

# **Annotated Bibliography of African American Carillon Music**

**by Tiffany Ng**

## **User's Guide**

This comprehensive annotated bibliography lists carillon scores by African American composers and/or based on African American music. While most of the items are published, a few are unpublished but in informal circulation, or are pending publication. Carillonneurs are invited to use this resource to identify music to perform and teach.

Despite the length of this bibliography, there is currently only one published original carillon work by an African American composer. The vast majority of items are arrangements by White composers, and most of these arrangements are of spirituals, revealing an essentialization of African American music that omits major genres (ex. jazz, soul, and rhythm and blues, to name a few) and freezes musical development in the 19th century. These imbalances point to a serious need for the commissioning of original works by Black composers.

This survey also reveals that there are only four original carillon works by Black women, all of which I helped commission. Furthermore, of the 55 carillon arrangements of works that can be attributed to specific composers, only seven arrangements (13%) are of works originally composed by women—Katherine Stockwell Hazzard and Florence Price.

Carillonneurs seeking to commission composers are thus encouraged to explore the intersection of race and gender when identifying potential collaborators, and to ask colleagues of races and genders other than their own for outside referrals to composers who will diversify their collaborative relationships.

The bibliography is arranged into five sections:

- 1) Original carillon works by African American composers (sorted by composer last name)
- 2) Arrangements of African American music (by title)
- 3) Arrangements of Scott Joplin's works (by title)<sup>1</sup>
- 4) Arrangements of Florence Price's works (by title)
- 5) Original carillon works honoring African American history, culture, and identity (by composer last name)

Each entry follows the format below. Any given entry may include only some fields, based on the information available.

[Title of original carillon work, composer] *or* [Common title of traditional song, commonly acknowledged African American arranger]

[Carillon publication information: arranger, title, publisher, year]

[Description of carillon piece]

[Level of difficulty]

[Range, where middle C is designated C4. Pitches designated in brackets are optional.]

[Length, duration]

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<sup>1</sup> Arrangements of Florence Price's and Scott Joplin's works are grouped into their own section due to the larger number of entries.

[Link to arrangement on which the carillon arrangement is based]

[Brief biography of African American composer or African American arranger on whose work the carillon arrangement is based]

[Any other relevant information]

The entries are followed by a brief annotated bibliography, “Suggested Resources,” which may be of use to those writing program notes or seeking additional African American music to arrange. American Carillon Music Editions has thus far been the predominant publisher of African American arrangements.

Please email suggestions and additions to the author at [tiffng@umich.edu](mailto:tiffng@umich.edu). A regularly updated version of this bibliography will be maintained online at <http://hdl.handle.net/2027.42/146525>.

The author would like to thank the University of Michigan, Ann Arbor for hosting its annual U-M Reverend Dr. Martin Luther King, Jr. Symposium, which was the catalyst for this project, and the Sphinx Organization, whose annual SphinxConnect conventions connected the author with the resources necessary to create the “Suggested Resources” section. Jaime Fogel, Collections Manager at Bok Tower Gardens, assisted with identifying manuscripts in the Anton Brees Carillon Library and GCNA Archives. Charles Semowich provided extensive help with obtaining scores, as well as inspiration in the form of his concerts of music by African American composers starting in 2009. Julianne Vandenberg offered detailed feedback; Carl Van Eyndhoven, Laura Ellis, and Margaret Pan assisted with sources; and Elisa Tersigni edited.

## Author’s Note

It is tempting to dwell uncritically on the ways in which carillons, as inherently public instruments, enrich the lives of all community members. However, this institutional instrument—with a history implicated in social regulation, discipline, nationalism, colonialism, and war—can also symbolize and sonically enact exclusion for underrepresented listeners. It is the responsibility of the carillon profession to engage continuously in critical self-examination in order to ensure that carillons serve all community members equitably.

While everyone traverses public soundscapes, not everybody experiences them in similar ways. Music that occupies public space is never entirely neutral. For Muslim listeners, being immersed weekly in Christian hymnody from the carillons may make them feel like outsiders to their local community. For African Americans, hearing the same limited, token repertoire of spirituals trotted out on the bells every Martin Luther King Jr. Day may reinscribe internalized notions of who occupies the center and periphery of society. Currently, most of the music published for carillon, an instrument that originated in Christian Europe, constructs its listeners as Christian, white, middle- or upper-class, cisgender, heterosexual, and male.<sup>2</sup> Many communities have undergone dramatic demographic changes over the decades, and thus increasing numbers of neighborhood listeners are being left out carillon soundscapes that fail to evolve with them.

No subject can “opt out” of listening to nearby carillons. Everyone can and must hear them, and therefore carillon-neers must strive to provide more diverse music than presently exists on their library shelves. All listeners deserve to recognize their respective identities in their neighborhood icons—the carillons that are claimed to be a public cultural resource.

This bibliography is only a first step towards making the carillon speak to people of all identities and socioeconomic backgrounds. Its substantial content is not meant to permit complacency, but rather to inspire a sense of urgency. It shows us that while African American music permeates the carillon repertoire, almost none of the carillon arrangements and compositions are authored by African Americans, who constitute roughly 13% of the United States population. Our next step is to work together to diversify carillon repertoire by commissioning and fairly compensating

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<sup>2</sup> For example, Kimberly Schafer discussed the issue of listening and class in her talk, “The Carillon and Auditory Culture: Carillon Music in Louvain, Belgium in the Late 18th Century” at the June 2006 Congress of the Guild of Carillonneers in North America. Through stylistic analysis, she problematized the assumption that carillon music of the time was intended to be universally accessible.

composers from various underrepresented groups, taking into consideration the intersections of race, gender, sexuality, class, religion, age, disability, and more. Rectifying systemic problems will require the large-scale participation of carillonneurs in such commissioning efforts, as well as in recruiting diverse new students to become tomorrow's performers. Thank you for joining me in this effort.

## **Annotated Bibliography**

### **Original carillon works by African American composers (ordered by composer last name)**

#### **“Impressions” (1996) by Augustus O. Hill**

unpublished

This sparkling duet calls for close coordination between two performers. The rhythmic dialogue of the first section emphasizes intervals of thirds and fourths, and its intensity gives way to a brief *largo* section followed by a recapitulation that sounds best on clear, powerful treble bells. “Impressions” was awarded second place in the 1996 carillon composition competition organized by Margo Halsted for the new Ann and Robert H. Lurie Carillon at the University of Michigan, Ann Arbor.

**Difficulty level:** Intermediate/Advanced

**Range:** C3...C7 (4 octave)

**Length:** 8 pages

**Contact the composer directly for the score:** [aohill@umich.edu](mailto:aohill@umich.edu).

Augustus O. Hill (b. 1948) is a composer, arranger, conductor, member of the music faculties at Wayne State University and Marygrove College, and artistic director of the Brazeal Dennard Chorale. He serves as guest organist, pianist, and conductor in church, community, and university music programs. His degrees include an MM in composition and choral conducting from Wayne State University and a PhD in composition and music theory from the University of Michigan. Hill's vocal, choral, and instrumental compositions and arrangements have been performed through the United States and abroad.

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#### **“Cannot Be (Unrung)” (2018) by Yvette Janine Jackson**

forthcoming

A joint commission by the University of Chicago (Joey Brink) and the University of Michigan, Ann Arbor (Tiffany Ng), this piece for carillon and electronic track was premiered by Ng at the inaugural Rockefeller Carillon New Music Festival in May 2018 as the program finale. The score may be transposed to any key upon request to the composer. The electronic part, which includes the voice of opera singer Malesha Jesse, does not require transposition.

According to my research, “Cannot Be (Unrung)” is the first original carillon composition by a Black woman ever to have been performed or commissioned.

“Cannot Be (Unrung)” presents a meditative and evocative soundscape. Jackson has kept program notes to a minimum to encourage each listener to create a personal interpretation of the work and to engage in interpretive conversation after the performance.

**Difficulty level:** Easy

**Range (original):** G2...A5 (different transpositions are possible)

**Length:** 8 pages (8 minutes)

Yvette Janine Jackson (b. 1973) is a composer of electroacoustic, chamber, and orchestral music for concert, theatre, and installation. Building on her experience as a theatrical sound designer, she blends various forms into her own aesthetic of narrative soundscape composition, radio opera, and improvisation. Her works often draw from history to examine relevant social issues. She teaches at Harvard University and holds a PhD in music-integrative studies from the University of California, San Diego.

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**“Freedom is a Constant Struggle” (2019) by Yvette Janine Jackson**

In *The Music of March: A Civil Rights Carillon Collection* (ACME 2019, pp. 12–13)

Jackson’s sparse, yearning setting of Roberta Slavit’s song makes the carillon swing. Tiffany Ng commissioned this setting to accompany Civil Rights hero John Lewis’s graphic novel autobiography, *March*.

**Difficulty level:** Easy  
**Range:** C3...G5 (2.5 octave)  
**Length:** 2 pages

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**untitled (2020) by Yvette Janine Jackson**

forthcoming (GCNA 2020)

Work commissioned by the GCNA Franco Committee to be at a level appropriate for the Associate Carillonneur Examination (ACE).

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**“New Forms” (2016) by Paul D. Miller (a.k.a. DJ Spooky) with Howie Kenty**

unpublished

A duet for carillon and a computational re-synthesis of the 200-ton Tsar Bell in Moscow that broke in a Kremlin fire before it was ever heard. Chris Chafe, Greg Niemeyer, and John Granzow developed the synthesized sound for a 12-loudspeaker array designed by Perrin Meyer with Meyer Sound.

**Difficulty level:** Intermediate  
**Range:** A $\flat$ 2, B $\flat$ 2, B2...E $\flat$ 7 (4.5 octave)  
**Length:** 7 pages

Paul D. Miller (born Washington, DC, 1970) is widely known by his stage name DJ Spooky, That Subliminal Kid. He is a composer of electronic and experimental hip-hop music, an author and editor, and serves as professor of music and mediated art at the European Graduate School.

MaxMSP implementation of Faust code for Tsar Bell project: <https://github.com/equilet/tsar-bell>

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**“Tower City” (2018) by Jessie Montgomery**

(GCNA 2018)

A celebratory and rhythmic work that often uses hemiola, “Tower City” presents quick stepwise melodies and a lyrical pedal solo. It is mostly composed in two voices, but resonant rolled chords, answered by open fifths in the pedals,

complete the coda. Montgomery found inspiration in the fact that many carillon audiences are accidental listeners. Her piece seeks to evoke the majesty of an instrument that can stun and reshape a listener with its sudden call.

“Tower City” was commissioned by the GCNA Franco Committee and premiered by Jonathan Lehrer at the 2018 GCNA Congress in Springfield, IL.

**Difficulty level:** Intermediate

**Range:** C3...A6

**Length:** 4 pages

Jessie Montgomery (born New York City, 1981) is a violinist, composer, and music educator. She has been recognized as an important emerging composer by the American Composers Orchestra, the Sphinx Organization, the Joyce Foundation, and the Sorel Organization. Her commissions include works for the Orpheus Chamber Orchestra, the Young People’s Chorus of New York, and the Cygnus Ensemble, and she has held numerous residencies around the United States. Her music has been featured on national radio by Q2 Music and National Public Radio. Since 1999, Montgomery has been affiliated with the Sphinx Organization, which supports young African American and Latino string players, and since 2012, she has been composer-in-residence with the Sphinx Virtuosi. She studied at the Juilliard School and New York University.

