text source:  
Publisher: Lawson Gould 559 Copyright date: 1958

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**Come, Let Us Join** Collection, 1963 *SATB*  
I. Come, Let Us Join (Watts); II. We Sing the Praise (Kelly, 1815); III. Ye Little Children (C. Dock, tr AP); IV. O Children Who Are Loving (C. Dock, tr AP); V. Mansions in the Skies (Watts); VI. In Heavenly Love Abiding (Ewing); VII. Creator Spirit (Dryden); VIII O Day of Rest and Gladness (C. Wordsworth); IX. God, My King (R. Mant); X. Hosanna (Ps 100); XI Song of the Angel (AP); XII. Song of the Virgin (Billings); XIII. Songs at the Stable (AP)

Tune source: I-VIII Trad Mennonite; IX Stuttgart; X-XIII Trad Mennonite Text source: Trad  
Publisher: Lawson Gould 51262 Copyright date: 1966

**Creative Hymn Singing** Book, 2nd ed, 1976  
Publisher: Hinshaw 103 Copyright date: 1976

**Eight American Mountain Hymns** Collection (Hymns), 1989 *SATB*  
I. Social Band (Watts); II. Resignation; III. I will arise (R. Robinson); IV. O Thou, in whose presence; (J. Swain); V. New Concord (C. Wesley); VI. Tender Thought (Ps 139); VII. Vernon (C. Wesley); VIII. Foundation (K)

Tune source: Trad USA Text source: Trad USA  
Publisher: Lawson Gould 52527 Copyright date: 1990 Status:

**Folk Song Transformations** Book, also VHS, 1985  
Publisher: Hinshaw, 2nd ed Copyright date: 2000

**Hymns and Carols** P/S Collection, 1965 *SATB*  
Tune source: Trad Text source: Trad  
Publisher: Lawson Gould 51097 Copyright date: 1965

**Melodious Accord: Good Singing in Church** Book, 1991  
Tune source: AP Text source:  
Publisher: LTP Copyright date: 1991

**Music Reference Crammer (Dictionary)** Book, 1962-3  
Publisher: Doubleday Copyright date: 1964

**Riverside Sunday Book, The** Collection, 1965 *unis*  
Psalms and spiritual songs for small children  
Tune source: Trad Text source: Trad  
Publisher: Copyright date:

**Season of Carols, A** P/S Choral Arr, Collection, 1950s *SATB*  
O Come, O Come Emmanuel; Hark, the Herald Angels Sing; O Come, All Ye Faithful; Away in a Manger; Silent Night; Lo, How a Rose E'er Blooming; God Rest You Merry, Gentlemen; The First Nowell; We Three Kings of Orient Are; Joy to the World; Angels We Have Heard on High  
Tune source: Trad Text source: Trad  
Publisher: Lawson Gould 52606 Copyright date: 1991

**Shaw/Parker Book of Christmas Carols** Collection, 1950s *SATB*  
Allon, Gay Bergeres; Les Anges Dans Nos Campagnes (Angels We Have Heard on High); The Boar's Head Carol; Break Forth, O Beauteous Heavenly Light; The Carol of the Birds; The Cherry Tree Carol; Christ Was Born on Christmas Day, Fum, Fum, Fum; Good Christian Men, Rejoice; Good King Wenceslas; Here, mid the Ass and Oxen Mild; The Holly and the Ivy; How unto Bethlehem; I Saw Three Ships; Il Est Ne; In the Bleak Midwinter; Lay down Your Staffs; Masters in this Hall; O Sanctissima; So Blest a sight; Susanni; Touro-louro-louro! What Child Is This; Ya viene la vieja  
Tune source: Trad Text source: Trad  
Publisher: Hal Leonard 50481497 Copyright date: 1991



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**Shaw/Parker Easter Carol Collection** Collection, 1951

Christ the Lord Hath Risen; Easter Eggs; Hilariter; Lord Christ, When First Thou Cam'st to Men; Love is Come Again; O Sons and Daughters; On Easter Morn; The Strife is O'er; This Joyful Eastertide

