

THE COLLABORATIVE ARRANGEMENTS
OF ALICE PARKER AND
ROBERT SHAW

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ABSTRACT

This document is a comprehensive survey of the two hundred and twenty-three choral arrangements created in the collaboration between Alice Parker (b.1925) and Robert Shaw (1916-1999). This repertoire was written between 1950 and 1967 for seventeen RCA Victor recordings made by the Robert Shaw Chorale. Part I presents an overview of the music, title listings, and publisher information. Part II is a history of the collaboration, beginning with its genesis and the working relationship between the two. Their work occurred in the “Golden Age” of choral music in America and during the American folk music revival, both of which contributed to commercial album sales and the fame of Shaw and the Chorale.

Part III describes the style of the arrangements, whose nineteen style characteristics are demonstrated in excerpts from six different songs. A detailed method developed by Dr. Parker for identifying distinguishing features of these arrangements is applied to one of the folk hymns. Over half of the Parker-Shaw arrangements are then compared in spreadsheets, found in Appendix III, with successive appendices presenting summaries of the results of the comparisons. This process reveals, among other things, the central role of melody and counterpoint in determining the nature of this music, and the arrangers’ preference for working with melodies based on traditional church modes and gapped scales over those with strong tonal implications.

Part IV demonstrates that the enduring quality of this repertoire can be credited principally to Shaw’s comprehensive grasp of both classical and popular music, and Parker’s mastery of Shaw’s arranging technique. Also important were Parker and Shaw’s continual desire

to select folk-based music of high quality, to be faithful to the spirit of the melody and text, and to entertain the listener. The document concludes that Parker and Shaw's greatest contribution to the choral repertoire was in their arrangements of early American folk hymns. Though these folk hymns were originally not intended for choirs, the Parker-Shaw arrangements preserve the spirit of the original hymn while making full use of the resources of a four-part chorus, providing the choral world with a significant genre of excellent repertoire.

DEDICATION

This Document is dedicated to Dr. Alice Parker, who has given hours of her time and thought, as well as her encouragement, to this project. A brilliant thinker, a passionate advocate for music, a great human being and friend to all, she is a treasure to the choral community, and it has been a privilege to communicate closely with her for these three years.

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CHAPTER 1

INTRODUCTION

Alice Parker (b.1925) and Robert Shaw (1916-99) created over two hundred arrangements of carols, early American folk hymns, love songs, sea shanties, hymns, Irish songs, spirituals, and Stephen Foster songs for audio recordings made by the Robert Shaw Chorale between 1950 and 1967 for the RCA Victor Corporation. The Parker-Shaw arrangements have been popular over the years with choral conductors because they are well-crafted, earnest and passionate, and are fun to sing and hear. Their accessibility and lively sense of musical intelligence make them excellent vehicles for training developing singers in the art of four-part *a cappella* singing, particularly in building skills in contrapuntal independence, text expression, and rhythmic vitality and precision.

Despite their quality and importance, the Parker-Shaw works have never received the complete cataloguing and investigation they warrant. Scholarship on the subject includes several pages in Joseph A. Mussulman's biography of Robert Shaw, an article by Parker in the April 1996 edition of the *Choral Journal* that covers much of the same material, and two dissertations on Parker and her work, which only peripherally mention the collaboration.¹

¹ Joseph A. Mussulman, *Dear People...Robert Shaw: A Biography*, (Chapel Hill, NC: Hinshaw Music, 1996): 174-178; Alice Parker, "Parker-Shaw Memories," *Choral Journal* 36, no. 9 (April, 1996): 15-18; Janice Elaine Miller Long, "Alice Parker: Analytical Notes on the Cantatas, an Annotated Catalogue, a Complete Works List, and a Biography," (DMA dissertation, College Conservatory of Music, University of Cincinnati, 1979): 116; and John Arthur Latta, "Alice Parker: Choral Composer, Arranger, and Teacher" (Ed. D. dissertation, University of Illinois at Urbana/Champagne, 1986): 77-85. Parker has expressed frustration at inaccuracies within the latter dissertation. (Email communication with author, 19 Feb. 2010)

This document attempts to provide a comprehensive overview of the Parker-Shaw collaboration. Chapter 2 lists the albums for which the pieces were created and the genres in which the arrangers worked, and outlines the history of the publication of the choral arrangements. It refers the reader to Appendices I and II, which contain song titles and publisher information. Chapter 3 describes the collaborative relationship between Parker and Shaw, from its genesis, when Shaw had a need for Parker's particular gifts, to its end when Shaw left New York to direct the Atlanta Symphony Orchestra. The working relationship between Shaw and Parker is investigated, concluding with the observation that it was a modern-day application of the master craftsman/apprentice relationship. This is followed by a discussion of the historical context in which the two musicians worked, noting the popularity of choral music in American culture at the time, as well as the concurrent American folk music revival, which provided an enthusiastic audience for the kind of music that Parker and Shaw created. The chapter closes with a look at Shaw's perspective on the Parker-Shaw catalogue.

Chapter 4 describes the nature of the Parker-Shaw arrangements. Nineteen style characteristics are demonstrated in excerpts from six different songs. Following this, a detailed method of song examination developed by Dr. Parker is applied to one of the folk hymns, "Sing to the Lord." In order to compare aspects of a broad portion of the entire catalogue, over half of the Parker-Shaw arrangements are reviewed and their aspects noted in spreadsheets found in Appendix III. The chapter concludes with further observations about the nature of the music, primarily its orientation toward melody and counterpoint, and its arrangers' preference for working with melodies based on modes and gapped scales rather than those with clearly tonal implications.

Chapter 5 discusses the legacy of the Parker-Shaw library. The enduring quality of this repertoire is credited to Shaw's comprehensive grasp of both classical and popular music, and Parker's mastery of Shaw's arranging approach and technique; also supremely important were Parker and Shaw's continual desire to select folk-based music of high quality, to be faithful to the spirit of the melody and text, and to entertain the listener. The document concludes that Parker and Shaw's greatest contribution to the choral repertoire was their arrangements of early American folk hymns. Though these folk hymns were not originally intended for choral application, the Parker-Shaw arrangements preserve the spirit of the original hymn while making full use of the resources of a four-part chorus, and thus providing the choral world with a significant repertoire.

CHAPTER 2

AN OVERVIEW OF THE PARKER-SHAW CATALOGUE

The Robert Shaw Chorale made seventeen recordings for the RCA Victor Corporation between 1950 and 1967 that contained arrangements by Alice Parker and Robert Shaw.