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### **“Carillon Dances” (1973) by Jalalu-Kalvert Nelson**

out of print, published in the Netherlands by the National Carillon Museum and Kircher Foundation in manuscript facsimile, edited by Arie Abbenes

An avant-garde set of three dances, characterized by repeated intervals and chords, disjunct motoric runs, and angular ascents. The first dance, “Sustained,” elaborates on the slow repetition of the interval of the seventh and its inversion, the second, at quarter-note speed. The second dance, “Disjunct,” is faster and explores repetitions of the interval of the ninth, again at quarter-note speed. These intervals are intermittently subdivided into 16th-note repetitions and 32nd-note tremolos; repetitions are indicated by numerical shorthand. The final dance, “Sustained and Disjunct,” is based on the repetition of various intervals, sometimes subdivided into speeding or slowing repetitions or irregular tuplets. A virtuosic cadenza allows performers to improvise based on the notated contours. The duration of selected measures is indicated by the approximate number of seconds they should last.

**Difficulty level:** Advanced

**Range:** B $\flat$ 2, C3...A6 (4 octave)

**Length:** 6 pages

Jalalu-Kalvert Nelson (born Oklahoma City, 1951) is a composer, trumpeter, and music educator. He studied composition with John Eaton and Iannis Xenakis at Indiana University Bloomington, and with Gunther Schuller at Tanglewood. Based in New York from 1974 to 1994, he worked internationally in the field of creative music education. Nelson has received commissions from ensembles such as the Kronos Quartet, Oklahoma Symphony, and Brooklyn Philharmonic, as well as from many dance companies. His stylistic influences span jazz, folk, hip-hop, theater, and film, and some of his works promote social justice and Black culture. He now lives in Switzerland.

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### **“Carillon Book” (revised 2018) by Jalalu-Kalvert Nelson**

forthcoming

This virtuosic work, yet to be premiered, comprises four movements: Prelude, Adagio, Variations on a Hymn, and Toccata. All movements contain rapid passagework in which the performer improvises pitch content from Nelson’s sketched contours. The short, fast Prelude is followed by the expressive sonorities of the Adagio. The variations begin with a monophonic statement of the hymn, and conclude with the hymn embedded in rapid improvisatory passage-

work. Rapid ascents and descents characterize the boisterous Toccata.

**Difficulty level:** Advanced  
**Range:** G2...C7 (4.5 octave)  
**Length:** 8 pages

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**“Island Stones” (2017) by Wilbert Roget, II**  
forthcoming

A deeply expressive piece based on a descending four-note motif. The score, an exploration of the subtle diversity of the enigmatic Moai statues of Easter Island, unfolds as an interconnected theme and variations. Subtle dynamics and four measures of improvisation on a pitch set are required.

**Difficulty level:** Intermediate  
**Range:** C3...C7  
**Length:** 5 pages

Versions for American- and European-compass keyboards are available from the composer: <http://www.rogetmusic.com/contact/>

Wilbert Roget, II (b. 1983) is an award-winning composer for the film and video game industries and has written the soundtracks of high-profile titles such as *Call of Duty: WWII*, *Mortal Kombat 11*, *Star Wars: Vader Immortal*, *Star Wars: The Old Republic*, *Dead Island 2*, and *Lara Croft and the Temple of Osiris*. His influences range from the Western classical tradition to the sounds, idioms, and harmonies of world music from Bali to Bulgaria. He received his music degree from Yale University in 2005.

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**“Lullaby’ from *Anew: The Distant Light*” (2016) by Wilbert Roget, II**  
unpublished

In this quiet arrangement from Roget’s video game score for *Anew: The Distant Light*, an expressive, stepwise ascending melody in the pedals is accompanied by sparse, open intervals in the manuals.

**Difficulty level:** Intermediate  
**Range:** E3...A6 (4 octave)  
**Length:** 2 pages

Available from the composer: <http://www.rogetmusic.com/contact/>

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**“Nut: Goddess of the Night Sky” (2019) by Trevor Weston**  
forthcoming

In high school, Trevor Weston played the organ and carillon at Grace Episcopal Church in Plainfield, NJ. In 2018, Tiffany Ng invited him to compose a work on a celestial theme. As the carillon is the one instrument consistently played closest to the sky, Weston found it a fitting vehicle for the representation of Nut, ancient Egyptian goddess of the night sky. Connected to her mythology is the reality of Egyptian astronomical innovations, which were expertly used to subdivide and measure time, serving as the basis of the calendar later created in Western Europe.



The ancient Egyptians used 6- and 12-based numbers to calculate the length of a day, and used 5 and 10 to organize weeks and years. The numbers 5, 6, 10, and 12 are important to the architecture of *Nut*. The narrative-driven piece opens with the distant summons of a tolling pattern (“Twilight”), followed by angular descending and ascending patterns (“Nut Descends”), a fragmentary and mysterious melodic passage (“Nut’s Lullaby”), a glimmer of the high treble bells (“Nut Summons the Firmament”), an introspective section that gradually becomes resolute (“Still of the Night”), a brief “Dance of the Stars, Sun, and Moon,” and a return of the opening tolling (“Nut begins her Ascent”). The piece’s virtuosic finale is based on descending fourths over the G bourdon (“Twilight”).

**Difficulty level:** Advanced

**Range:** G2...C7

**Length:** 13 pages

Trevor Weston (b. 1967) began his musical training as a choirboy at the St. Thomas Choir School in New York City. He continued his musical development with organ and carillon lessons in Plainfield, NJ, before double-majoring in music and history at Tufts University. He completed his doctoral work at the University of California, Berkeley where he studied with Richard Felciano, Andrew Imbrie, and Olly Wilson and won the George Ladd Prix de Paris. Subsequent honors include a Goddard Lieberston Fellowship from the American Academy of Arts and Letters, and residencies at the Virginia Center for the Creative Arts and the MacDowell Colony. Weston’s commissions and premieres by the Boston Children’s Chorus, the Washington Chorus, Trilog: An Opera Company, the Manhattan Choral Ensemble, and the Boston Landmarks Orchestra engage deeply with African American history and civil rights. Weston is currently Professor of Music at Drew University.

### **Arrangements of African American music (ordered by title)**

#### **“Ain’t Misbehavin’” (1929) by Fats Waller and Harry Brooks**

Arranged by John Knox in *Fridays in Old Bond Street: music for two-octave carillon, volume 4* (British Carillon Society, 1998)

Waller and Brooks wrote this popular jazz song for the Broadway musical revue *Connie’s Hot Chocolates*. Knox’s arrangement neatly fits the song’s swing feel to small-compass carillons. The use of thirds in the manuals below middle C may result in muddy-sounding harmonies on very heavy carillons.

**Difficulty level:** Easy

**Range:** C3...C5

**Length:** 2 pages

Thomas Wright “Fats” Waller (born New York, 1904; died Kansas City, MO, 1943) was a jazz and popular pianist, organist, singer, bandleader, and composer, particularly influential for his contributions to jazz piano style. Having served as an organist at church and theaters, he also became the first significant jazz organist and recorded several organ albums.

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#### **“Alligator Crawl” (1925) by Fats Waller**

Arranged by Gerard de Waardt (unpublished)

A fast and lighthearted stride piano piece. This nimble arrangement thins out some of Waller’s right-hand octaves and chords, but the arrangement would still sound best on bells with a relatively short resonance.

**Difficulty level:** Intermediate/Advanced

**Range:** C3...A6 (4 octave)

**Length:** 4 pages

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**“Basin Street Blues” by Spencer Williams**

Arranged by F. Randall Philbrook, edited by Sally Slade Warner  
unpublished (GCNA Heritage Music Collection–Sally Slade Warner)

Spencer Williams (born New Orleans, 1880; died Flushing, NY, 1965) made a successful international career as a songwriter in the U.S. and in Europe, where he worked with Josephine Baker, Fats Waller, and a number of West Indian musicians, among others.

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**“By an’ By,” spiritual**

Arranged by Leen ’t Hart in *Negro-Spirituals* (Leen ’t Hart Publications 1966/1982, pp. 2–3)

A homophonic arrangement characterized by forward momentum.

**Difficulty level:** Easy

**Range:** C3...E5 (2.5 octave)

**Length:** 1 page

Harry Thacker Burleigh’s arrangement for voice and piano: [http://imslp.org/wiki/By\\_an%27\\_By\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/By_an%27_By_(Burleigh,_Harry_Thacker))

Harry Thacker Burleigh (born Erie, PA, 1866; died Stamford, CT, 1949) was a composer, arranger, music editor, and singer. While studying on a scholarship at the National Conservatory of Music in New York, he sang the plantation songs and spirituals of his grandfather, a former slave, for director Antonín Dvořák; this likely influenced Dvořák’s Symphony no. 9 in E minor, “From the New World.” Burleigh found great success as a singer in New York, performing to large crowds at St. George’s Protestant Episcopal Church for decades and also at Temple Emanu-El. He toured with Afro-British composer Samuel Coleridge-Taylor and sang for King Edward VII. By 1915, his published art songs were numbered amongst America’s best and gained international prominence. It was on his tours with Booker T. Washington, however, that he won his most lasting fame singing Negro spirituals. He is primarily remembered today for his solo and choral arrangements of spirituals, which have inspired Black and White composers alike.

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**“The Citizen’s Quadrilles, no. 1, ‘The Bedouin’” (1837) by Francis Johnson**

Arranged by Charles Semowich (*Carillon Music: Arrangements and Original Music, Volume II*, De Laetsburg Press 2016, n.p.)

A sprightly dance in duple meter with a title evoking the era’s fashion for exoticism. Johnson wrote the set in honor of the “Citizens’ Corps,” which was established to support the militia of Pennsylvania. Semowich provides no performance indications and encourages performers to “use a great amount of discretion in playing these pieces,” including rolling chords or adding *tremolandi*.

**Difficulty level:** Intermediate

**Range:** C3...D6 (3 octave)

**Length:** 2 pages

Johnson’s original score: <https://www.loc.gov/resource/sm1837.010970.0/>

Francis “Frank” Johnson (born Philadelphia, 1792; died Philadelphia, 1844) was the first African American composer to publish his works as sheet music, the first African American to lead his band on a tour of Europe (including a per-



formance at Buckingham Palace for Queen Victoria), and a pioneer of integrated public concerts. At a time when few could make a living as a professional musician, he achieved an upper-middle-class lifestyle through his music career. His prolific output included over 200 published pieces, including highly popular dance and martial music. His Frank Johnson Band became a staple of Philadelphia social life and toured as far north as Toronto, but nevertheless faced some racist hostility at their appearances.

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**“Dead Man Blues” (1926) by Jelly Roll Morton**

Arranged by Leon van der Eijk (insert in *Klok & Klepel*, no. 76, Sept. 2001)

**Difficulty level:** Intermediate

**Range:** C3...G5 (3 octave)

**Length:** 2 pages

Ferdinand Joseph LaMothe (born New Orleans, 1890; died Los Angeles, 1941), better known as Jelly Roll Morton, was a ragtime and jazz pianist, bandleader, composer, and recording artist. His tours throughout North America expanded his extensive reputation. He is regarded as the first significant arranger of jazz, proving that crafting careful arrangements and leading disciplined rehearsals did not conflict with, but rather enhanced, the practice of New Orleans collective improvisation. Morton’s recorded interviews with Alan Lomax, invaluable historical documents on early 20th-century jazz, are preserved at the Library of Congress.

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**“Deep River,” spiritual**

Six arrangements

Harry Thacker Burleigh’s choral arrangement of “Deep River” was premiered in 1913 by Kurt Schinder’s Schola Cantorum and published in 1914. Other prominent Black arrangers of this popular spiritual include J. Rosamond Johnson, Samuel Coleridge-Taylor, Clarence Cameron White, James Louis Johnson, and Thomas Kerr, Jr. Notable African American recordings include those by Paul Robeson, Roland Hayes, and Marian Anderson.