Tune source: Trad Text source: Trad

Publisher: originally G. Schirmer Hal Leonard 50481433 Copyright date: 1995

**Songs for Sunday** Collection, 1966 SA, kbd

Son of Righteousness, Arise (Trad Bohemian); The Wings of the Morning (AP, Ps 139:9,10); Golden Sheaves (Trad Carol, Mansell); How Far Is It to Bethlehem (Trad English, Chesterton); The Gift to Be Simple (Trad Shaker); Search Me, O God (AP, Ps 139:23,24); Small Rain (AP, Deut 22:1,2); This Joyful Eastertide (Trad Dutch); Of a Virtuous Woman (AP, Prov 31:28,31); Creation Hymn (Wie lieblich 1575, AP)

Tune source: Trad/AP Text source: Trad

Publisher: Lawson Gould 51157 Copyright date: 1966

**Instrumental Works**

**Cello Sonata** Instrumental, 1982 vcl, pno

Tune source: AP

Publisher: Copyright date:

**Dances** Instrumental, 1988 str quartet

Tune source: AP

Publisher: Copyright date:

**Danny Boy** Instrumental, 1993 fl

Tune source: Trad Irish

Publisher: Copyright date:

**Double Concerto** Instrumental, 1980 ob, vla w/str orch

Tune source: AP

Publisher: Copyright date:

**Double Dances** Instrumental, 1970 org 9:05

Passacaglia (4:30); Sarabande (1:45); Jig (2:50)

Tune source: AP

Publisher: Jaymar 02.242 Copyright date: 1992

**Four Hymn Preludes** Instrumental, 1970 org

Tune source: Trad

Publisher: Copyright date:

**Letters and Notes** Instrumental, 1957 pno

Tune source: Different composers

Publisher: Lawson Gould Copyright date: 1957

**Partita in A** Instrumental, 1978 hpscd

Tune source: AP

Publisher: Copyright date:

**Scandinavian Dances** Instrumental, 1988 pno

Tune source: Trad

Publisher: APMC-002 Copyright date:

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**String Quartet in D** Instrumental, 1968 str quartet  
Tune source: AP  
Publisher: Copyright date:

**Suite for Piano** Instrumental, 1964 solo pno  
Pastorale; Courante; Air; Minuet; Lament; Gigue  
Tune source: AP  
Publisher: Copyright date:

**Sunday Music** Instrumental, 1965 fl, gr  
Tune source: AP  
Publisher: Copyright date:

**Sweet Jubilation** Instrumental, 1995 org  
Tune source: Trad Lutheran Chorales  
Publisher: APMC-003 Copyright date:

**Windemere Suite, A** Instrumental, 1992 pno  
Tune source: AP  
Publisher: APMC-001 Copyright date: 1992

### Editions and Translations

**Anon: Death of Nathan Hale, The** P/S Choral Ed, 1955 SATB  
Tune source: Unknown Text source:  
Publisher: Lawson Gould 586 Copyright date: 1955

**Arcadelt: Margot** AP Translation SATB  
Tune source: Arcadelt Text source:  
Publisher: Lawson Gould 897 Copyright date: 1959

**Bach: Break Forth** P/S Choral Ed, 1952 SATB 1:28  
Tune source: J. S. Bach Text source: Rist, 1641  
Publisher: G. Schirmer 10180 Copyright date: 1952

**Bach: Von Himmel Hoch** AP Translation SATB  
Tune source: J. S. Bach Text source: Tr AP  
Publisher: Lawson Gould 903 Copyright date: 1959

**Billings: Chester** P/S Choral Ed, 1955 SATB  
Tune source: Billings Text source:  
Publisher: Lawson Gould 501 Copyright date: 1955

**Brahms: Da unten im Thale/In stiller Nacht** P/S Choral Ed, 1956 SATB 1:24  
Tune source: J. Brahms Text source: Tr AP  
Publisher: Lawson Gould 671 Copyright date: 1957

**Brahms: Der Abend, op. 64, no. 2** AP Translation SATB, pno  
Tune source: J. Brahms Text source: Tr AP  
Publisher: Lawson Gould 10134 Copyright date: 1952

**Brahms: Nachdens, op. 112, no.2** AP Translation SATB, pno  
Tune source: J. Brahms Text source: Tr AP  
Publisher: Lawson Gould 10134 Copyright date: 1952