Table 1: Robert Shaw Chorale Recordings Containing Parker-Shaw Arrangements²

Title of album	RCA Victor album number	Year released	Number of P-S arrangements on album	Number of P-S editions on album
A Treasury of Easter Songs	RCA LM 1201	1950	10	7
Christmas Hymns and Carols, Vol II ³	RCA LM 1711	1952	20	4
Sweet and Low (TTBB)	RCA LM 1800	1954	4	0
With Love from a Chorus (TTBB)	RCA LM 1815	1954	16	0
My True Love Sings	RCA LM 1998	1956	20	2
Christmas Hymns and Carols, Vol. I	RCA LM 2139	1958	18	5
A Mighty Fortress	RCA LSC/LM 2199	1958	15	0
Deep River	RCA LSC/LM 2247	1958	2	0
A Stephen Foster Songbook	RCA LSC/LM 2295	1959	16	0
A Chorus of Love	RCA LSC/LM 2402	1960	15	0
What Wondrous Love	RCA LSC/LM 2403	1960	18	1
Sea Shanties	RCA LSC/LM 2551	1961	16	0
Twenty-Three Glee Club Favorites	RCA LSC/LM 2598	1962	7	0
Songs of Faith and Inspiration	RCA LSC/LM 2760	1964	1 Parker	0
I'm Goin' to Sing	RCA LSC/LM 2580	1964	16	0
Sing to the Lord	RCA LSC/LM 2942	1967	16 Parker	0
Irish Folk Songs	RCA LSC/LM 2992	1968	16 Parker	0

Of the musical material on these albums, some were arranged by Shaw alone, or by other arrangers. The last two albums were arranged by Parker alone, as Shaw made no editorial changes to her work. The far right column refers to the number of masterworks—pieces in the

² Alice Parker, “Parker-Shaw Memories,” *Choral Journal* 36, no. 9 (April, 1996): 17. Mussulman’s discography (*Dear People*, 251-256) differs on some of the dates.

³ Parker, email communication with author, 18 Mar. 2011. The earlier Christmas album is titled Vol. II for the following reason: “Shaw recorded Carols I before I came to NY. My first Xmas Album was #2, and they re-recorded Vol. I later. So it’s not as backward as it sounds. (One can still get that first version of Vol. I—it’s amazingly different.)”

standard classical choral repertoire—that were edited by Parker and Shaw as distinguished from their arrangements, because these editions did not involve arrangement but only provided performance suggestions regarding dynamics, phrasing, tempo, etc.

These seventeen recordings may be grouped into nine musical genres, as seen in Chart 1:

Chart 1: The Nine Genres of Parker-Shaw Arrangements

- I. Easter and Christmas carols
 1. *A Treasury of Easter Songs*
 2. *Christmas Hymns and Carols, Vol. II*
 3. *Christmas Hymns and Carols, Vol. I*
- II. Love songs
 4. *Sweet and Low*
 5. *With Love from a Chorus*
 6. *My True Love Sings*
 7. *A Chorus of Love*
- III. Hymns and songs of faith
 8. *A Mighty Fortress*
 9. *Songs of Faith and Inspiration*
- IV. Spirituals
 10. *Deep River*
 11. *I'm Goin' to Sing*
- V. Stephen Foster songs
 12. *A Stephen Foster Songbook*
- VI. Early American folk hymns
 13. *What Wondrous Love*
 14. *Sing to the Lord*
- VII. Sea shanties
 15. *Sea Shanties*
- VIII. Glee club songs
 16. *Twenty-Three Glee Club Favorites*
- IX. Irish songs
 17. *Irish Folk Songs*

The Parker-Shaw arrangements recorded on the first two albums were published by G. Schirmer, and are today distributed by the Hal Leonard Corporation. From the third album onward, Robert Shaw and Walter Gould (Shaw's manager) published the arrangements under the company, "Lawson-Gould Publishing," that they formed in 1953.⁴ Appendix I lists all song

⁴ "Lawson" was Shaw's middle name.

titles in each album, as well as publisher information so that conductors may locate them.

Appendix II lists all Parker-Shaw arrangements and editions alphabetically, provides publisher and other information, and indicates which titles are permanently out of print.

Warner Brothers acquired the Lawson-Gould catalogue in 2000, and Alfred Music Publishing Company subsequently bought it in 2005. Alice Parker laments the fact that Warner Brothers did a poor job of organizing the catalogue, and that Alfred has placed a significant amount of it on “Permanently Out-of-Print” status.⁵ The catalogue assembled here is a starting point in the process of identifying and reissuing the repertoire as a whole.

The author was able to examine 136 of the 233 Shaw-Parker arrangements, thanks in part to the kind gift of Alfred Music Publishers, and from Alice Parker herself. Though this may appear a small percentage, one can see from Appendices I and II that a number of titles were never published, and many are permanently out of print. Furthermore, a number of arrangements whose copyrights are held by the Alfred Music Publishing Company are missing. The Parker-Shaw copyrights that are held by Alfred should number 186, but on Alfred’s current list, only 94 are in print and 31 are out of print, a total of 125.

Traditionally this body of music has been known as the “Shaw-Parker” catalogue, due to the more famous name of Robert Shaw. This research has brought to light, however, that the arrangements were really primarily the work of Alice Parker, with Shaw serving principally as a scrupulous editor. For this reason this paper will refer to them throughout as the “Parker-Shaw” arrangements.

⁵ Parker, email communication with author, 16 Feb. 2010. “[Walter Gould] transferred the whole thing to Warner when he retired—and they made a mess of it. They were supposed to keep everything up to date and immediately available—and I didn’t even get any royalty payment for three years! They never knew what they had that wasn’t in print from LG at that point. I tried to get them to reprint one piece for a workshop, and they had no idea that it existed—but they own the copyright, and won’t release anything. Maddening!”

CHAPTER 3

THE HISTORY OF THE COLLABORATION

Biography of Robert Shaw

Seldom does one person stand out, far above all others, as the true master of a given field of endeavor. Seldom does one person consistently achieve unparalleled heights of quality, decade after decade. In the field of choral music, one conductor has produced performances in which the choral ensemble sound is always, and without exception, incredibly beautiful, stylistically appropriate, technically solid, musically expressive, and rhythmically alive. This conductor was a true pioneer: he attained it first – absolute choral excellence... This man is Robert Lawson Shaw...⁶

With this sterling endorsement, Dr. Donald Neuen, himself one of the America's finest conductors, summarized the sentiments of the choral community in the April 1996 issue of the *Choral Journal*, which was devoted exclusively to Shaw and his legacy on his eightieth birthday. Shaw was born in California in 1916, the son of a Disciples of Christ minister, attended Pomona College, and sang in its prize-winning Men's Glee Club. As a freshman, he was elected by its members to substitute for the glee club's ailing director, and two years later the college administration offered him a stipend to conduct the forty five-member group during its director's sabbatical leave. The direction of Shaw's life changed in 1937 when Fred Waring heard a concert that Shaw conducted. Waring "was impressed by Shaw's compelling, clean-cut 'collegiate' manner, his contagious enthusiasm, and his spirited interpretation of the music," and invited the young musician to become the choral conductor of his New York-based "Pennsylvanians."⁷

⁶ Donald Neuen, "Head and Shoulders above the Rest," *Choral Journal* 36, no. 9 (April, 1996): 4, 5.

⁷ Mussulman, *Dear People*, 3.