Early arrangement by Burleigh for voice and piano: [http://library.duke.edu/digitalcollections/hasm\\_n0694/](http://library.duke.edu/digitalcollections/hasm_n0694/)

1) Arranged for carillon by David Christensen (unpublished)

2) Arranged by Lee Cobb in *Hymns of Faith* (ACME 2010)

A soulful setting that ends with a pedal statement of the melody under full chords in the manuals.

**Difficulty level:** Intermediate

**Range:** [G2] C3...G6 (3.5 octave)

**Length:** 3 pages

3) Arranged by C. Geoffrey B. Garrett in *Four Negro Spirituals* (GCNA 1962, pp. 9–10)

This tuneful setting places the melody in the pedals under a chordal accompaniment in the manuals.

**Difficulty level:** Intermediate

**Range:** D3...B6 (4 octave)

**Length:** 2 pages

4) Arranged by Leen ’t Hart in *Negro-Spirituals* (Leen ’t Hart Publications 1966/1982, p. 1)

This homophonic hymn setting is stylistically appropriate for church services but loses the lyricality of the spiritual.

**Difficulty level:** Easy  
**Range:** C3...A5 (3 octave)  
**Length:** 1 page

5) Adapted by Christiaan Winter from Péter Wolf's 1995 piano book *Spirituals in Alkmaars Beiaardboek 2: Trans-Atlantic Treasures* (Nederlandse Beiaardschool, 2013, pp. 62-63)

Winter/Wolf's idiomatic setting evokes improvisatory jazz and lends itself to expressive interpretation while maintaining an easy-to-follow melody. There are three verses, with the final statement presented in the pedal.

**Difficulty level:** Intermediate  
**Range:** C3...C6 (3 octave)  
**Length:** 2 pages

6) Arranged by Edward Thompson in *Spirituals for Carillon* (Yale University Guild of Carillonneurs 2016, pp. 5–6)

A chordal arrangement written as part of a set of five spirituals intended to be played in sequence. The final measure segues into "Peter, Go Ring Them Bells." Mostly useful for teaching purposes.

**Difficulty level:** Easy/Intermediate  
**Range:** Bb2...G5 (3 octave)  
**Length:** 2 pages

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#### **"Ezekiel Saw the Wheel," spiritual**

Arranged by Edward Thompson in *Spirituals for Carillon* as "Ezechiel Saw the Wheel" (Yale University Guild of Carillonneurs 2016, pp. 1–3)

A two-voice arrangement in which the pedals carry the melody under a running manual accompaniment. The square rhythmic profile is more suggestive of a simple instrumental prelude than a setting of vocal music.

**Difficulty level:** Intermediate  
**Range:** G2...A6 (4.5 octave)  
**Length:** 2 pages

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#### **"Fishing" (1926) by J. Rosamond Johnson**

Arranged by Charles Semowich in *Carillon Music: Arrangements and Original Music, Volume III* (De Laetsburg Press 2018)

This arrangement of the art song "Fishing" allows the pedals to carry the melody under a sparse accompaniment. The performer may wish to consult the original piano and vocal score to add additional expression, phrasing, and possibly thicker harmonies on light carillons.

**Difficulty level:** Easy  
**Range:** C3...D6 (3 octave)  
**Length:** 2 pages

J. Rosamond Johnson (born Jacksonville, FL, 1873; died New York City, 1954) was a composer, lyricist, vocalist, actor, theatrical director, and educator. He studied at the New England Conservatory and spent his early career as supervisor of music for Jacksonville public schools and as choirmaster and organist at a large Baptist church. He and

his brother, lyricist James Weldon Johnson, became a successful songwriting duo for shows, some of which provided early non-stereotypical portrayals of African American characters. Johnson later worked as music director of Oscar Hammerstein's London Opera House and as director of the Music School Settlement for Colored People in Harlem. He continued to sing professionally and wrote arrangements of over 150 spirituals. As a founding member of national organizations such as the Frogs, ASCAP, and the Negro Actor Guild of America, he worked to advance the dignity and careers of African American artists.

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**“Give Me That Old-Time Religion,” gospel**

Adapted by Christiaan Winter from Péter Wolf's 1995 piano book *Spirituals in Alkmaars Beiaardboek 2: Trans-Atlantic Treasures* (Nederlandse Beiaardschool, 2013, pp. 58-61)

The lively and upbeat character of this arrangement makes it an ideal selection for finales and encores. Wolf's writing features folksy harmonies, ragtime-style syncopation, and a vamp dividing the first two verses from the final two.

**Difficulty level:** Intermediate/Advanced

**Range:** C3...G6 (3.5 octave)

**Length:** 4 pages

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**“Go Down Moses,” spiritual**

Two arrangements

1) Arranged by Leen 't Hart in *Negro-Spirituals* as “When Israel was in Egypt's Land” (Leen 't Hart Publications 1966/1982, p. 4)

A simple homophonic arrangement. The dotted rhythms may sound out of place unless played with a swing rhythm.

**Difficulty level:** Easy

**Range:** D3...E5 (2.5 octave)

**Length:** 1 page

2) Adapted by Christiaan Winter from Péter Wolf's 1995 piano book *Spirituals in Alkmaars Beiaardboek 2: Trans-Atlantic Treasures* (Nederlandse Beiaardschool, 2013, pp. 54-57)

**Difficulty level:** Intermediate/Advanced

**Range:** C2...D6 (3 octave)

**Length:** 4 pages

Burleigh's arrangement for voice and piano: [http://imslp.org/wiki/Go\\_Down,\\_Moses\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/Go_Down,_Moses_(Burleigh,_Harry_Thacker))

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**“Go Tell It on the Mountain,” spiritual**

Four arrangements

Now best known as a Christmas carol, “Go Tell It on the Mountain” was first published in *Religious folk songs of the Negro as sung on the plantations* (1909). R. Nathaniel Dett added another harmonization and stanza in *Religious folk-songs of the Negro: As sung at Hampton Institute* (1927); Dett's stanza is now commonly associated with the spiritual “There is a Balm in Gilead.” Moses Hogan published an arrangement in 2001.

1) Arranged for carillon by Beverly Buchanan in *Here we come a-caroling: Twelve Christmas arrangements for 3½-octave carillon* (GCNA 1982, pp. 16–17)

This setting contains many repetitions of the refrain, but unusually, they are often in minor mode to evoke church music. Three verses are set, the second being carried by the pedals.

**Difficulty level:** Easy  
**Range:** C3...E6 (3.5 octave)  
**Length:** 2 pages

2) Arranged by David Hunsberger and edited by Beverly Buchanan in *The Belmont Christmas Book: 25 Carols for Two-Octave Carillon* (GCNA 1995, pp. 24–25)

This skillful arrangement is rhythmic, jaunty, and folkish in character. Includes rapid pedal solos. A four-octave version of this arrangement may be obtained by contacting David Hunsberger.

**Difficulty level:** Intermediate  
**Range:** C3...C5 (2 octave)  
**Length:** 2 pages

3) Arranged by Raymond Keldermans (unpublished)

4) Arranged by Laura Hewitt Whipple (1920–2005), *Music for the Sewanee Carillon* (Hewitt Music Publishing 2007, pp. 38–39)

The use of pedal point lends this arrangement a distinctive Christmas cheer.

**Difficulty level:** Intermediate  
**Range:** D3...A6 (4 octave)  
**Length:** 2 pages

First printing in *Religious folk songs of the Negro as sung on the plantation* (1909), p. 174: [http://ks.imslp.net/files/imglnks/usimg/1/10/IMSLP257855-PMLP418182-religiousfolkson00fenn\\_bw.pdf](http://ks.imslp.net/files/imglnks/usimg/1/10/IMSLP257855-PMLP418182-religiousfolkson00fenn_bw.pdf)

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### **“He’s Got the Whole World in His Hands,” spiritual**

Arranged by John Courter in *Hymns of Faith III* (ACME 2012)

A swinging three-voice arrangement in which the treble melody is accompanied by an undulating middle voice or by scales in the middle and bass voices.

**Difficulty level:** Intermediate  
**Range:** C3...G7 (4 octave)  
**Length:** 2 pages

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### **“I Got It Bad (and That Ain’t Good)” (1941) by Duke Ellington**

Arranged by James Lawson (unpublished)

This arrangement of Ellington’s jazz standard about unrequited love begins with a tender instrumental solo followed by the verses. Ivie Anderson premiered the song in the 1941 all-African-American musical revue *Jump for Joy*. Unlike similar revues, *Jump for Joy* engaged directly with issues of race. Ellington struggled to represent African American

characters realistically, while keeping the revue entertaining for white audiences accustomed to Uncle Tom stereotypes.<sup>3</sup> *Jump for Joy* received positive reviews, but also provoked death threats.

**Difficulty level:** Intermediate

**Range:** C3...C6 (3 octave)

**Length:** 1 page

Duke Ellington (born Washington, DC, 1899; died New York City, 1974) was a jazz composer, bandleader, and pianist, and is the most significant composer of big-band jazz. During the 1920s, he gained prominence with the Washingtonians band in New York. In 1930, the song “Mood Indigo” won him international fame. He toured abroad frequently and later added film scores and liturgical music to his oeuvre. In 1969, he received the Presidential Medal of Honor and, in 1970, became a member of the National Institute of Arts and Letters. “Mood Indigo” is performed as both an instrumental and a vocal piece and has been featured in numerous film scores. Notably, Paul Robeson recorded it with orchestra in 1937; the many other African Americans who have recorded it include Louis Armstrong, Nat “King” Cole, Ella Fitzgerald, Earl Grant, Charles Mingus, Thelonious Monk, and Dinah Washington.

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### “I’ll Overcome Some Day” by Rev. Dr. Charles Albert Tindley

Three arrangements

Charles Albert Tindley (born Berlin, MD, 1851/59; died Philadelphia, 1933) was a composer of gospel songs and a popular Methodist preacher. Born a slave, he rose to national prominence as a preacher and made nationwide tours. He began composing gospel songs around 1900, publishing the hymn “I’ll Overcome Someday” that year and thus providing the melodic shape for “We Shall Overcome,” the iconic protest song that would emerge during the Civil Rights Movement. In 1963, folksinger Joan Baez led 300,000 protestors in singing “We Shall Overcome” at the Lincoln Memorial during A. Philip Randolph’s March on Washington. In 1968, Dr. Martin Luther King, Jr. built upon the opening lyrics in his final sermon in Memphis before his assassination. Over 50,000 attendees sung it later at his funeral. Notably, the song also played a role in the anti-apartheid movement in South Africa.

Tindley’s original hymn: <http://hymnary.org/hymn/NSoG1900/27>

1) Arranged by Joanne Droppers (unpublished manuscript facsimile, Texas Tech University Libraries, completed 19 January 1986)

A simple and harmonious arrangement that opens with an extended wandering introduction followed by three verses.

**Difficulty level:** Easy

**Range:** C3...G6 (3.5 octaves)

**Length:** 4 pages

2) Arranged by Milford Myhre in *Five Hymns for Carillon* (ACME 1999 with Tindley’s name misspelled as “Findley”; arrangement completed 1985)

A dignified and moving arrangement of “We Shall Overcome” in two verses. The pedal carries the melody in its high and low registers, answered by chords in the manuals. Includes a program note by Myhre. (Note: Despite Myhre’s claim that his source is Tindley’s original hymn “I’ll Overcome Some Day,” Myhre’s setting is actually of the melody “We Shall Overcome,” which was itself derived from Tindley’s hymn.)

**Difficulty level:** Easy/Intermediate

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<sup>3</sup> Mark Tucker, “Interview in Los Angeles: On *Jump for Joy*, Opera, and Dissonance as a “Way of Life” (1941),” in *The Duke Ellington Reader* (New York: Oxford University Press, 1993), 149.