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**Brahms: Zum Schluss, op. 65** AP Translation *SATB*, pno duet  
Tune source: J. Brahms Text source: Tr AP  
Publisher: Lawson Gould 10135 Copyright date: 1952

**Costeley: Allons, Gay Bergeres** P/S Choral Ed, 1952 *SATB*  
Tune source: Costeley Text source: Trad  
Publisher: G. Schirmer 10178 Copyright date: 1952

**des Pres: Baisies-Moy** AP Translation *SATB*  
Tune source: des Pres Text source: Tr AP  
Publisher: Lawson Gould 891 Copyright date: 1959

**French: Death of General Washington, The** P/S Choral Ed, 1955 *SATB*  
Tune source: French Text source:  
Publisher: Lawson Gould 554 Copyright date: 1955

**Gibbons: This Is the Record of John** Choral Ed, 1955 *SATB*, kbd  
Tune source: Gibbons Text source:  
Publisher: Lawson Gould 550 Copyright date: 1955

**Haydn: Come, Lovely Spring (from The Seasons)** P/S Choral Ed, 1978 *SATB*  
Tune source: J. Haydn Text source: tr AP, T. Pyle  
Publisher: Lawson Gould 52078 Copyright date: 1978

**Haydn: Creation** P/S Translation,  
Tune source: J. Haydn Text source: Bible/von Swieten  
Publisher: Lawson Gould 51595 Copyright date: 1957

**Haydn: The Heavens Are Telling** P/S Translation, *SATB(STB)*, pno  
(from the Creation)  
Tune source: Haydn Text source: Bible/von Swieten  
Publisher: Lawson Gould 51147 Copyright date: 1957-58

**Haydn: The Seasons** Alice Parker and Thomas Pyle Translation, Robert Shaw, Ed.,  
Tune source: Haydn Text source: von Swieten's paraphrase of John Thomson's poems  
Publisher: Lawson Gould 51747 Copyright date: 1973

**Janequin: Ce Moys de May** AP Translation *SATB*  
Tune source: Janequin Text source: Tr AP  
Publisher: Lawson Gould 892 Copyright date: 1959

**Lassus: My Heart Is Offered Still to You (Mon coeur se recommande à vous)** AP Translation *SATB*  
Tune source: Lassus, Ed. David Randolph Text source:  
Publisher: Lawson Gould 563 Copyright date: 1956

**Law: Bunker Hill** P/S Choral Ed, 1955 *SATB*  
Tune source: Law Text source: Nathaniel Niles  
Publisher: Lawson Gould 553 Copyright date: 1955

**Mozart: Dixit Dominus** AP Translation, *SATB*, pno  
(from *Vesperae solennes de confessore*)  
Tune source: Mozart Text source: Ps 110  
Publisher: Lawson Gould 51164 Copyright date: 1963

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**Mozart: Laudate Dominum** AP Translation *SATB(S)*, pno  
(from *Vesperae solennes de confessore*)  
Tune source: Mozart Text source: Ps 117  
Publisher: Lawson Gould 51165 Copyright date: 1963

**Mozart: Laudate Pueri** AP Translation *SATB*, pno  
(from *Vesperae solennes de confessore*)  
Tune source: Mozart Text source: Ps 113  
Publisher: Lawson Gould 51166 Copyright date: 1963

**Praetorius: Lo, How a Rose E'er Blooming** P/S Choral Ed, 1957 *SATB* 2:21  
Tune source: Praetorius Text source: Trad  
Publisher: Lawson Gould 730 Copyright date: 1958

**Purcell: Three Short Anthems** P/S Choral Ed, 1955 *SATB*, optional org  
I. I Will Give Thanks; II. Lord, Have Mercy Upon Us; III. Alleluiah  
Tune source: H. Purcell Text source:  
Publisher: Lawson Gould 624 Copyright date: 1955

**Schubert: An den Frühling** AP Translation, 1952 *TTBB* 2:37  
Tune source: Schubert Text source:  
Publisher: G. Schirmer 10100 Copyright date: 1952