Four years later, Shaw founded and directed the Collegiate Chorale, a highly dedicated amateur New York chorus of 185 singers that grew into a significant symphonic chorus under his leadership. Shaw prepared the Collegiate Chorale for performances by such renowned conductors as Arturo Toscanini, Leopold Stokowski, and Bruno Walter. As his prodigious musicianship became apparent, these musicians and others urged Shaw to remedy his lack of technical musical training. This was accomplished by intense structural and analytical studies with Julius Herford through a Guggenheim Fellowship in 1942 and 1943, the first such fellowship ever awarded to a conductor.⁸

During the 1940's Shaw established a reputation in America through performances which brought a quality of excellence to choral singing that had not previously been experienced by American audiences.⁹ In 1949 Shaw formed the Robert Shaw Chorale, which, under the auspices of the U.S. State Department, performed in thirty countries throughout Europe, the Soviet Union, the Middle East, and Latin America. Throughout his career, Shaw received honors including degrees and citations from forty U.S. colleges and universities, thirteen Grammy awards, and numerous awards including England's Gramophone Award, a Gold Record for the first RCA classical recording to sell more than a million copies, four ASCAP Awards for service to contemporary music, the Alice M. Ditson Award for service to contemporary music, the Kennedy Center Honors, Musical America's Musician of the Year Award, the National Medal of the Arts awarded in 1992 in a White House ceremony, and the Conductor's Guild

⁸ Ibid., 53-54.

⁹ Ray Robinson, "Robert Shaw: A Tribute," *Choral Journal* 39, no. 8 (March, 1999): 33, 83.

Theodore Thomas Award in recognition of his outstanding achievement in conducting and his contributions to the education and training of young conductors.¹⁰

Biography of Alice Parker

Alice Parker was born in Boston on December 16, 1925, began piano studies at age five, loved the classics from childhood, and as a teenager was also fond of big band and swing music, popular songs, and songs from shows.¹¹ She earned an undergraduate degree in Music Composition from Smith College in Northampton, Massachusetts in 1947.

As a graduation present, Parker's parents sent her for six weeks that summer to Tanglewood, the Berkshire Music Festival, where she first encountered Robert Shaw as she sang under his direction in performances of the Mozart Requiem and Beethoven's Ninth Symphony. She gave up thinking of herself as a composer "after having had a horrendous interview at Eastman relative to graduate work in composition," and applied as a choral conducting graduate student at the Juilliard School in New York City, where Shaw served as Director of Choral Activities.¹² In addition to her studies and many rehearsals, she wrote program notes, researched repertoire, and did all manner of odd jobs for him.¹³ After receiving her master's degree, Parker taught chorus briefly at a private school outside of Chicago, during which time she was recruited by Shaw to assist him in creating the arrangements under discussion here.¹⁴ Upon returning to New York City in 1951, Parker continued studies with Julius Herford, one of her professors at Juilliard, whom she also assisted during the summers at San Diego State College. It was in San

¹⁰ Jeffrey W. Baxter, "An Interview with Robert Shaw: Reflections at Eighty," *Choral Journal* 36, no. 9 (April, 1996): 9.

¹¹ Parker, telephone interview with author, 27 May 2009.

¹² Janice Elaine Miller Long, "Alice Parker: Analytical Notes on the Cantatas, an Annotated Catalogue, a Complete Works List, and a Biography," (DMA dissertation, College Conservatory of Music, University of Cincinnati, 1979): 114. Shaw was at Juilliard from 1946-49, and Parker was there from 1947-49.

¹³ Parker, "Remembering Robert Lawson Shaw," *The Voice of Chorus America* 21, no. 4 (Summer, 1999): 13.

¹⁴ Parker, email communication with author, 19 Feb. 2010.

Diego that she married Thomas Pyle, who sang with the Robert Shaw Chorale and assisted Shaw in various capacities, and with whom she raised five children. During years of motherhood she taught private piano and musicianship, worked with music in the Sunday School of Riverside Church, and turned the Cub Scout troop into a *Singverein*.¹⁵ She was widowed in 1976. On June, 2011, she received the sixth of her honorary doctoral degrees. Today, at age 86, Parker continues to compose, teach, and conduct workshops, “creating communities of sound through singing” through her organization, Melodious Accord.¹⁶

The Genesis of the Collaboration

In 1948, the Robert Shaw Chorale first toured the United States and was signed to an exclusive recording contract by RCA Victor. Shaw wished to record only choral masterworks, but RCA Victor also wanted recordings of the Shaw Chorale performing light popular music, in the hope that these would sell well to the American public, and thus fund the Chorale’s recordings of classical music.¹⁷ As Shaw considered the limited time available in his schedule for producing such arrangements, he remembered Parker’s facility in research, her background in composition, and her easy-going temperament. He approached her with the suggestion that she seek out appropriate melodies and texts, and compose a series of arrangements that the two could rework together before the recording session.¹⁸

Shaw believed that the best approach would be to produce albums of folk materials that would be both attractive to singers and listeners as well as inexpensive to produce. Only

¹⁵ Long, “Alice Parker,” 116-117.

¹⁶ The organization’s website is <http://melodiousaccord.org>.

¹⁷ Approximately 70 albums in all were recorded by the Robert Shaw Chorale. See Mussulman, *Dear People*, 274-278 for a selected discography.

¹⁸ Parker, “Parker-Shaw Memories,” *Choral Journal* 36, no. 9 (April, 1996): 15.

melodies and texts in the public domain would be used in order to avoid paying royalties, and the cost of instrumentalists could be avoided by arranging for unaccompanied voices.

Parker and Shaw's Working Method

For the first project of Easter carols, Parker went to the Music Division of the New York Public Library and was delighted to find an abundance of melodies and texts that suited their needs. During the next few months, Parker prepared a sheaf of sketches, which she played for Shaw at their next meeting. Shaw listened to the whole set, and, according to Parker, reworked them in a way more demanding than any she had ever seen. “Each note, word, and phrase had to be just right. Each voice part had to invite the singer into the phrase. He allowed no splitting of voice parts, no new and ‘interesting’ harmonizations, no effects for effects’ sake.”¹⁹ The texts were to be expressed artfully, and the melodies were to be respected for their original beauty. Parker had majored in composition in college, but no one, she says, had ever subjected her pieces to this kind of detailed reworking.²⁰

This process was repeated with each new album, and after 1959 Parker chose the songs herself; Shaw had no idea what he might hear.²¹ He would stand behind her, and, as she played, she was forbidden to say a word: no explanations, no justifications, no pointing out a clever bit of counterpoint. She played and occasionally sang a line that would not fit under her fingers.

¹⁹ Ibid.

²⁰ Parker, email communication with author, 3 Aug. 2011. “We didn’t have any rules when we started. He just reacted to each piece that was in front of him at the moment, trying to make it work for next week’s recording session. He would never begin without an ‘idea’—and the idea always came from 1) the text and 2) the melody of the tune. (My formulation, not his. He never theorized.)”

²¹ Parker, email communication with author, 17 Sep. 2011.