**Range:** B2, C3...B6 (the low B $\natural$  pedal is essential)

**Length:** 2 pages

3) Arranged by Edward Thompson in *Spirituals for Carillon* (Yale University Guild of Carillonneurs 2016, p. 1)

The brief first movement in a set of five spirituals intended to be played in sequence. Mostly useful for teaching purposes.

**Difficulty level:** Easy

**Range:** C3...D5 (2.5 octave)

**Length:** 1 page

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### **“In a Sentimental Mood” (1935) by Duke Ellington**

Arranged by James Lawson (unpublished)

Lawson based his arrangement closely on Duke Ellington’s 1935 recording with his orchestra (Columbia 36112), but without the rapid instrumental flourishes used by Ellington’s soloists. The arrangement should be played in a free swing style.

**Difficulty level:** Intermediate

**Range:** C3...C6 (3 octave)

**Length:** 1 page

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### **“Joshua Fit [Fought] the Battle of Jericho,” spiritual**

Two arrangements

1) Arranged by C. Geoffrey B. Garrett in *Four Negro Spirituals* (GCNA 1962, pp. 15–17) as “The Battle of Jericho”

A virtuosic, syncopated setting of the spiritual, with improvisatory flourishes. Harrod’s Jubilee Singers were the first to record it in 1922, followed by other African American artists such as Paul Robeson, Mahalia Jackson, and Clara Ward. “The Battle of Jericho” is one of Moses Hogan’s best-known choral works. The lyrics allude to the biblical story of the battle of Jericho (Joshua 6:15–21), but the words may be taken to allude to escape from slavery: “And the walls came tumblin’ down.”

**Difficulty level:** Intermediate/Advanced

**Range:** C3...C7 (4 octave)

**Length:** 3 pages

2) Adapted by Christiaan Winter from Péter Wolf’s 1995 piano book *Spirituals in Alkmaars Beiaardboek 2: Trans-Atlantic Treasures* (Nederlandse Beiaardschool, 2013, pp. 64-66)

Winter’s adaptation from Wolf’s percussive and highly syncopated piano arrangement will work best on bells with a quick attack and short sustain.

**Difficulty level:** Intermediate

**Range:** C3...A6 (4 octaves)

**Length:** 3 pages

Burleigh’s arrangement for voice and piano: [http://imslp.org/wiki/Plantation\\_Melodies\\_Old\\_and\\_New\\_\(Burleigh\\_Harry\\_Thacker\)](http://imslp.org/wiki/Plantation_Melodies_Old_and_New_(Burleigh_Harry_Thacker))



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### **“Juba” (1913) by R. Nathaniel Dett**

Arranged by Charles Semowich in *Carillon Music: Arrangements and Original Music* (De Laetsburg Press 2014, pp. 54–56)

This sprightly arrangement of “Dance (Juba)”—the final movement of Dett’s piano suite “In the Bottoms” (1913)—alternates rapid passagework in the manuals and pedals. Dett published several arrangements of the popular movement during his career. Semowich gives no performance indications and encourages carillonists to “use freedom in performance.”

**Difficulty level:** Intermediate/Advanced

**Range:** C3...A6 (4 octave)

**Length:** 3 pages

R. Nathaniel Dett (born Drummondsville, ON, 1882; died Battle Creek, MI, 1943) was a composer, educator, and conductor. In 1908, he was the first African American to earn the BM degree from the Oberlin College Conservatory, followed by an MM in composition from the Eastman School of Music and various further studies, including taking courses at Harvard and studying under Nadia Boulanger. He taught at traditionally Black colleges, building his greatest legacy at the Hampton Institute (now University). He was the first Black chair of the music department, introduced the BS degree in music, and formed an internationally renowned touring choir specializing in African American sacred music. Their repertoire included many of Dett’s compositions and spiritual arrangements. In 1917, he wrote to the Hampton president James Gregg, “I am a musician whose ambition in life is the advancement of my people, and who believes absolutely in equality of opportunity for all peoples, regardless of race, creed, or color, or previous condition of servitude.”<sup>4</sup> He published nearly a hundred compositions, largely in Romantic style; some of his works (including for organ) remain to be published. “Juba,” from the piano suite “In the Bottoms” (1913), is one of his most popular pieces and was recorded in 1920 by Percy Grainger.

Original composition by Dett: [http://imslp.org/wiki/In\\_the\\_Bottoms\\_\(Dett%2C\\_Robert\\_Nathaniel\)](http://imslp.org/wiki/In_the_Bottoms_(Dett%2C_Robert_Nathaniel))

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### **“Just a Closer Walk With Thee,” gospel**

Arranged by Sally Slade Warner (unpublished, GCNA Heritage Music Collection—Sally Slade Warner, completed 2 August 1991)

The gospel standard “Just a Closer Walk With Thee” became widely publicized through African American composer Kenneth Morris’s 1940 arrangement. It has become a frequent selection at New Orleans jazz funerals, and Warner acknowledges this by labeling the third verse “Slow drag (à la New Orleans funeral procession).” (Note that the verses are out of sequence in this manuscript, appearing in the order I, III, and II followed by the direction *D.C. al coda*.) The song has been covered by singers and instrumentalists in genres ranging from jazz to brass band to folk. Amongst the many recordings made, the earliest were by the Selah Jubilee Singers and by Rosetta Tharpe, followed by other major African American artists and groups include Louis Armstrong, Ella Fitzgerald, Mahalia Jackson, Wynton Marsalis, and the Preservation Hall Jazz Band.

**Difficulty level:** Intermediate

**Range:** C3...C6

**Length:** 2 pages

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<sup>4</sup> Vivian Flagg McBrier, preface to *R. Nathaniel Dett: His Life and Works (1882–1943)* (Washington, DC: Associated Publishers, 1977).

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### **“Kum Ba Ya,” spiritual**

Arranged by Alice Gomez (Musiquest [San Antonio, TX], 1993)

A mostly two-voice arrangement with a pentatonic introduction and conclusion. “Kum Ba Yah” or “Come By Here” is an appeal to God to help those in need. The spiritual is mostly associated today with campfire songs and the folk revival of the 1950s and 1960s.

**Difficulty level:** Easy/Intermediate

**Range:** C3...C6 (3 octave)

**Length:** 2 pages

Available from the composer: <https://www.alicegomezmusic.com/carillon-music.html>

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### **“Let Us Break Bread Together,” spiritual**

Arranged by Beverly Buchanan (unpublished)

A hymn setting in the form of theme and two variations.

**Difficulty level:** Easy/Intermediate

**Range:** C3...F#6 (3.5 octave)

**Length:** 1 page

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### **“Lift Every Voice and Sing” (1905) by J. Rosamond Johnson**

Arranged by John Courter in *Hymns of Faith II* (ACME 2011, completed 2005)

A rousing arrangement—true to Johnson’s original—that successfully brings gospel style to the carillon. The score is marked “with a gospel swing” and spans the entire range of a four-octave keyboard.

Often known as the Black national anthem, this song by J. Rosamond Johnson (born Jacksonville, FL, 1873; died New York City, 1954) sets a poem by his brother, James Weldon Johnson. In 1900, 500 schoolchildren premiered the poem on Lincoln’s Birthday (12 February) in Jacksonville, FL, at the segregated Stanton School of which James was principal; the poem was chosen as an introduction for guest Booker T. Washington. By 1919, the NAACP had dubbed the song “The Negro National Anthem.” This composition is of central importance to African American communities. Rev. Joseph Lowery recited the third stanza at the 2009 inauguration ceremony of President Barack Obama, and it was sung by mezzo-soprano Denyce Graves at the 2016 opening of the National Museum of African American History and Culture in Washington, D.C.

**Difficulty level:** Advanced

**Range:** [G2] C3...C7 (4 octave)

**Length:** 3 pages

Johnson’s score for piano and voice: [http://imslp.org/wiki/Lift\\_Ev'ry\\_Voice\\_and\\_Sing\\_\(Johnson%2C\\_J.\\_Rosamond\)](http://imslp.org/wiki/Lift_Ev'ry_Voice_and_Sing_(Johnson%2C_J._Rosamond))

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### **“Little David, Play on Your Harp,” spiritual**

Arranged by Earl Chamberlain (unpublished, GCNA Heritage Music Collection–Sally Slade Warner)

Chamberlain sets this fast, lively spiritual to dance rhythms.

**Difficulty level:** Intermediate  
**Range:** C3...C6 (3 octave)  
**Length:** 2 pages

Arrangement for voice and piano (1921) by Harry Thacker Burleigh: <http://digital.library.temple.edu/cdm/ref/collection/p15037coll1/id/5353>

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**“McKee,” arr. Harry Thacker Burleigh (1866–1949)**

Arranged by Sally Slade Warner (unpublished, GCNA Heritage Music Collection–Sally Slade Warner, completed 25 August 1990)

Harry Thacker Burleigh’s hymn “In Christ There is No East or West (McKee)” appears in over 70 hymnals. Warner based her arrangement on the version in *The Hymnal 1982* but transformed it into a sparkling setting featuring the high treble bells in ascending runs. According to a letter from Charles Stanford to Samuel Coleridge-Taylor, “McKee” was an Irish tune adapted by African American slaves as the spiritual “The Angels Changed My Name.”<sup>5</sup> Burleigh set a text by William Arthur Dunkerley (known as John Oxenham) to the tune and published it in *The Hymnal 1940*, naming it after Elmer M. McKee, rector of St. George’s Episcopal Church, New York, where Burleigh was the baritone soloist from 1894–1946.<sup>6</sup>

**Difficulty level:** Intermediate  
**Range:** Bb2, B2, C3... Bb6 [Eb7]

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**“Misty” (1954) by Erroll Garner**

Arranged by Jos Lerinckx (insert in *Vlaamse Beiaard Vereniging Magazine*, no. 3, vol. 15, Sept. 2009)

An appealing, fluid arrangement of Garner’s beloved romantic jazz ballad.

**Difficulty level:** Intermediate  
**Range:** Bb2, C3...B6 (4 octave)  
**Length:** 2 pages

Jazz pianist Erroll Garner (born Pittsburgh, 1921; died Los Angeles, 1977) was self-taught and became one of the most televised African American jazz musicians of the 1950s and 1960s. His original, virtuosic style included block chords in the left hand, voiced with wide spacings, against which he embellished or varied a melody with octave or chordal passages. “Misty” exemplifies his rich, ornate slow writing. It became Johnny Mathis’ signature song. Beyond Garner’s original recording (*Contrasts*, 1955), recordings of African American artists such as Ella Fitzgerald, Aretha Franklin, and Sarah Vaughan performing this tune are available.

Download link: [http://beiaard.org/old\\_site/muziekbijlagen.html](http://beiaard.org/old_site/muziekbijlagen.html)

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**“My Lord What a Morning,” spiritual**

Two arrangements

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<sup>5</sup> Emily Ruth Brink, *The Psalter Hymnal Handbook* (Grand Rapids, MI: CRC Publications, 1998).

<sup>6</sup> Siobhan Long and John F. A. Sawyer, *The Bible in Music: A Dictionary of Songs, Works, and More* (Lanham, MD: Rowman & Littlefield, 2015), 109.

This spiritual has been arranged by Black composers like Harry Thacker Burleigh (1866–1949) in 1918 and Moses Hogan (1957–2003) in 2001. Marian Anderson used it as the title of her autobiography.

Original arrangement by Burleigh: [http://imslp.org/wiki/My\\_Lord,\\_what\\_a\\_Mornin%27\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/My_Lord,_what_a_Mornin%27_(Burleigh,_Harry_Thacker))

1) Arranged for carillon by Jeremy Chesman, *Making Music on the Carillon* (ACME 2015, pp. 40–41)

A beginner's study designed to develop *tremolando* technique.