**Schubert: La Pastorella** P/S Ed., AP Translation 1964 *TTBB*, pno 2:05  
Tune source: Schubert Text source: Goldoni  
Publisher: Lawson Gould 512 Copyright date: 1964

**Schubert: Mass in G** P/S Choral Ed, 1954 *SATB*, kbd  
Tune source: Schubert Text source:  
Publisher: G. Schirmer Copyright date: 1954

**Schubert: Ständchen (Serenade)** P/S Choral Arr *TTBB(C)*, pno 5:52  
Tune source: Schubert Text source: Grillparzer, tr AP  
Publisher: Lawson Gould 521 Copyright date: 1954

**Schubert: To Spring** AP Translation *TTBB* 2:37  
Tune source: Schubert Text source: Schiller  
Publisher: Lawson Gould 10100 Copyright date: 1952

**Schubert: Widerspruch (Contradiction)** P/S Ed., AP Translation *TTBB*, pno 2:33  
Tune source: Schubert Text source: J. G. Seidl  
Publisher: Lawson Gould 513 Copyright date: 1964

**Vecchi: Fa una canzone** P/S Choral Ed, 1956 *SATB*  
Tune source: Vecchi Text source: tr AP  
Publisher: Lawson Gould 556 Copyright date: 1956

**Victoria: O Magnum Mysterium** P/S Choral Ed, 1952 *SATB* 3:29  
Tune source: Victoria Text source: Trad  
Publisher: G. Schirmer 10193 Copyright date: 1952

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**Family and Friends**

**Cantata 1/2** Choral Suite, 1949 SSA, pno  
Tune source: AP Text source: AP  
Publisher: APMC Copyright date: 1949

**Coronation Day** Song, 1997 M, pno  
Tune source: AP Text source: A. Low  
Publisher: APMC Copyright date: 1997

**Die Bacherie** Choral Suite, 1986 (ST)with audience, cont, perc  
Tune source: AP Text source: AP  
Publisher: APMC Copyright date: 1986

**Fanfare for Gian-Carlo, A** Choral Comp, 1986 SA, brass 2:00  
Tune source: AP Text source: AP  
Publisher: APMC Copyright date: 1986

**Grace for Voices, A** Choral Comp, 1976 Canon, for equal voices  
Tune source: AP Text source:  
Publisher: APMC Copyright date: 1976

**Home to Hawley** An Entertainment, 1991  
Tune source: Trad USA Text source: Trad USA  
Publisher: APMC Copyright date: 1991

**Occasional Cantata, An** Song, 1972 Singers  
Tune source: AP Text source: AP  
Publisher: APMC Copyright date: 1972

**Three Settings of 'Kedron'** Choral Comp, 1970 SATB/TTB, with youth choir, cong. & choir, org  
Tune source: Text source:  
Publisher: APMC Copyright date: 1970

**West Wind, The** Choral Comp, 1945 SATB  
Tune source: AP Text source:  
Publisher: APMC Copyright date: 1945

# Ride On, King Jesus

For Full Chorus of Mixed Voices

*a cappella*

Negro Spiritual **Triumphantly** Arranged by Alice Parker and Robert Shaw

Soprano *unis.*  
Alto  
Tenor  
Bass

Ride on, King- Je - sus, No man can - a hin - duh me,

Ride on, King- Je - sus, No man can - a hin - duh me,

Ride on, King- Je - sus, No man can - a hin - duh me,

Piano (for rehearsal only) **Triumphantly**

5

Ride on, King- Je - sus, No man can - a hin - duh me.

Ride on, King- Je - sus, No man can - a hin - duh me. I

Ride on, King- Je - sus, No man can - a hin - duh me.

5

This Spiritual has been recorded by the Robert Shaw Chorale in RCA Victor Album # 2580  
Approximate duration: 2:45

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L.G.Co. 51106

(10) Ride on, King- Je - sus,  
div. No man can - a hin - duh me,  
was but young when I be - gun, No man can - a hin - duh me. But  
No man can - a hin - duh me, (m)

(15) Ride on, King- Je - sus,  
No man can - a hin - duh me.  
now my race is al - most done, No man can - a hin - duh me.  
No man can - a hin - duh me.