Quite frequently, a hand with a pencil would come into vision and place a small “x” on the page. She had to keep playing, knowing that some imperfection had grazed that listening ear.²²

Gradually, I was able to anticipate the pencil and to feel its presence even in my first sketches. I learned to edit my own ideas and brought in sketches that needed fewer changes. . . . Robert brought to my sketches his incredible ear and a God-given sense of structure, inevitability of movement, and clear linear simplicity. He saved me from my youthful excesses: too many ideas, sprawling structures, awkward diction, and unfinished, un-honed vocal lines. . . . The last two albums the Shaw Chorale recorded were entirely mine: subject matter, choice and sequencing of tunes, arrangements, and markings. It took me 15 years, but I finally learned.²³

It can be seen that this collaboration, at first, was not one of equals. Shaw was the master, Parker was the student tasked with fulfilling the master’s requirements. She learned his method, acquired more freedom as she progressed, and, finally, required no more supervision by Shaw. The collaboration is a perfect modern example of the historic apprentice/master relationship: teaching by doing under the close scrutiny of a master craftsman. Parker used this metaphor herself when she said in 1996, “It finally struck me that I had experienced a Medieval-style apprenticeship in Renaissance compositional techniques, a rarity in the twentieth century musical world. I had learned the craft of writing for voices, which, in a strange and wonderful way, released my own compositional ideas.”²⁴

Historical Context

According to Walter Gould, the period between 1950 and the mid-1960’s was a unique time in American musical culture, especially suited for the kind of music created by Shaw and Parker. He referred to this era as the “Golden Age” of choral music in America.²⁵ Choral music

²² Parker, “Parker-Shaw Memories,” 15.

²³ *Ibid.*, 16, 18.

²⁴ *Ibid.*, 18.

²⁵ William Wells Belan, “Recording, Touring, and Publishing—Yesterday and Today: An Interview with Walter Gould,” *Choral Journal* 36, no. 9 (April, 1996): 32.

was popular in radio and television broadcasting, concerts, record album sales, and national and international performance tours. The animated Walt Disney movies of the period, *Peter Pan* (1953) and *Sleeping Beauty* (1959), each featured a Shaw-like chorus on the sound track, showing the medium's wide appeal in the popular culture at this time.

According to Philip Jeffrey Morrow, two different types of American professional choruses existed at this time: those primarily oriented toward entertainment, and those that focused on the performance of traditional choral literature, though each might present the other style to a minimal degree as well. The former included the well-known choirs of Fred Waring, Ward Swingle, and Ray Coniff, as well as the male chorus directed by Mitch Miller in his syndicated television show, *Sing Along With Mitch*. The latter, those choirs performing primarily traditional literature, included the Robert Shaw Chorale, the Roger Wagner Chorale, and the Gregg Smith Singers, as well as other choirs representing the different choral traditions of the period.²⁶

This was also the period of the American Folk Music Revival, and a concomitant expansion of scholarship on American folk hymns. Beginning with Woody Guthrie in the late 1930's, this revival featured lyrics of harsh personal experience in the Dust Bowl era and the Great Depression with social commentary and criticism in blues- and Appalachian-influenced songs.²⁷ It continued with Pete Seeger in the 1940's, and the engagement of college students and

²⁶ Phillip Jeffrey Morrow, "The Influence of the Robert Shaw Chorale, the Roger Wagner Chorale, and the Gregg Smith Singers on the Professional Chorus in the United States," (DMA dissertation, Southern Baptist Theological Seminary, 1993): 28. A treatise on the different approaches to choral singing in America during the twentieth century and the choirs that represented them is found in Howard Swan, "The Development of a Choral Instrument: Schools of Choral Singing in America," in Harold A. Decker and Julius Herford, ed., *Choral Conducting: A Symposium* (Englewood Cliffs, NJ: Prentice-Hall, 1973): 8-33.

²⁷ Martha Bayles, *Hole in Our Soul: The Loss of Beauty and Meaning in American Popular Music* (Chicago: The University of Chicago Press, 1994): 210.

intellectuals in the ideals of populist folksong.²⁸ The popularity of folk music found yet a wider audience when in 1958 a group called the Kingston Trio placed a folk song, “Tom Dooley,” at the top of the pop chart ratings. Their success was aided by their image as all-American boys from California, wearing crew cuts and collegiate outfits, not overalls and work shirts, and singing Tennessee ballads, not protest songs.²⁹

These cultural changes influenced the choices of Parker and Shaw, who were responding to their label's request for music that would be popular with a general audience. The Parker-Shaw catalogue is comprised primarily of folk music materials, to which the discography of Robert Shaw Chorale albums containing Parker-Shaw arrangements attests. Easter and Christmas carols, as well as favorite hymns, can also be considered folk music in that they are songs that have been transmitted to us through years of folk culture tradition.³⁰

The presence of choral music and folk music in American popular culture diminished quickly, however, likely due to the changes that occurred in popular music in the mid-1960's. Folk music icon Bob Dylan himself turned toward rock 'n' roll, and changes in popular music across the board proved to be pervasive, international in scope, and lasting.³¹ Shaw's move in 1967 to Atlanta to assume directorship of the Atlanta Symphony Orchestra and Chorus—the end of the Robert Shaw Chorale and the Parker-Shaw collaboration—happened to coincide with the Beatles' release of *Sgt. Pepper's Lonely Hearts Club Band*, a definitive point in the history of modern popular music.

²⁸ Carole Pegg, “Folk music,” *Grove Music Online, Oxford Music Online*, accessed June 19, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09933>.

²⁹ Bayles *Hole in Our Soul*, 211-212. Other leading artists in the genre included the Limelighters, Peter, Paul & Mary, and ethnic singers such as Harry Belafonte.

³⁰ Many scholars now prefer the term “traditional music” to “folk music” to distinguish it from art or popular music. According to Pegg, the word “traditional” is helpful “to distinguish between indigenous rural and urban traditions (as in the Middle East); and to distinguish ‘community music-making’ from ‘popular music’ intended for mass dissemination or marketing” (i.e., Cuban music). Pegg, “Folk music,” *Grove Music Online*, accessed 16 May 2009.

³¹ Bayles *Hole in Our Soul*, 213ff.

Shaw's perspective on the legacy of the Parker-Shaw catalogue

It is interesting to note that Shaw himself never viewed the Parker-Shaw catalogue with a great deal of respect. The Shaw Chorale never performed Parker-Shaw arrangements in the main body of its concerts, with the exception of the spiritual, "Sometimes I Feel." Shaw only used them as encores, when a light crowd-pleaser was needed, and he never wanted any mention of them in articles or interviews with him.³² His attitude is best seen in an interview printed in the *Choral Journal* at the time of his eightieth birthday. When asked by an interviewer if he found it a positive sign of artistic growth and music education in America that many of the Parker-Shaw works are now standard repertoire for many high school and college choruses, Shaw replied,

Certainly Alice Parker's arrangements have both skill and taste, fit the human voice, and, in certain ways, edify the human intelligence. I find it even more satisfying, however, that high school and college choruses are singing Stravinsky's *Symphony of Psalms*, Poulenc's *Mass in G*, and Schubert's masses. I find this to be an even more significant sign of artistic growth.³³

Shaw begins by acknowledging Parker's leading role in the arrangements. He goes on to praise her work, and to ascribe to it skill, taste, and its ability in certain ways to edify the human intelligence. Any arranger would be thrilled to receive such praise from Shaw, who could be blistering in his criticism.³⁴ But then his comments take a turn, and we see that he places a higher value on the performance of choral masterworks as a sign of positive artistic growth among high school and college choruses than the performance of Parker-Shaw arrangements.

One may take some offense at this remark, and see it as something of a "put-down" of Parker and of the entire library of works that the two created, but to understand it correctly, we

³² Parker, telephone interview with author, 6 Sep. 2010.