**Difficulty level:** Easy

**Range:** C3...G6 (4 octave)

**Length:** 1 page, plus prefatory comments

2) Arranged by Leen 't Hart, *1976: Pages of American History; A United States Bicentennial Book for Carillon* (Carillon Music from the University of Michigan 1976, pp. 17–19)

Jointly commissioned by the I.T. Verdin Company and Royal Bellfoundry Petit & Fritsen, this collection followed Leen 't Hart's completion of the *Ann Arbor Suite* (1974). The U.S. Bicentennial book presents an hour of music tracing American history. Included are two African American songs: "My Lord, What a Mourning" (variant title) and also "Amazing Grace." This arrangement in homophonic hymn style differs from today's most commonly known version of the melody, as 't Hart closely based his arrangement on a version published by the Jubilee Singers in 1915.<sup>7</sup> It begins with a free introduction, a statement of the theme followed by transitional runs leading to a modulatory *fff* climax, and a return to the opening theme in a new key. See the book's preface for the composer's comments.

**Difficulty level:** Easy

**Range:** C3...C7 (4 octave)

**Length:** 3 pages

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### "Mood Indigo" (1930) by Duke Ellington

Arranged by Jos Lerinckx (insert in *Vlaamse Beiaard Vereniging Magazine*, no. 3, vol. 15, Sept. 2009)

A largely chordal arrangement of Ellington's easygoing jazz standard.

**Difficulty level:** Intermediate

**Range:** C3...e6 (3.5 octave)

**Length:** 2 pages

Download link: [http://beiaard.org/old\\_site/muziekbijlagen.html](http://beiaard.org/old_site/muziekbijlagen.html)

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### "Nobody Knows the Trouble I've Seen," spiritual

Three arrangements

The spiritual "Nobody Knows the Trouble I've Seen" originated amongst African American slaves and was first published in 1867. Marian Anderson's first successful recording (Victor 1925) included this song. Other African American artists who have recorded it include Louis Armstrong, Sam Cooke, Lena Horne, Paul Robeson, and the Deep River Boys. Composer, theater artist, educator, and organist J. Rosamond Johnson (born Jacksonville, FL, 1873; died New

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<sup>7</sup> *Jubilee and Plantation Songs: Characteristic favorites, as sung by the Hampton students, Jubilee singers, Fisk University students, and other companies: Also, a number of new and pleasing selections* (Boston: Oliver Ditson, 1887), 72–73, <https://catalog.hathitrust.org/Record/008949796>.

York City, 1954) arranged the spiritual for voice and piano in 1917 and for violin and piano at the request of violinist Maud Powell (published 1921).

Johnson's vocal and piano arrangement: [http://imslp.org/wiki/Nobody\\_Knows\\_the\\_Trouble\\_I\\_See\\_\(Johnson%2C\\_J.\\_Rosamond\)](http://imslp.org/wiki/Nobody_Knows_the_Trouble_I_See_(Johnson%2C_J._Rosamond))

1) Arranged for carillon by Earl Chamberlain (unpublished, GCNA Heritage Music Collection–Sally Slade Warner)

In this mostly chordal and lightly syncopated arrangement, the melody is frequently exchanged between the manuals and pedals.

**Difficulty level:** Intermediate

**Range:** D3...E6 (3.5 octave)

2) Arranged by C. Geoffrey B. Garrett in *Four Negro Spirituals* (GCNA 1962, pp. 13–14)

This slightly square arrangement of the soulful spiritual is embellished by rolled chords.

**Difficulty level:** Easy

**Range:** D3...B6 (4 octave)

**Length:** 2 pages

3) Arranged by Leen 't Hart in *Negro-Spirituals* (Leen 't Hart Publications 1966/1982, p. 2)

A simple homophonic arrangement. The dotted rhythms may sound out of place unless played with a swing rhythm.

**Difficulty level:** Easy

**Range:** C3...C5 (2 octave)

**Length:** 1 page

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### **“Ole March Win’” (1910) by Katherine Stockwell Hazzard**

Arranged by Charles Semowich as “Old March Wind” (*Carillon Music: Arrangements and Original Music*, 2014, p. 108)

This art song arrangement in two voices places the melody in the pedals. Semowich gives no performance indications and encourages carillonists to instead “use freedom in performance.”

**Difficulty level:** Intermediate

**Range:** C3...F6 (3.5 octave)

**Length:** 1 page

Original composition by Hazzard: <https://repository.library.brown.edu/studio/item/bdr:23660/>

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### **“Peter Go Ring Dem Bells,” arr. Harry Thacker Burleigh (1866–1949)**

Three arrangements

1) Arranged for carillon by John Courter (1941–2010) as “Peter, Go Ring Them Bells” (ACME 2011)

An energetic setting of the spiritual “Peter Go Ring Dem Bells” in ABA' form. The jaunty A section introduces the theme, followed by variations. The contrasting B section presents a brief, lyrical adagio that optionally uses the low

G2 pedal. The closing extroverted A' section restates the theme in octaves in the manuals.

**Difficulty level:** Intermediate

**Range:** [G2 A2] D3...B6 (4 octave)

**Length:** 3 pages

2) Arranged by C. Geoffrey B. Garrett as “Peter, Go Ring-a Them Bells” in *Four Negro Spirituals* (GCNA 1962, pp. 11–12)

This fast, European-influenced arrangement begins and ends with a descending peal, evocative of change ringing. With each successive verse, the melody moves from the top to middle to lowest voice accompanied by sprightly, rhythmic patterns.

**Difficulty level:** Intermediate

**Range:** C3...E6 (3.5 octave)

**Length:** 2 pages

3) Arranged by Edward Thompson in *Spirituals for Carillon* (Yale University Guild of Carillonneurs 2016, pp. 6–8)

The finale of this set of five spirituals begins with a pedal statement of the melody under a bright arpeggiated manual accompaniment followed by a manual solo, and it closes with a straightforward two-voice setting. Mostly useful as a pedagogical etude.

**Difficulty level:** Intermediate

**Range:** C3...D6 (3.5 octave)

**Length:** 3 pages

Original arrangement by Burleigh: [http://imslp.org/wiki/Oh\\_Peter\\_go\\_Ring-a\\_dem\\_Bells\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/Oh_Peter_go_Ring-a_dem_Bells_(Burleigh,_Harry_Thacker))

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### “Sometimes I Feel Like a Motherless Child,” spiritual

Three arrangements

1) Arranged for carillon by C. Geoffrey B. Garrett (unpublished, completed 1961)

A yearning, bluesy arrangement of the spiritual “Motherless Child” in which the melody begins in the pedals and rises to the treble line, where it is embellished by rolled chords. This was one of two arrangements that Garrett excluded from his published collection *Four Negro Spirituals* (GCNA 1962). Contact the Anton Brees Carillon Library for an electronic study score; please note, however, that the score is not available for performance or commercial use.

**Difficulty level:** Easy

**Range:** E3...A6 (4 octave)

**Length:** 2 pages

2) Arranged by Leen 't Hart in *Negro-Spirituals* (Leen 't Hart Publications 1966/1982, pp. 3–4)

Performers may wish to relax the rather square rhythms of this brief setting.

**Difficulty level:** Easy

**Range:** C3...E5 (2.5 octave)

**Length:** 1 page

3) Arranged by Edward Thompson in *Spirituals for Carillon* (Yale University Guild of Carillonneurs 2016, pp. 3–5)



A spare, predominantly two-voice arrangement that fits this yearning spiritual uncomfortably into a simple rhythmic grid.

**Difficulty level:** Easy

**Range:** C3...E6 (3.5 octave)

**Length:** 2 pages

This spiritual originated during the era of slavery when it was common to sell off the children of slaves. The plaintive lyrics may be interpreted as describing a slave yearning for family, Africa, and/or heaven. An early printing appeared in *Old Plantation Hymns* (Boston, 1899). Afro-British composer Samuel Coleridge-Taylor (1875–1912) arranged the spiritual for piano in *24 Negro Melodies*, op. 59, no. 22 (1905). Harry Thacker Burleigh published it for voice and piano in 1918. The opera-trained singer and guitarist Odetta, described by Dr. Martin Luther King, Jr. as the “Voice of the Civil Rights Movement,” included this spiritual in her core repertory. Other notable African American recordings include those by Louis Armstrong, Grant Green, Richie Havens (at the 1969 Woodstock festival), Claude Jeter, Darlene Love, Wynton Marsalis, Lou Rawls, Paul Robeson, Ike & Tina Turner, Fats Waller, and Marion Williams. Prince sang it live at various concerts from 1999 to 2016.

Coleridge-Taylor’s piano arrangement: [http://imslp.org/wiki/24\\_Negro\\_Melodies,\\_Op.59\\_\(Coleridge-Taylor,\\_Samuel\)](http://imslp.org/wiki/24_Negro_Melodies,_Op.59_(Coleridge-Taylor,_Samuel))

Burleigh’s arrangement for voice and piano: [http://imslp.org/wiki/Sometimes\\_I\\_Feel\\_Like\\_a\\_Motherless\\_Child\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/Sometimes_I_Feel_Like_a_Motherless_Child_(Burleigh,_Harry_Thacker))

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### **“Spring Intermezzo,” from *Four Seasonal Sketches* for piano (1955), by Betty Jackson King**

Arranged by Kimberly Schafer (unpublished)

A sweetly flowing and pianistic movement whose outer sections are characterized by ever-rising passages and runs, interrupted by a development section in a surprisingly distant key.

**Difficulty level:** Advanced

**Range:** C3...C7 (4 octave)

**Length:** 6 pages

Betty Jackson King (born Chicago, IL, 1928; died Wildwood, NJ, 1994) was a pianist, singer, educator, and composer best known for her vocal works, including operas, cantatas, and arrangements of spirituals. She taught at the University of Chicago Laboratory School, Roosevelt University, Dillard University, and Wildwood High School, and served as president of the National Association of Negro Musicians (NANM).

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### **“St. Louis Blues” (1914) by W. C. Handy**

Two arrangements

1) Arranged for carillon by F. Randolph Philbrook, edited by Sally Slade Warner (unpublished, GCNA Heritage Music Collection–Sally Slade Warner)

Range: C3...G6 (4.5 octave)

2) Arranged by Charles Semowich (unpublished, 2008)

Semowich’s arrangement stays true to the piano transcription of Handy’s 1939 recording with his orchestra (Varsity 8163, Davis DA-22, Elite 5039, Philharmonic FR-81). Performers are advised to become familiar with the recording in order to distinguish orchestral passages from instrumental solos.

**Difficulty level:** Intermediate

**Range:** C3...G6

**Length:** 3 pages

William Christopher Handy (born Florence, AL, 1873; died New York City, 1958) was the son of freed slaves and is remembered for popularizing the blues, broadening it from a regional style into a nationally popular genre. His experiences transcribing African American folk music around the South and touring with his bands helped shape his prolific compositional career. He became one of the first African Americans to achieve economic success from publishing and founded publishing and record companies that distributed African American music. He authored several books on African American music, continuing to write even as he was going blind. His “Memphis Blues” (1912) and “St. Louis Blues” (1914) were among the first blues pieces to appear in print. In 1938, his legacy was celebrated in Carnegie Hall, and in 1956 Louis Armstrong And His All Stars played “St. Louis Blues” with the New York Philharmonic Orchestra conducted by Leonard Bernstein.

Handy’s original score: [http://imslp.org/wiki/St.\\_Louis\\_Blues\\_\(Handy%2C\\_W.\\_C.\)](http://imslp.org/wiki/St._Louis_Blues_(Handy%2C_W._C.))

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### “Steal Away,” spiritual

Arranged by Leen ’t Hart in *Negro-Spirituals* (Leen ’t Hart Publications 1966/1982, p. 3)

A simple homophonic arrangement. The dotted rhythms may sound out of place unless played with a swing rhythm.