*unis.*  
*mf cresc.*

Ride on, King Je - sus, No man can - a hin - duh

*mf cresc.*

Ride on, King Je - sus, No man can - a hin - duh me,

*mf cresc.*

Ride on, King Je - sus, No man can - a hin - duh me,

*mf cresc.*

*mf cresc.*

*dim.* *mp spr.*

me, Ride on, King Je - sus, King

*dim.*

Ride on, King Je - sus, No man can - a hin - duh me.

*dim.*

Ride on, King Je - sus, No man can - a hin - duh me.

*dim.* *mp spr.*

*dim.*



(25)

Je - sus rides on a milk-white horse, No man can - a hin - duh me. The  
No man can - a hin - duh me.  
Ride on, King - Je - sus,

(30)

riv - er of Jor - dan He did cross, No man can - a hin - duh me.  
Ride on, King - Je - sus.  
No man can - a hin - duh me.

Ride on, King Je - sus, No man can - a hin - duh

Ride on, King Je - sus, No man can - a

Ride on, King Je - sus, No man can - a hin - duh me,

35

35

Detailed description: This system contains the first two systems of music. The first system has three staves: a vocal line with lyrics 'Ride on, King Je - sus, No man can - a hin - duh', a second vocal line with lyrics 'Ride on, King Je - sus, No man can - a', and a bass line with lyrics 'Ride on, King Je - sus, No man can - a hin - duh me,'. A circled measure number '35' is placed above the first staff. The second system consists of a grand staff (treble and bass clefs) with piano accompaniment. A circled measure number '35' is placed above the treble clef staff.

me, Ride on, King Je - sus.

hin - duh me, Ride on, King Je - sus, No man can - a

Ride on, King Je - sus, No man can - a hin - duh me.

40

40

Detailed description: This system contains the third and fourth systems of music. The third system has three staves: a vocal line with lyrics 'me, Ride on, King Je - sus.', a second vocal line with lyrics 'hin - duh me, Ride on, King Je - sus, No man can - a', and a bass line with lyrics 'Ride on, King Je - sus, No man can - a hin - duh me.'. A circled measure number '40' is placed above the first staff. The fourth system consists of a grand staff (treble and bass clefs) with piano accompaniment. A circled measure number '40' is placed above the treble clef staff.

**SOPRANO** *div. poco marc.*  
If you want to find your way to God,

**ALTO** *div. mp*  
If you want your way to God,

**TENOR**  
hin-duh me. No man can - a

**BASS**  
No man can - a

45 The gos - pel way must be trod,  
The gos - pel high - way must be trod,  
The gos - pel high - way must be trod,

hin - duh me, No man can - a

hin - duh me, No man can - a

45

50

Oh, Ride on, King Je - sus, No man can - a

Oh, Ride on, King Je - sus, No man can - a

hin - duh me. Ride on, King Je - sus, No man

hin - duh me. Ride on, King Je - sus, No man can - a

50

55

hin - duh me, Ride on, King Je - sus, No man can - a

hin - duh me, Ride on, King Je - sus. No man can - a

can - a hin - duh me, Ride on, King Je - sus.

hin - duh me, Ride on, King Je - sus, No man can - a

55

Smother *p* (60)  
hin - duh me. Ride on, King - Je -  
hin - duh me. (M)  
Ride on, King - Je - sus, No man can - a  
hin - duh me. Ride, King Je -  
Smother (60)

sus, No man can - a hin - duh  
unis.  
No man can - a hin - duh  
hin - duh me, Ride on, King - Je - sus, No man can - a  
sus, No man  
punis.

65

me, No man can - a hin - duh  
me, No man  
hin - duh me, Ride on, King Je -  
can - a hin - duh me,

70

me.  
can - a hin - duh me.  
sus, No man can - a hin - duh me.  
No man can - a hin - duh me.

# FROM DEEP DISTRESS AND TROUBLED THOUGHTS

SATB a cappella

Psalms 130, Isaac Watts  
1674-1748

BOURBON  
arr. Alice Parker

**Broad**  $\text{♩} = 50$   
*mf*

S, A  
T, B

From deep dis - tress and trou - bled thoughts To  
thee, my God, I raise my cries: If thou se - vere - ly  
mark our faults No flesh can stand be -  
fore thine eyes. *S mp* 2. But thou hast built thy  
*A mp*  
throne of grace, Free to dis - pense thy par - dons there, That

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for which the responsible individual or institution is subject to criminal prosecution. No one is exempt.