³³ Jeffrey Baxter, "An Interview with Robert Shaw: Reflections at Eighty," *Choral Journal* 36, no. 9 (April, 1996): 9, 10.

³⁴ Personal observation, especially at the summer session at Westminster Choir College, 1987.

only need to see Shaw as a realist. He knew that the Parker-Shaw pieces are not masterworks in the full sense of the word, but simply good arrangements of fine folk melodies and texts, decidedly leaning to the practical and popular, and created for commercial appeal. They are good as far as they go, but they are not good indicators of artistic growth in young people. For this we have to turn to music that is truly artistic, that was composed by master composers, and that time has proven to be profound in its expression. A look just at the Carnegie Hall Series of the Robert Shaw Chorale from January to May 1952, and the quality and quantity of music about which he was passionate, helps us to see his perspective:

Chart 2: Robert Shaw Chorale Carnegie Hall Series, 1952³⁵

Jan. 6	Mozart Requiem; Ravel, <i>Trois chansons</i> ; Debussy, <i>Trois chansons</i> ; Bartók, <i>Cantata profana</i> (American premiere)
Jan. 27	Bach, Mass in B Minor
Feb. 3	Hindemith, <i>Apparebit repentina Dies</i> ; Brahms, <i>Nänie</i> ; Josquin, <i>Miserere</i> ; Dello Joio, <i>Psalm of David</i> (New York premiere)
Feb. 17	Beethoven, <i>Missa solemnis</i>
April 13	Bach, <i>Christ lag in Todesbanden</i> ; Bernard Rogers, <i>The Passion</i>
April 27	Stravinsky, <i>Symphony of Psalms</i> ; Schütz, three motets; Poulenc, <i>Stabat mater</i> (American premiere)
May 11	Haydn, <i>The Creation</i>

It must be remembered that Shaw only initiated the Parker-Shaw catalogue at the insistence of the RCA Victor Corporation. If he had his preference, he would not have had to deal with it at all.³⁶ It was a chore that he had to perform in order to have the recording contract that would allow him to record the legendary performances of classical music that are monuments in vinyl. But, as Parker has said, he worked tirelessly on these arrangements, because he made sure that everything he put in front of his choir was excellent.³⁷

³⁵ Mussulman, *Dear People*, 104-105.

³⁶ Parker, interview with author, 11 Mar. 2011.

³⁷ *Ibid.*

CHAPTER 4

THE NATURE OF THE PARKER-SHAW ARRANGEMENTS

At the beginning of their collaboration, Shaw and Parker had no intention of creating a series of arrangements. They simply worked on each current project, with no eye to the future.³⁸ Shaw's first successful popular album of Christmas carols, which had been made before his work with Alice Parker, was comprised primarily of the simple carol settings found in the Oxford Book of Carols.³⁹ When Shaw conceived the idea of creating popular arrangements of folk materials with Alice Parker, he realized that there were virtually none available.⁴⁰ Shaw knew exactly the kind of musical sound and arranging approach he wanted, and this approach did not change during the collaboration. His choral concept can be summarized in nineteen style characteristics that emerge from studying the repertoire as a whole.

An in-depth examination of one arrangement in particular, "Sing to the Lord," demonstrates the Parker-Shaw style, and sheds light on the basic design of other arrangements. A more general style analysis can be found in the spreadsheets in Appendix III, that contain information on one hundred and thirty-six Parker-Shaw arrangements, and that present, among other things, the scale or mode of the song's melody, the performing forces employed, and the usage of devices of imitation, pedal points, and *ostinatos*. Appendix IV contains a summary of

³⁸ Parker, telephone interview with author, 15 Mar. 2012.

³⁹ See footnote 3 on page 4.

⁴⁰ Parker, telephone interview with author, 15 Mar. 2012. "There were the English folk song arrangements by Ralph Vaughan Williams, but Shaw saw them as too symphonic in nature, and wanted an expanded repertoire that included American and other folk songs as well."

the data obtained through the spreadsheets, and Appendix V compares the scales and modes of the melodies according to genre.

These analytical methods demonstrate the central role of melody and counterpoint in the Parker-Shaw works; that is, the working out of melody in the various voice parts predominates over the role of harmony. This is evident in many instances of “resultant” harmony, a term used by Dr. Parker to describe vertical harmony resulting from the confluence of independent vocal lines. Examination of the repertoire also reveals that, whether the arrangements set melodies drawn from sea shanties, love songs, spirituals, or folk hymns, the arranging techniques remain the same, with the exception of the hymns of faith and the carols, which Shaw insisted must be kept extremely simple. There is a decided preference for melodies comprised of modes or gapped scales, which Parker feels gave her more freedom to apply various arranging techniques than melodies that have tonal implications. Finally, although this music was created quickly for the popular market, the arrangers applied their considerable skill rendering time-tested melodies and words into vehicles of art and beauty.

Nineteen Style Characteristics

Nineteen general and specific qualities have been identified as characteristic of the Parker-Shaw arrangements, with which Alice Parker concurs.⁴¹ These qualities sprang out of Shaw’s experience and intuitive sense for effective choral music. According to Parker,

He has an enormous love for and respect for and instinct about anything that works vocally...He simply would never accept anything that wasn’t conceived as a vocal sound, or a line which was not complete in itself...He can recognize a great song in seconds...Whenever I had trouble with an arrangement he could immediately spot the problem and know what to do. Sometimes what

⁴¹ Parker, email communication with author, 31 Jul. 2011.

he did...made the difference between a perfectly good musical idea and a beautiful thing to listen to and sing.⁴²

Shaw's guiding principles for this series, which he taught to Parker, are summarized in the following points:

1. **Almost all of the arrangements are for unaccompanied voices.** Tunes were to be taken from public domain sources and arranged for *a cappella* voices primarily for financial reasons.
2. **The scores are excellently edited and clearly marked** – but not over-marked. It is almost always possible to discern their expressive intent, but there is also room for the conductor to interpret. Too many markings becomes tedious and the conductor is inhibited; too few and the performance is left without sufficient guidance. These show a wonderful balance.
3. **The pieces are accessible** to a good high school choir or community chorus, though they were originally arranged for the professional voices of the Robert Shaw Chorale, and not intended for sales to the choral market. Not one can be termed “extremely difficult.” This is noteworthy, because in our own day, the spirituals of Moses Hogan and the arrangements of Whitacre and Lauridsen usually require large accomplished choruses for successful performance, due to frequent advanced *divisi* voicings. Most of the Parker-Shaw works can be sung by a small *a cappella* ensemble.
4. **Ranges are not extreme**, but fall within the normal tessitura of the voice. Only a few of the arrangements reviewed have the basses descend to a low D, and the sopranos sing no higher than an A above the staff. (Basses in “Dere’s No Hidin’ Place” do descend to a

⁴² Mussulman *Dear People*, 176, 177.

low C in the penultimate bass note, a Parker-Shaw text painting denoting the depths of hell.)