**Difficulty level:** Easy

**Range:** C3...D5 (2.5 octave)

**Length:** 1 page

Samuel Coleridge-Taylor’s piano arrangement: [http://imslp.org/wiki/24\\_Negro\\_Melodies,\\_Op.59\\_\(Coleridge-Taylor,\\_Samuel\)](http://imslp.org/wiki/24_Negro_Melodies,_Op.59_(Coleridge-Taylor,_Samuel))

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### “Swing Low, Sweet Chariot,” spiritual

Seven arrangements

The spiritual “Swing Low, Sweet Chariot” is frequently attributed to Wallis Willis, a Choctaw freedman in Oklahoma. In 2011, the state adopted it as the official Oklahoma State Gospel Song. R. Nathaniel Dett (born Drummondville, ON, 1882; died Battle Creek, MI, 1943) based one of his major choral works on it: the motet *Chariot Jubilee* was premiered by the St Cecilia Society at Harvard University in 1920, when Dett was a student there. In addition to his musical activities, Dett wrote extensively on the importance of preserving African American music, particularly spirituals. Noteworthy recordings of the spiritual include those by Bill Coleman, the Fisk Jubilee Singers, Della Grant, and Paul Robeson. In 2002, the Library of Congress selected the Fisk Jubilee Singers’ 1909 recording as one of 50 recordings added to the year’s National Recording Registry. “Swing Low” played an important role in the Civil Rights Movement and in the folk revival.

1) Arranged for carillon by Earl Chamberlain (unpublished, GCNA Heritage Music Collection–Sally Slade Warner)

The spare C-major introduction, labeled *ad lib.*, serves as an invitation to improvisation, but the rest of Chamberlain’s arrangement features adventurous harmonies and precise indications of tempo and articulation.

**Difficulty level:** Intermediate

**Range:** C3...A5 (3 octave)

**Length:** 1 page

2) Arranged by Jeremy Chesman, *Making Music on the Carillon* (ACME 2015, pp. 38–39)

A beginner's study designed to develop the technique of rolling chords.

**Difficulty level:** Easy

**Range:** C3...A5 (2.5 octave)

**Length:** 1 page, plus prefatory comments

3) Arranged by Carl Van Eyndhoven for brass quintet and carillon (unpublished)

This arrangement calls for two trumpets, a French horn, a trombone, and a tuba. Contact the arranger for the full score and parts: carl.v.e@skynet.be.

**Difficulty level:** Intermediate

**Range:** C3...D6 (3.5 octave)

**Length:** 8 pages in full score

4) Arranged by C. Geoffrey B. Garrett (unpublished, completed 1961)

This setting often places the melody in the pedals, but occasional contrapuntal moments interrupt the spiritual's extended lyricism. This was one of two arrangements that Garrett excluded from his published collection *Four Negro Spirituals* (GCNA 1962). Contact the Anton Brees Carillon Library for an electronic study score, not for performance or commercial use.

**Difficulty level:** Easy

**Range:** D3...B6 (4 octave)

**Length:** 2 pages

5) Arranged by Leen 't Hart in *Negro-Spirituals* (Leen 't Hart Publications 1966/1982, p. 4)

A simple homophonic arrangement.

**Difficulty level:** Easy

**Range:** D3...G5 (2.5 octave)

**Length:** 1 page

6) Arranged by Milford Myhre in *Five Hymns for Carillon* (ACME 1999, completed 1959)

This deceptively sparse yet moving arrangement begins with a solo statement of the melody, continues with a dramatic development, and returns to the melody in a simple setting.

**Difficulty level:** Easy/intermediate

**Range:** [B $\flat$ 2] C3...G6 (3.5 octave)

**Length:** 2 pages

7) Arranged by Laura Hewitt Whipple (1920–2005), *Music for the Sewanee Carillon* (Hewitt Music Publishing 2007, pp. 16–17, completed 1977)

A chordally accompanied setting that modulates into a final pedal statement of the melody.

**Difficulty level:** Easy  
**Range:** C3...D7 (4.5 octave)  
**Length:** 2 pages

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**“Take My Hand, Precious Lord,” by the Rev. Thomas A. Dorsey**

Four arrangements

“Precious Lord” is gospel’s most-recorded song and has been translated into more than 50 languages. National Public Radio lists it as one of the 100 most important American musical works of the 20th century.

Thomas Andrew Dorsey (born Villa Rica, GA, 1899; died Chicago, 1993) was a blues singer, gospel writer, pianist, and publisher. His career began in Chicago, where he helped form Ma Rainey’s Wild Cats Jazz Band. In the 1930s, he turned his attention from blues to gospel and formed the National Convention of Gospel Choirs and Choruses and the Thomas A. Dorsey Gospel Songs Music Publishing Company, the first publishing house devoted to Black gospel music. The death of his first wife spurred him to write “Take My Hand, Precious Lord,” which became his most successful song. After making a few gospel recordings of his own, he toured with Mahalia Jackson and Roberta Martin. Dr. Martin Luther King, Jr., often asked Jackson to sing “Precious Lord” at civil rights rallies, and in accordance with King’s final wishes, she also sang it at his funeral in 1968. The documentary film *Say Amen, Somebody!* (1982) included Dorsey’s and Jackson’s performances of “Precious Lord.” In 2002, the Library of Congress added Dorsey’s album *Precious Lord: New Recordings of the Great Songs of Thomas A. Dorsey* (1973) to the United States National Recording Registry.

1) Arranged for carillon by Lee Cobb as “Maitland (‘Precious Lord’)” in *Hymns of Faith* (ACME 2010)

A tuneful and dignified arrangement that begins and ends with a manual solo. George N. Allen is erroneously named as the composer, a common misattribution due to Allen’s authorship of an 1855 text for the existing melody. However, the arrangement subtitle, “Precious Lord,” correctly refers to Thomas A. Dorsey’s 1932 gospel adaptation and lyrics.

**Difficulty level:** Intermediate  
**Range:** [G2] C3...G6 (4 octave)  
**Length:** 3 pages

2) Arranged by Joanne Droppers (unpublished manuscript facsimile, Texas Tech University Libraries, completed February 1980)

A simple and harmonious three-voice arrangement, spread across four verses and several changes of meter and key.

**Difficulty level:** Easy  
**Range:** C3...D6 (3 octaves)  
**Length:** 3 pages

3) Arranged by John Courter as “Precious Lord” in *Hymns of Faith II* (ACME 2011)

A slow, soulful arrangement of Dorsey’s 1932 gospel song, with a swing feel. A total of three verses are set, with the melody appearing first in the manuals, then the high treble pedals, and again in the manuals.

**Difficulty level:** Intermediate  
**Range:** [G2, B♭2] C3...A6 (4 octave)  
**Length:** 2 pages

4) Quoted by Geert D’hollander in “Be Thou My Vision (Slane)” in *Hymn Preludes for the Kirk* (Kirk in the Hills, 2011)

D'hollander's lullaby-like setting of the Irish hymn tune "Slane" develops into a *poco meno mosso* section that sets the hymn underneath a statement of "Take My Hand, Precious Lord." Dorsey's song is less readily recognizable in this context because it is not played with a swinging rhythm.

**Difficulty level:** Intermediate

**Range:** G2, Bb2, C3...G6 (4 octave)

**Length:** 4 pages

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### **"There is a Balm in Gilead," spiritual**

Two arrangements

Harry Thacker Burleigh arranged "Balm in Gilead" for voice and piano in 1919. African American proponents of the spiritual included Paul Robeson and Mahalia Jackson.

Burleigh's arrangement: [http://imslp.org/wiki/Balm\\_in\\_Gilead\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/Balm_in_Gilead_(Burleigh,_Harry_Thacker))

1) Arranged for carillon by John Courter in *Hymns of Faith III* (ACME 2012)

Courter's score, loosely based on Burleigh's 1919 arrangement, draws on the improvisatory feel of Mahalia Jackson's performances of this spiritual with the use of changing meter, register, and tempo, and a gospel piano flourish before the final verse. Much of the arrangement sounds delicate, lingering in the highest register of the carillon and de-emphasizing the tonic.

**Difficulty level:** Intermediate

**Range:** C3...C7 (4 octave)

**Length:** 2 pages

2) Arranged by Charles Semowich in *Carillon Music: Arrangements and Original Music, Volume II* (De Laetsburg Press 2016, n.p.)

This set of variations presents the theme in the pedals, followed by a variation in two-part imitation, and then a manuals-only section in octaves. The melody finally returns in the pedals under a cascade of scales, followed by a hymn-like conclusion. Semowich gives no performance indications and encourages performers to instead "use a great amount of discretion in playing these pieces," including rolling chords or adding *tremolando*.

**Difficulty level:** Intermediate

**Range:** C3...C6 [...C7] (3 or 4 octave)

**Length:** 4 pages

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### **"'Tis Me, O Lord," spiritual**

Arranged by Leen 't Hart in *Negro-Spirituals* as "It's Me, O Lord" (Leen 't Hart Publications 1966/1982, p. 1)

A simple homophonic arrangement.

Harry Thacker Burleigh arranged the spiritual "'Tis Me, O Lord (Standin' in de Need of Pray'r)" for voice and piano in 1918.

**Difficulty level:** Easy

**Range:** C3...C5 (2 octave)

**Length:** 1 page

Burleigh's arrangement: [http://imslp.org/wiki/Tis\\_Me,\\_O\\_Lord\\_\(Burleigh,\\_Harry\\_Thacker\)](http://imslp.org/wiki/Tis_Me,_O_Lord_(Burleigh,_Harry_Thacker))

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### **“There’s a Man Going Around Taking Names,” spiritual**

Arranged by Leen 't Hart in *Volkliederen I* as “There’s a Man Goin’ Round Takin’ Names” (1978, p. 10)

A three-verse arrangement set in ABA form as a pastoral hymn. The B section is based on arpeggiated chords in the high register of the keyboard.

“There’s a Man Going Around Taking Names” is variously known as a spiritual or “old-time” music. Paul Robeson and Lead Belly made influential recordings. In 2016, the song gained a place in the Black Lives Matter movement. An NPR music video featured African American opera singer Lawrence Brownlee performing the spiritual with jazz pianist Jason Moran in the crypt of the Church of the Intercession in Harlem.<sup>8</sup> Their performance in an active crypt focused attention on the police shootings of young African American men including Trayvon Martin, Michael Brown, and Freddie Gray.

**Difficulty level:** Easy

**Range:** C3...E6 (3.5 octave)

**Length:** 1 page

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### **“Were You There (When They Crucified My Lord),” spiritual**

Six arrangements

The first printing of the spiritual “Were You There” appeared in *Old Plantation Hymns* (Boston, 1899). In 1940, it became the first spiritual included in a major denominational hymnal, *The Hymnal of 1940* of the Episcopal Church.<sup>9</sup> The song has been recorded by African American artists including Harry Belafonte, Max Roach, Bayard Rustin, and Marion Williams, and has been arranged by Moses Hogan.

First printing: <https://books.google.com/books?id=aqcNAAAAIAAJ&pg=PA40#v=onepage&q&f=false>

1) Arranged for carillon by Don Cook in *Three Hymn Settings* (Yale University Guild of Carillonneurs 2016, pp. 1–8)

An unaccompanied statement of the theme followed by four variations, given in two versions: for carillons built on B $\flat$ 2 and for carillons built on C3.

**Difficulty level:** Intermediate

**Range:** B $\flat$ 2...G6 (4 octave) and C3...A6 (4 octave)

**Length:** 4 pages

2) Arranged by John Courter as “Meditation on ‘Were You There’” in *Hymns of Faith III* (ACME 2012)

Courter’s meditation adds a slow introduction and bridge to this lyrical setting, in which the melody migrates through two modulations on its way from the treble to the bass voice.