G-5082

13

sin - ners may ap - proach thy face In hope and love as

16

*S1 f*

well as fear. — Great is his love and large his grace Through

*S2\*, A f*

well as fear. — 3. Great is his love and large his grace Through

*T, B f*

19

the re - demp - tion of his Son; He turns our feet from

the re - demp - tion — of his Son; He turns our feet from —

22

*poco rit.*

sin - ful ways And par - dons what our hands have done.

sin - ful ways And par - dons what our — hands have done.

\*Alto I with Sop. II on melody.



Commissioned for the Chancel Choir of the  
Second Congregational Church, Greenfield, Massachusetts.

# GOD LOVES ALL HIS MANY PEOPLE

For SSATB Voices and Piano

Text: Lubunda Mukurgu  
Trans. revised by Anna Juhnke

Music: Ishiluba Melody (Zaire)  
Arranged by Alice Parker

Bright calypso  $\text{♩} = 64$

*unis. mf non legato*

S  
A

God loves all his man - y peo - ple

*unis. mp*

T  
B

God\_ loves,

*mf*

*simile*

5

with sur - pass - ing love, bless - es all as

— loves with all sur - pass - ing love, un - sur -

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for which the responsible individual or institution is subject to criminal prosecution. No one is exempt.

8

his own chil - dren, cares for ev - 'ry - one.  
pass - ing, bless - es all, cares for ev - 'ry - one. Now

11

Come to him, - friend, come to him, friend, come, re - ceive his  
come, come to him, come to him,

14

joy. Earth - ly things don't last for - ev - er,  
re - ceive his joy; un - sur - pass - ing love - to

17

come, re - ceive his joy.

all, come— re-ceive his joy.

*f*

21 *div. mf*

God wants you to come to him— now, wants you as his

*mp*

Come, O come, come, O come, come, he

*mf*

24

child. Come, my friend, do not re - fuse— him;

wants you as his child. Come, O come, come, O

27

he is Lord of all. Come to him, friend,  
come, he is Lord of all. Come, come, O

30

come to him, friend, come, re - ceive his joy.  
come, come, O come, re - ceive his

33

Earth - ly things don't - last for - ev - er, come, re - ceive his  
joy. Come O come, come, O come, come, re -

36

joy.

ceive his joy. -

Come, re - ceive his

*div. mp*

*f*

*mf*

40

joy, come, re - ceive his joy.

*mp* re - ceive, - re-ceive, re - ceive his

*mp*

43

*mf* Come, re - ceive - him. In  
*f* In the Lord is our sal - va - tion, in the Lord is  
*mf* Come, come, joy!  
*mf* joy. Come, come to joy!

46

the Lord is love. Come, do not re -  
love. Come my friend, do not re - fuse - him,  
Come my friend, do not re - fuse him,  
The Lord is love; do not re - fuse him,

49

fuse him; come— re - ceive his joy. Come, come, come re - ceive his joy. Come to him, friend, come re - ceive his joy. Come, come re - ceive his joy. Come, O come-a

52

— come, come,— O come re - come to him, friend, come, re - ceive his come, come to come, O come - a come

54

ceive, re - ceive his joy; Earth - ly things don't joy; Earth - ly things don't joy; Come, re - ceive his joy; come, O

56

things don't last, come, come, re-ceive his last for-ev - er, come, re - ceive his joy. come, come, come, re-cresc. come, O come, re-ceive his joy, come, re-





65

re - ceive his joy, re - ceive his  
re - ceive his joy, re - ceive his  
ceive his, re - ceive, his,  
ceive his, re - ceive, re - ceive his,

*cresc.*  
*cresc.*  
*f*

68

joy, his joy.  
joy, his joy.  
O re - ceive his joy, his joy.  
O re - ceive his joy, his joy.

*f* *p*  
*f* *p*  
*p*  
*p*  
*mf* *mp* *p*