5. **Phrase lengths are within the capacity of the breath.** Very rarely is the effect of “staggering the breath” required, and then only to maintain a continuous “oo” sound in background voices.
6. **Texts are at all times clearly understandable.** Communication of the text and its message was absolutely essential to Parker and Shaw. Polyphony is handled in such a way that the story of the song was never obscured.
7. **An emphasis on simplicity and clarity.** The Parker-Shaw arrangements have clear form, counterpoint that is never muddy, and textures that tend to be lean rather than over-weighted. Unison and two-part textures are frequent, especially the ST/AB two-part voicing. Music is never “over-arranged.”
8. **Multiplicity of voicings.** Invariably the arrangers will alter the combinations of singers during the arrangement for the sake of expression of the text and interest. This compensates for the simplicity mentioned above in providing variety within restraint.
9. **A wide variety of dynamics and articulation, often with sudden contrasts.** The Parker/Shaw works sparkle with vitality, and it is often the sudden changes of musical expression from loud to soft or from *marcato* to *legato* that provide energy and intensity. These changes are always based upon the message of the text.
10. **These arrangements are melody-oriented rather than harmony-oriented.** The focus of this music is not so much on the beauty of its harmony, but on the melody and the counterpoint that flows from it. Each voice part has its own tunefulness, which makes it fun to sing, and the music has a clear direction with a sense of destination. This is in

opposition to choral music that is principally chordal, or that which depends on beautiful harmonies for its appeal.⁴³

11. **Counter-melodies and background harmony lines are largely taken from melodic motives.** This characteristic brings about a homogeneous quality in an arrangement, and a distinct character pervading each.
12. **Harmonies are not complex; “resultant harmony” is frequent.** When working with melodies with conventional scales in major and minor tonality, chords are extremely simple and triadic, with only an occasional ninth or similar extended chord. When working with modal melodies, however, there is much diatonic non-triadic harmony, which is called by Parker “resultant” harmony. This refers to the vertical harmony resulting from the confluence of independent vocal lines. The composer is not giving primary attention to harmony here, but to melody.
13. **Voice part independence in four-part homophony.** Though straight, hymn-style block writing is certainly present in short passages, voices will often enter into and exit from a homophonic texture with a sense of independence, behaving melodically, and giving life and character to each voice part.⁴⁴
14. **Great rhythmic drive or interest in rhythmically-based pieces.** Syncopations, rhythmic accompaniment figures, accents, meter changes, *tenutos*, *ritardandos*, silences, and other rhythmic effects create a sense of vitality. The Robert Shaw Chorale was

⁴³ A melody is defined as a “succession of single tones or pitches perceived by the mind as a unity.” (Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, [New York and London: W.W. Norton & Co., 2008]: A14) Sometimes unimaginative harmony parts, in inner voices particularly, do not possess sufficient character as to impress themselves upon the mind as an actual melody.

⁴⁴ Parker, email communication with author, 31 Jul. 2011. “Shaw would often change one voice part to be non-homophonic – in order to get variety in the hymn-sounding texture.”

particularly known for its rhythmic precision, and those who have sung under Shaw recall the attention he gave it.

15. **Frequent use of imitation** in a variety of forms; for instance, voice parts might enter with Josquin-like imitative counterpoint, one voice part may imitate another exactly, or a cluster of background voices might echo the words and rhythm of the melody but with different pitches.

16. **Frequent use of pedal points and *ostinatos***. These are particularly apparent in the arrangements of modal melodies, but can also be found in more tonal pieces. “Inverted pedal points” are found in passages where a voice part above the melody holds a note across shifting harmonies.

17. **A preference for modality and gapped scales over tonality**. Parker preferred to be free from the constraints of the tonal voice leading and chordal relationships inherent in tonality. Working within a modal idiom gives the arranger, she says, great freedom to use devices such as imitation, pedal points, and *ostinatos*. Whether it is these gapped scales and modes or whether it is her own inspiration that give her that freedom is debatable, but Parker clearly leaned toward melodies of this type.⁴⁵

18. **General avoidance of the leading tone, even in dominant function**. In this same context, Dr. Parker feels there is more elemental power in staying clear of the leading tone, even when working in a tonal idiom.⁴⁶

19. **A tendency to write more frequently for men’s voices than women’s**. A second or third verse, for variety, will be more often given to men’s voices than to women’s.

Parker says this stems not only from Shaw’s vast experience with men’s glee clubs, but

⁴⁵ Parker, email communication with author, 29 Dec. 2011.

⁴⁶ Ibid.

also from the fact that with men's voices there is a bass line, whereas with women, "there's often that 'floating in the air' feeling that comes from no anchor."⁴⁷

Demonstrations of These Characteristics in the Repertoire

Six excerpts from the Parker-Shaw catalogue will illustrate the nineteen characteristics named above. These are taken from five of the genres of Parker-Shaw arrangements, and have been chosen because each demonstrates a different style of song within the catalogue. In each case, the excerpt is presented, followed by discussion of the particular characteristics this excerpt demonstrates, and where these are found in the example. Because *every* Parker-Shaw arrangement manifests the first seven characteristics of the list above, they will not be mentioned, but are assumed to be present.

Chart 3: Excerpts Demonstrating the Parker-Shaw Stylistic Characteristics

1. Death Shall Not Destroy—Early American folk hymn
2. Johnny Has Gone for a Soldier—Love song
3. What Shall We Do with the Drunken Sailor—Sea shanty
4. Seeing Nellie Home—Love song/Glee club song
5. I'm Goin' to Sing—Spiritual
6. Broad Is the Road—Early American folk hymn

⁴⁷ Parker, email communication with author, 3 Aug. 2011.

Excerpt 1: Death Shall Not Destroy

8

50

See the spir-its wait-ing, On be-yond the stream.

See the hap-py spir-its wait-ing, On the banks be-yond the stream.

See the spir-its wait-ing, On be-yond the stream.

See the hap-py spir-its wait-ing, On the banks be-yond the stream.

50

meno f legato 55

meno f legato

Sweet re-spon-ses still re-peat-ing, Je-sus, Je-sus is their theme.

meno f legato

Sweet re-spon-ses re-peat-ing, Je-sus, Je-sus is their theme.

meno f legato

Sweet re-spon-ses re-peat-ing, Je-sus, Je-sus is their theme.

meno f legato

Sweet re-spon-ses still re-peat-ing, Je-sus is their theme.

meno f legato 55

60

O Hal - le - lu - jah, How I love my Sav - iour,

O Hal - le - lu - jah, How, I love my Sav - iour, -

div. O Hal - le - lu - jah, How I love my Sav - iour,

div. O Hal - le - lu, Hal - le - lu - jah, Hal - le -

65

O Hal - le - lu - jah, Yes, I do; O Hal - le -

O Hal - le - lu - jah, Yes, I do; O Hal - le -

O Hal - le - lu - jah, Yes, I do; Hal - le -

lu - jah, Hal - le - lu - jah, Yes, I do; Hal - le -

65

lu - jah, How I love my Sav - iour, Mourn - ers, you can love Him too. 70

div. unis.
lu - jah, How I love my Sav - iour, Mourn - ers, you can love Him too.

lu - jah, How I love my Sav - iour, Mourn - ers, you can love Him too.

lu - jah, Hal - le - lu - jah, Mourn - ers, you can love Him too. 70

TENOR *div. p. marc.* 75

O Hal - le - lu - jah, How I love my Sav - iour,

BASS *div. p. marc.*

O Hal - le - lu - jah, How I love my Sav - iour, 75

p marc.