**Difficulty level:** Easy

**Range:** [A2] C3...F6 (3.5 octave)

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<sup>8</sup> Lawrence Brownlee and Jason Moran, “Singing For Life In A Crypt In Harlem,” Produced by Mito Habe-Evans and Tom Huizenga, *NPR Music*, 17 February 2016, Video, 5:39, <https://www.npr.org/2016/02/17/466209900/singing-for-life-in-a-crypt-in-harlem>.

<sup>9</sup> Linda Jo H. McKim, *The Presbyterian Hymnal Companion* (Louisville, KY: Westminster/John Knox Press, 1993), 91.



3) Arranged by Leen 't Hart in *Volkliederen I* (1978, pp. 14–15)

An ABA chordal setting of the spiritual in 3 verses, with the melody carried by the alto voice in the second verse. Gospel chords offer some variation on the hymn-like sound.

**Difficulty level:** Easy  
**Range:** D3...A5 (3 octave)  
**Length:** 2 pages

4) Arranged by Sally Slade Warner (unpublished, GCNA Heritage Music Collection–Sally Slade Warner, completed 13 November 1999)

A spare and dignified setting in three verses.

**Difficulty level:** Easy  
**Range:** [G2, A2, B2], C3...D6 (5 octave)  
**Length:** 3 pages

5) Arranged by Wendell Westcott in *Selected Arrangements and Transcriptions by Wendell Westcott, Volume I: Arrangements (Hymns, Folk Songs)* (GCNA 2004)

Westcott's arrangement is characterized by manual chords with large spacings, statement of the melody in octave intervals, and *tremolando* accompaniment.

**Difficulty level:** Intermediate  
**Range:** C3...C6  
**Length:** 2 pages

6) Arranged by Laura Hewitt Whipple in *Music for the Sewanee Carillon* (Hewitt Music Publishing 2007, pp. 18–19, completed 1977)

A peaceful, beautifully harmonized chordal arrangement.

**Difficulty level:** Easy  
**Range:** E3...D6 (3.5 octave)  
**Length:** 2 pages

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**“Valse à cinq temps,” by Aaron J. R. Connor**

Arranged by Charles Semowich in *Carillon Music: Arrangements and Original Music* (De Laetsburg Press 2014, p. 107)

This quick, lively waltz in 5/4 time, with accents on beats four and five, achieved considerable popularity during the 19th-century craze for five-step waltzes. Semowich gives limited performance indications and encourages carillonists to instead “use freedom in performance.”

**Difficulty level:** Advanced  
**Range:** C3...A6 (4 octave)  
**Length:** 1 page

Aaron J. R. Connor (died Philadelphia, 1850) was a trombonist, flutist, and cornetist, as well as a singer with Francis “Frank” Johnson's Band in the 1830s. He toured with the band in London in 1837. After Johnson's death in 1844, Connor gained new popularity publishing songs and piano arrangements of band music. His best-known pieces at the

time were “My Cherished Hope, My Fondest Dream,” and quadrilles and polkas. In 1846, he organized his own band, which became a favorite of upper-class society functions in Philadelphia. Four of his works remained in publication as late as 1870, including “Valse à cinq temps” (Oliver Ditson & Co., Boston).<sup>10</sup>

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## **Scott Joplin (1868–1917), composer**

Given that transcriptions of Scott Joplin’s works vastly outnumber all other types of arrangements in this bibliography, these transcriptions are compiled together in the following separate section. As the transcribers strove to reflect Joplin’s original scores, only brief information is given for each piece, and the reader is encouraged to compare the original and transcribed editions to gain a meaningful understanding of each piece.

The works of Scott Joplin (born northeast TX, 1867/8; died New York City, 1917) define piano ragtime. Joplin was born to a former slave father and freeborn Black mother. He began his career as a performer before achieving publishing success with his *Maple Leaf Rag*, which sold a half million copies by 1909. His “classic rags”—as he described them to highlight their merit as art music—featured sophisticated inner voices, chromatic harmonies, and formal structures. Besides piano music, he composed orchestral pieces and stage works including the opera *Treemonisha*. Joplin was awarded a posthumous Pulitzer Prize in 1976 for his contributions to American music.

### **“Bethena, Ragtime Waltz” (1905)**

Three arrangements

1) Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate

**Range:** C3...G6 (4 octave)

**Length:** 4 pages

2) Arranged by Wesley Arai (ACME 2014)

**Difficulty level:** Intermediate

**Range:** [G2] C3...B6 (4 octave)

**Length:** 6 pages

3) Arranged by Ronald Barnes (from an unpublished set, pp. 19–22)

**Difficulty level:** Intermediate

**Range:** A2, C3...B6 (4.5 octave)

**Length:** 3 pages

### **“The Cascades” (1904)**

Two arrangements

1) Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate/Advanced

**Range:** C3...Bb6 (4 octave)

**Length:** 3 pages

2) Arranged by Wesley Arai (ACME

2014) **Difficulty level:**

Intermediate/Advanced **Range:** C3...Ab6 (4 octave)

**Length:** 3 pages

### **“The Chrysanthemum” (1904)**

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<sup>10</sup> Eileen Southern, *The Music of Black Americans: A History* (New York: W. W. Norton & Company, 1997), 113–114.

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 4–8)

**Difficulty level:** Advanced

**Range:** G2, C3...G6 (4 octaves)

**“The Easy Winners” (1901)**

Arranged by Moshé Lewkowitz in *Nieuwegeins Beiaardboek, Deel 2* (Nieuwegein 1993, pp. 77–77a)

**Difficulty level:** Intermediate/Advanced

**Range:** C3...E6 (3.5 octave)

**Length:** 2 pages

**“Elite Syncopations” (1902)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate/Advanced

**Range:** C3...D6 (3.5 octave)

**Length:** 3 pages

**“The Entertainer” (1902)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate/Advanced

**Range:** C3...A6 (4 octave)

**Length:** 3 pages

**“Gladiolus Rag” (1907)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 12–15)

**Difficulty level:** Intermediate

**Range:** G2, C3...B6 (4.5 octave)

**“Harmony Club Waltz” (1896)**

Arranged by Karel Borghuis in *Twents Beiaardboek, deel II: Klöttergood* (Karel Borghuis 1976, pp. 40–41)

**Difficulty level:** Intermediate

**Range:** C3...F6 (3.5 octave)

**“Heliotrope Bouquet” (1907), collaboration with L. Chauvin**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate/Advanced

**Range:** C3...F6 (3.5 octave)

**Length:** 3 pages

**“Leola” (1905)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate

**Range:** C3...G6 (4 octave)

**Length:** 3 pages

**“Lily Queen”**

Arranged by Karel Borghuis in *Twents Beiaardboek, deel III* (Technische Hogeschool Twente 1981, pp. 36–39)

**Difficulty level:** Intermediate

**Range:** C3...F6 (3.5 octave)

**“Magnetic Rag” (1914)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 35–39)

**Difficulty level:** Intermediate

**Range:** G2, C3...F6 (4 octave)

**“Maple Leaf Rag” (1899)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate/Advanced

**Range:** D3...G6 (4 octave)

**Length:** 3 pages

**“Paragon Rag” (1909)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 26–29)

**Difficulty level:** Intermediate

**Range:** G2, C3...G6 (4 octave)

**“Pleasant Moments, Ragtime Waltz” (1909)**

Two arrangements

1) Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 23–25)

**Difficulty level:** Intermediate

**Range:** G2, C3...G6 (4 octave)

2) Arranged by Earl Chamberlain (unpublished)

**Difficulty level:** Intermediate

**Range:** C3...B6

**Length:** 6 pages

**“The Ragtime Dance: A Stop-Time Two Step” (1906)**

Arranged by Gerard de Waardt (unpublished)

**Difficulty level:** Intermediate/Advanced

**Range:** C3...G6

**Length:** 4 pages

**“Rosebud” (1905)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 9–11)

**Difficulty level:** Intermediate/Advanced

**Range:** G2, C3...G6 (4 octave)

**“Scott Joplin’s New Rag” (1912)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 30–34)

**Difficulty level:** Intermediate

**Range:** C3...E6 (3.5 octave)

**“Solace” (1909)**

Three arrangements

1) Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 19–22)

**Difficulty level:** Intermediate

**Range:** G2 [A2] C3...F6 (4 octave)

2) Arranged by Joey Brink (ACME 2018)

**Difficulty level:** Intermediate

**Length:** 3 pages

3) Arranged by David Hunsberger (Berkeley Carillon Institute 1981)

**Difficulty level:** Advanced

**Range:** B $\flat$ 2, C3, C $\sharp$ 3...G $\sharp$ 6 (4 octave)

**Length:** 4 pages

Download link: <http://music.berkeley.edu/music-for-carillon/>

**“The Strenuous Life” (1902)**

Two arrangements

1) Arranged by Earl Chamberlain, transposed by Sally Slade Warner (unpublished manuscript notebook *Carillon Music IV* [1977–c. 1988], GCNA Heritage Music Collection–Sally Slade Warner)

2) Arranged by Moshé Lewkowitz in *Nieuwegeins Beiaardboek, Deel 2* (Nieuwegein 1993, pp. 78–78a)

**Difficulty level:** Intermediate

**Range:** C3...G6

**Length:** 2 pages

**“Sunflower Slow Drag” (1901), collab. S. Hayden**

Arranged by Wesley Arai (ACME 2017)

**Difficulty level:** Intermediate

**Range:** C3...G6 (4 octave)

**Length:** 4 pages

**“Wall Street Rag” (1909)**

Two arrangements

1) Arranged by Arie Abbenes in *Scott Joplin: Piano Rags volume 2* (Utrechtse Klokkenspel Vereniging 2003, pp. 16–18)

**Difficulty level:** Intermediate

**Range:** G2, C3...B6 (4.5 octave)

2) Arranged by George Matthew, Jr. (unpublished)

**Difficulty level:** Intermediate

**Range:** C3...A6 (4 octave)

**Length:** 2 pages

**“Weeping Willow” (1903)**

Arranged by Arie Abbenes in *Scott Joplin: Piano Rags* (Royal Eijsbouts Ltd. 1973, n.p.)

**Difficulty level:** Intermediate

**Range:** C3...D6 (3.5 octave)

**Length:** 3 pages

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**Florence Price (1887–1953), composer**

The growing number of transcriptions of Florence Price’s works are compiled together in the following separate section. As the transcribers strove to reflect Price’s original scores, only brief information is given for each piece, and the reader is encouraged to compare the original and transcribed editions to gain a meaningful understanding of each piece.

Florence Bea Price (born Little Rock, AR, 1887; died Chicago, 1953) was the first African American woman to achieve fame as a symphonic composer. In 1932, she won the Wanamaker competition for her Symphony in E minor, which became the first orchestral work by an African American woman to be performed by a major American orchestra. She is best remembered for her art songs and arrangements of spirituals, which were performed by Marian Anderson and other major singers; her arrangement of “My Soul’s Been Anchored in de Lord” has enjoyed particular popularity. Although Price’s music was performed widely, most of her 300+ compositions—representing tremendous creativity and the influence of her cultural heritage—remain unpublished. With the 2009 discovery of a

trove of unpublished manuscripts at her former summer home, her music is undergoing a national revival.