Mourn - ers, you can love Him too. 80

poco rit.

Mourn - ers, you can love Him too. 80

poco rit.

not too much r.t.

Death Shall Not Destroy

1960, Tune source: AMH: *Mount Watson*, Text source: Mountain hymn, LG920

The early American folk hymn, “Death Shall Not Destroy,” contains many of the nineteen characteristics within a short passage.

#8 Multiple voicings within an arrangement

The excerpt begins with an ST/AB two-part voicing, which only lasts for two measures. The next two measures are in 4-part SATB polyphony. At m. 57, we see an SATTBB homophonic texture, moving to TTBB at m. 73 to finish the piece.

#9 A wide variety of dynamics and articulations, often with sudden contrasts

In this passage we see dynamic shifts from *f* to *meno f* to *f* to *ff* to *p*; the last shift is sudden. A *crescendo* hairpin is found at m. 64, and a *diminuendo* hairpin closes the work. An abrupt change in articulation, from a hearty and forceful *f* to a softer *legato*, is found at m. 53. Robust accents begin again at 57. *Marcato* continues at the level of *piano*, accenting the mystery of the text.

#11 Countermelodies and background harmony lines largely taken from melodic motives

In mm. 49-51, the altos have the melody (while the sopranos complete the phrase in m. 52). The descending countermelody in the sopranos and tenors in mm. 49-50 (G, F, D, C, A in outline) reflects the contour of the descending portion of the melody (C, A, G, F, D over the text “spirits waiting”) in its whole-step/minor third character. In m. 51, the basses’ countermelody is an exact inversion of the alto melody.

#12 Harmonies not complex; “resultant harmony” frequent

Melodies pursue their courses and cross in non-chordal ways in the following places in this excerpt: m. 51 beat 3; m. 55 throughout; m. 56 beat 1. Complete chords are infrequent, but

open 4ths and 5ths, chord fragments, and collections of notes within the mode prevail throughout.

#14 Great rhythmic drive or interest in rhythmically based pieces

This arrangement is vital, passionate, and physically rhythmic. All the way to the end, even when the men are singing *p*, the drive continues. The choruses, “Oh, Hallelujah, how I love my Savior,” highlight the rhythmic character of the music with accents and syncopations, pedal points and *ostinatos* (mm. 57-80).

#15 Frequent use of imitation

Imitation is used in this passage in m. 49, m. 51, especially in m. 53, and m. 55.

#16 Frequent use of pedal points and *ostinatos*

The basses hold a pedal point G—most often with its fifth—from m. 57 through 61. Measures 65-70 and 73-75 manifest shifting chords over a stationary bass line as well. *Ostinatos* are found in the bass section from m. 57 to 62 in the half note/quarter/quarter figure. This is picked up by the tenors in m. 59 with slight alteration.

#17 A preference for gapped scales and modality over tonality

“Death Shall Not Destroy” is in the Dorian mode, but the raised 6th step, used just once in the melody and only as a passing tone, renders the scale essentially hexatonic. There are no accidentals in the entire arrangement except for mm. 63 and 64, where Parker employs an unusual special effect with parallel fifths leading to a satisfying dominant chord. Here we have in succession a major chord built on the 3rd step of the mode, a major chord on the 4th step, and finally a dominant chord, which is not found elsewhere in the arrangement. These chords do not relate to the “relative major” of a minor scale, but reflect modality. This kind of chord

progression is found in rock 'n' roll songs, in which the guitarists play "power chords."

Similarly, the chord progression for the last four measures is highly modal with its flat seventh step, and its freedom from tonal tendencies: tonic (no 3rd) —minor v—iv of a kind (no 3rd and with added 2 and 5) —ii minor 7—ii in 1st inversion—tonic (no 3rd).

#18 General avoidance of the leading tone, even in dominant function

This is found in m. 52, beat 2; mm. 67 and 68; and at m. 76, beat 3.

#19 Tendency to favor men's voices over women's

The last eight bars are for men's voices alone.

Excerpt 2: Johnny Has Gone for a Soldier

4

10 *mf*

Me, oh my, I loved him so,

p

gone, John - ny has gone. (N)

p

gone, John - ny has gone. (N)

p

gone, John - ny has gone. (N)

p *espress.*

gone, John - ny has gone. (N)

10 *p* *espress.*

15

Broke my heart to see him go, And en - ly time will heal my woe:

p *mf*

Me oh my oh — Oh —

p *mf*

Me oh my oh — Oh

Oh —

Oh —

15 *p* *mf*

pensively mp
Oh I will

John - ny has gone for a sol - dier.

John - ny has gone for a sol - dier.

pp *hushed, but well marked*
John - ny has gone for a sol - dier, a sol - dier, a

pp *hushed, but well marked*
John - ny has gone for a sol - dier, a sol - dier, a

pp *hushed, but well marked*

20

sell my flax, I'll sell my wheel, — Buy my love a sword of

p as an echo
I'll sell my flax, I'll sell my wheel, Buy — my love —

sol - dier, A sol - dier, a sol - dier, a sol - dier, a

sol - dier, A sol - dier, a sol - dier, a sol - dier, a

20 *as an echo*
p

Johnny Has Gone for a Soldier

Choral Arr, 1956, SATB(S), Tune source: Trad USA, Text source: Trad USA, LG502

This second excerpt, a love song, is taken from “Johnny Has Gone for a Soldier,” which was recorded on the *My True Love Sings* album of 1955. Between measures 9 and 23 we observe:

#9 A wide variety of dynamics and articulation, often with sudden contrasts

Choral voices behind the soprano solo swell from *p* to an apparent *f* at measure 17, and quickly diminish to *pp* within a measure. The marking *espressivo* is given to the basses at m. 12, and, more emphatically, basses and tenors are told to sing “hushed, but well marked” at 18, with alternating *tenuto* and *staccato* articulations from m. 17. The altos are told in m. 20 to sing *p* “as an echo.”

#11 Counter-melodies and background harmony lines largely taken from melodic motives

In mm. 13-14, the soprano and alto background harmonies echo the beginning of verse 2, which began in the soprano solo at m. 11. This same figure is taken over by the tenors and basses at m. 15-16.

#12 Harmonies not complex, “resultant harmony” frequent

This arrangement moves in fairly standard harmonic progressions. There is not an accidental in the passage, and functions within the modality are simple. Instances of resultant harmony are found at the end of this passage, in mm. 22-23. Here the alto voice, imitating the melody exactly, operates independently, and skews normal harmony.

#13 Voice part independence in four-part homophony

Measure 17 is an excellent example of how Parker and Shaw alter the rhythm in the alto voice slightly so as to avoid perfect homorhythm in a block-written passage.

#15 Frequent use of imitation

In m. 21 the altos in the choir imitate the soprano solo line begun at m. 20. Two measures later the altos imitate the solo voice, but at the interval of a third lower.