**“Adoration” for organ**

Arranged by Tiffany Ng, forthcoming (ACME 2020)

**Difficulty level:** Easy

**Range:** [B $\flat$ 2] C3...C6 (3 octave)

**Length:** 2 pages

**“Allegretto,” from *Short Organ Works***

Arranged by Tiffany Ng, forthcoming (ACME 2020)

**Difficulty level:** Intermediate

**Range:** C3...C6 (3 octave)

**Length:** 2 pages

**“Festal March [Marietta],” from *Short Organ Works***

Arranged by Tiffany Ng, forthcoming (ACME 2020)

**Difficulty level:** Intermediate

**Range:** C3...G6 (3.5 octave)

**Length:** 2 pages

**“Little Melody,” from *Short Organ Works***

Arranged by Tiffany Ng, forthcoming (ACME 2020)

**Difficulty level:** Easy

**Range:** [A2, B $\flat$ 2] C3...E6 (3 octave)

**Length:** 2 pages

**“Offertory,” from *Short Organ Works***

Arranged by Tiffany Ng, forthcoming (ACME 2020)

**Difficulty level:** Intermediate

**Range:** [G2, B $\flat$ 2, B2] C3...F6

**Length:** 2 pages

**“A Pleasant Thought” (1951), from *Short Organ Works***

Arranged by Tiffany Ng, forthcoming (ACME 2020)

**Difficulty level:** Easy

**Range:** C3...G5 (2.5 octave)

**Length:** 2 pages

**Sonata in E Minor, Movement 2 (1932), by Florence Price**

Arranged by Kimberly Schafer (unpublished)

The second movement of Price’s piano sonata develops a pentatonic first theme and an urgent stepwise second theme through contrasting leisurely and dramatic passages.

**Difficulty level:** Advanced

**Range:** C3...B6 (4 octave)

**Length:** 3 pages

### **Original carillon works honoring African American history, culture, and identity**

*The Music of March: A Civil Rights Carillon Collection*, ed. Tiffany Ng, with arrangements by Joey Brink, David Hunsberger, Yvette Janine Jackson, Milford Myhre, Tiffany Ng, James B. Slater, and Jen Wang  
ACME 2019

This collection of twelve songs and hymns presents all of the music depicted in John Lewis, Andrew Aydin, and Nate Powell's bestselling *March* graphic novel trilogy (2013–2016) about Lewis' central role in the Civil Rights Movement and his leadership of major nonviolent resistance actions. This musical supplement to the books enables carillonners to organize family-friendly Civil Rights carillon events featuring music and comics, potentially in conjunction with relevant current events, Martin Luther King, Jr. Day, Black History Month, and so forth. The *March* books are widely available in bookstores and public libraries.

Ng performed a *March* suite for the authors' appearance at the University of Michigan 2017 Penny Stamps Distinguished Speakers Series. Later, she, Alice Telesnitsky, and a coalition of Berkeley Carillon Guild students and alumni led by Erika Anderson, commissioned Jen Wang for several revised arrangements; all fees were donated on Wang's behalf to the RAICES Bond Fund to assist immigrant families separated under the White House's "zero-tolerance" prosecution policy. All royalties from book sales of *The Music of 'March'* are being donated to Our House Georgia, a nonprofit in Lewis' congressional district that works to break the cycle of homelessness. Also included in this collection are arrangements previously published by James B. Slater and Milford Myhre.

**Difficulty level:** Easy to Intermediate

**Length:** 22 pages

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### **“Crawford Road” by Lavinia Kell Parker (Canadian Music Centre 2009)**

This yearning, narrative piece honors the legacy of Anthony Crawford (1865–1916), a prosperous farmer, skillful businessman, and civic leader in Abbeville, South Carolina. Born a slave, he achieved professional success and became an advocate for the education of Black children, building a school on his property. Notwithstanding his civic prominence, Crawford was lynched on 21 October 1916. His family was told to leave their land, and other African Americans left the area in droves as a result. Crawford's family members lost touch with each other, but eventually began to reunite. In 2005, his descendants received a formal apology from the Senate for failing to criminalize lynching. This unprecedented acknowledgement was followed by a church service in Abbeville to request the family's forgiveness. Lavinia Kell Parker (b. 1977) composed “Crawford Road” at the outset of President Barack Obama's first term in office.

The piece is built on a four-note motif spanning a fifth, as well as on a quote from the spiritual “There is a Balm in Gilead.” The style is expressive, inviting particular freedom with runs and cadenzas.

**Difficulty level:** Intermediate

**Range:** C3...C7

**Length:** 7 pages

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**“Earth Blood Reprise” (2018) in *Belonging: A Carillon Call to Care for All* by Pamela Ruiten-Feenstra**  
forthcoming



The movement “Earth Blood Reprise” uses the Underground Railroad song “Follow the Drinking Gourd,” the spiritual “Nobody Knows the Trouble I’ve Seen,” and the melodic contours of “Lift Every Voice and Sing” as motifs. Supported by a 2017 Ronald Barnes Scholarship, Pamela Ruiter-Feenstra (b. 1961) co-created this composition with marginalized and disempowered communities around the United States to give voice to groups whose existence is rarely recognized by the carillon repertoire.

**Difficulty level:** Intermediate

**Range:** [A2, Bb2, B2] C3...C7 (4 octave)

**Length:** 5 pages

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### “Enough is Enough, Never Again: Sketches” (2018) by Pamela Ruiter-Feenstra

self-published

A tender, meditative memorial built on a quietly insistent motif. Ruiter-Feenstra’s response to the school shooting on 14 February 2018 at Marjory Stoneman Douglas High School in Parkland, Florida, sets the first names of each of the 17 victims. The names occur over an alto ostinato that encodes the phrase “enough is enough is...” and a recurring bass motif that encodes the phrase “never again.” The hashtags #EnoughIsEnough and #NeverAgain quickly became central to the national campaign of a core group of student survivors to keep schools safe from mass shootings. Survivors also organized the March For Our Lives in Washington, DC, at which 11-year-old Naomi Wadler spoke of how African American women are disproportionately affected by gun violence, yet their stories are rarely reported. Ruiter-Feenstra found a list of such victims by influential scholar Kimberlé Crenshaw, but further research revealed little about their cases beyond the fact that most of the women had been unarmed and many were killed by police.<sup>11</sup> The names of these African American women are encoded in the soprano voice at the beginning and end of the piece, framing the names of the Parkland victims. According to Ruiter-Feenstra’s program notes, “I use the word *Sketches* because each life here has and should have had so many more stories to tell, and tragically, the names here represent thousands of more names that could be added.”

**Difficulty level:** Intermediate

**Range:** E3...A6 (4 octave)

**Length:** 4 pages

Available from the composer: <https://pamelaruiterfeenstra.com/compositions>

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## Suggested Resources

### Print

Abromeit, Kathleen A. *An Index to African-American Spirituals for the Solo Voice*. Westport, CT: Greenwood Press, 1999.

An index of spirituals with extensive cross-references and a foreword by noted Black singer, actor, and writer François Clemmons.

———. *Spirituals: A Multidisciplinary Bibliography for Research and Performance*. Middleton, WI: A-R Editions, 2015.

Part of the Music Library Association index and bibliography series, this guide to spirituals lists reference works, scholarly studies, works on religion and education, and resources about repertoire, musical and literary

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<sup>11</sup> Kimberlé Crenshaw, “The urgency of intersectionality,” filmed October 2016 in San Francisco, CA, TED video, 18:50, [https://www.ted.com/talks/kimberle\\_crenshaw\\_the\\_urgency\\_of\\_intersectionality](https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality).

usage, composers, and performers.

*Encyclopedia of African-American Culture and History*. 2nd ed. 6 vols. Detroit: Macmillan Reference, 2006.

A five-volume set and supplement covering various aspects of the African American experience from 1619 to the present day, including musical culture.

Floyd, Samuel A. *International Dictionary of Black Composers*. Chicago: Fitzroy Dearborn, 1999.

Two-volume dictionary arranged by composer name that includes extensive entries and some photographs.

Price, Emmett George. *Encyclopedia of African American Music*. Santa Barbara, CA: ABC-CLIO, 2011.

Encyclopedic entries cover topics ranging from concert, jazz, and gospel composers to significant music videos to major archives, research centers, and websites. Available in print. Subscription-based online access is available through the Gale Virtual Reference Library.

Southern, Eileen. *The Music of Black Americans: A History*. 3rd ed. New York: W. W. Norton & Company, 1997.

A pathbreaking work when published in 1971 and still an important text today. African American musicologist Eileen Southern was the first Black woman to be appointed a tenured full professor at Harvard University.

Walker-Hill, Helen. *Music by Black Women Composers: A Bibliography of Available Scores*. Chicago: Center for Black Music Research, 1995.

A useful resource for carillonneurs seeking to transcribe music by Black women composers. This extensively researched volume lists scores by Black women (up to 1995) categorized by instrument: violin, cello, double bass, guitar, flute, oboe, clarinet, saxophone, trumpet, trombone, French horn, percussion, piano, organ, piano–four hands/two pianos, electronic music, instrumental duos/trios/quartets, small/large instrumental ensemble, orchestra, band, vocal solo/duet/trio, voice and ensemble, choral music, and dramatic music.

## Online

### Black Composers Bibliography (Temple University Libraries)

<http://guides.temple.edu/c.php?g=78139&p=511023>

Books about general history, composers, performers, women musicians, as well as scholarly journals.

### Composer Diversity Database

<https://composerdiversity.com/>

A frequently updated and fully searchable database of thousands of diverse composers. The web interface allows searches to be filtered by living/deceased status, demographic (e.g. Black, West Asian/North African), gender (i.e. female, non-binary), genre, medium/subgenre, and composer's location (i.e. based in USA, based outside of USA). This resource, launched in 2018, is an invaluable tool for finding music to broaden one's repertoire and for identifying intersectionally diverse living composers to commission.

### The Composers Equity Project (Chamber Music America)

<https://www.chamber-music.org/pdf/2018-Composers-Equity-Project.pdf>

Chamber Music America is currently developing its database of ALAANA, women, and gender non-conforming composers. The acronym ALAANA indicates composers who identify as African/Black, Latinx, Asian/South Asian, Arab/Middle Eastern, and Native American. This web resource is less search-friendly than the Composer Diversity Database, but nevertheless presents a valuable resource for increasing intersectional diversity in one's commissioning.

### Music by Black Composers (Rachel Barton Pine Foundation)

Homepage: <https://www.musicbyblackcomposers.org>

Black Composers Bibliography: <https://www.musicbyblackcomposers.org/resources/black-composers-bibliography/>

The extensive Music by Black Composers (MBC) project publishes educational anthologies to inspire Black

students to begin and continue instrumental music study by showing them that Black composers from around the world are integral to the field. Additional resources include supplemental learning materials, a forthcoming online database of information about works by Black composers, and a directory of living Black composers. The project's overall goal is to diversify the classical music canon, musicians, and audiences. Tiffany Ng is currently editing a *Music by Black Composers, Vol. 1: Carillon* method book.



**Tiffany Ng** is assistant professor of carillon and university carillonist at the University of Michigan, Ann Arbor. She holds a PhD in musicology and new media studies from the University of California, Berkeley, where her dissertation explored the mutual influences between cold war technology and diplomacy and the contemporaneous historicist revival of organ and carillon building in America and the Netherlands. Her museum work includes curating a long-term bell exhibit at the Yale University Collection of Musical Instruments and authoring the complete catalog of the Mechelen Carillon Museum in Belgium. Ng's concert career has taken her to music festivals in 17 countries in Europe, Asia, and North America, and she has taught masterclasses at institutions from Yale to the Eastman School of Music. An energetic advocate of contemporary music, she has premiered over 60 works by composers from diverse backgrounds, collaboratively pioneered models for audience-interactive carillon performances and environmental-data-driven sound installations, and through her composer collaborations increased the American repertoire for carillon and electronics and the number of carillon works by underrepresented composers. Ng holds a master's degree from the Eastman School of Music in organ performance, a diploma *magna cum laude* from the Royal Carillon School "Jef Denyn," and a BA from Yale University in English and music.