#16 Frequent use of pedal points and *ostinatos*

Tenors and basses begin a pedal point/*ostinato* at m. 18, singing the root and fifth of the mode in a repeated rhythmic pattern. When the harmony changes at m. 21, the notes change, but the *ostinato* remains.

#17 A preference for gapped scales and modality over tonality

“Johnny Has Gone for a Soldier” is in a hexatonic minor mode. There is no sixth step, and the seventh is lowered.

Excerpt 3: What Shall We Do with the Drunken Sailor?

6

60 68 *f* 70 *f*

Ear - ly in the morn - ing. Way - hay, Way - hay,

hose - pipe in the morn - ing. Way - hay, Way - hay,

Ear - ly in the morn - ing. Way - hay, and up she ris - es. Way - hay, and up she ris - es,

do with the drunk - en sail - or? Hay, and up she ris - es, Hay, and up she ris - es,

60 68 *f* 70

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts in treble clef. The third and fourth staves are piano accompaniment in bass clef. The lyrics are: 'Ear - ly in the morn - ing. Way - hay, Way - hay, hose - pipe in the morn - ing. Way - hay, Way - hay, Ear - ly in the morn - ing. Way - hay, and up she ris - es. Way - hay, and up she ris - es, do with the drunk - en sail - or? Hay, and up she ris - es, Hay, and up she ris - es,'. Measure numbers 60, 68, and 70 are marked above the vocal staves. Dynamic markings include *f* (forte) and *f* (forte).

f 75 *ff*

Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay,

Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay,

Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up she ris - es,

Hay, and up she ris - es, Ear - ly in the morn - ing. Hay, and up she ris - es,

75 *ff*

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts in treble clef. The third and fourth staves are piano accompaniment in bass clef. The lyrics are: 'Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up she ris - es, Hay, and up she ris - es, Ear - ly in the morn - ing. Hay, and up she ris - es,'. Measure number 75 is marked above the vocal staves. Dynamic markings include *f* (forte) and *ff* (fortissimo).

ff 80 **ff** ($\text{♩} = \text{♩}$)

Way - hay, _____ Way - hay, and up she ris-es, Ear-ly in the morn-ing.

Way - hay, _____ Way - hay, and up she ris-es, Ear-ly in the morn-ing.

Way - hay, and up she ris-es, Way - hay, and up she ris-es, Ear-ly in the morn-ing.

Way, and up she ris-es, Way, and up she ris-es, Ear-ly in the morn-ing.

ff 80 ($\text{♩} = \text{♩}$)

mf 85 *poco rit.* **p** $\text{♩} = \text{♩}$ **pp**

Ear - ly in the morn - ing. Ear - ly in the morn - ing. _____

Ear - ly in the morn - ing. *poco rit.* **pp**

Ear - ly in the morn - ing. *poco rit.* **mp** (a little inebriated) Poop poop poop poop

Ear - ly in the morn - ing. *poco rit.* **p** **pp** What shall we do with the

Ear - ly in the morn - ing. _____

mf 85 ($\text{♩} = \text{♩}$) **pp**

p *poco rit.* **mp** **pp**

90 *pp* 95

Poop poop poop poop

poop poop poop poop

drunk - en sail - or, What shall we do with the drunk - en sail - or,

p Drunk - en sail - or, What shall we do with the drunk - en sail - or,

90 95

100

poop poop poop poop poop poop

poop poop poop poop poop poop

What shall we do with the drunk - en sail - or, Ear - ly in the

What shall we do with the drunk - en sail - or, Ear - ly in the

100

Tempo I (with gusto) 105

poo - p. Heave him by the leg with a

poo - p. Heave him by the leg with a run - nin' bow-lin',

morn - ing? Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a

morn - ing?

Tempo I (with gusto) 105

110

run - nin' bow-lin', Heave him by the leg with a run - nin' bow-lin', Ear - ly in the

Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a run - nin' bow - lin',

run - nin' bow-lin', Heave him by the leg with a run - nin' bow-lin', Ear - ly in the

What shall we do with the drunk - en sail - or, do with the drunk - en

110

What Shall We Do with the Drunken Sailor?

1961, *TTBB*, Tune source: English shanty, Text source: English shanty, LG51053

This sea shanty for men's voices, "What Shall We Do with the Drunken Sailor?" has an entirely different character.⁴⁸ This piece remains a favorite, and was performed recently by the High School Men's Honor Choir at the March 2011 national convention of the American Choral Directors Association. The excerpt here begins with the refrain, the ending of which is interrupted with metric alterations at m. 82ff. In this passage we see:

#9 A wide variety of dynamics and articulation, often with sudden contrasts

The entire passage ranges from dynamic levels of *ff* to *pp*.

#10 Arrangements melody-oriented rather than harmony-oriented

The bass part from m. 69 to 84 is highly melodic and memorable, with its sequential patterns, rhythmic variety, and changes in *tessitura*.

#11 Counter-melodies and background harmony lines largely taken from melodic motives

The melody, which is in the second voice part from the bottom, is characterized by chordal arpeggiations that are present in the other parts.

#12 Harmonies not complex; "resultant harmony" frequent

The basic chords for the piece are D minor and C major, but the resultant harmony at mm. 74-75 shows functional obscurity. One senses that m. 74 is a tonic minor, and that m. 75 is in essence a major chord based on the flat seven of the scale, but the various melodic lines create diatonic note collections that are far from these actual chords. The piano reduction does not reflect the melodic activity of the different vocal lines, which cross over one another.⁴⁹

#13 Rarely pure homorhythm in four-part harmony

⁴⁸ Pages from Parker's original manuscript are found in Appendix VI.

⁴⁹ Parker, interview with author, 11 Mar. 2011. Dr. Parker said that her least favorite activity of the enterprise was creating the piano reductions.

In mm. 69-81, homorhythm is broken up slightly by the quarter note rest in the basses, a small diversion, but enough to vary the texture.

#14 Great rhythmic drive or interest in rhythmically-based pieces

Certainly the rhythm is driving in the rhythmic sections, mm. 69-81 and 104ff.

#15 Frequent use of imitation

This is most clearly seen in this passage in m. 104ff.

#16 Frequent use of pedal points and *ostinatos*

Ostinatos are found in the “poop-poop” figures in mm. 88-103, and the bass *ostinato* that begins at m. 108. This bass *ostinato* becomes a pedal point that continues after this passage.

#17 A preference for modality over tonality

“Drunken Sailor” is in the Dorian mode.

#19 Tendency to favor men’s voices over women’s

The fact that several albums—and the sea shanties were among them—were written for men’s voices alone highlights this characteristic.

Many of the Parker-Shaw arrangements exude a quality of humor and wit, which was noted by Shaw many years later.⁵⁰ The portrayal of the drunken soldier by means of the staggering 5/8 meter, slurred *glissandi*, and the silly “poop-poop” *ostinato* bring a smile to the audience as well as to the singers.

⁵⁰ Baxter, “Interview with Robert Shaw,” 9, 10.

Excerpt 4: Seeing Nellie Home

6

Musical score for the first system, measures 20-21. It features a vocal line and a piano accompaniment. The vocal line starts with a circled measure number 20. The lyrics are: "light as o-cean foam; And 'twas from Aunt Di-nah's quilt-ing par-ty I was". The piano accompaniment includes a bass line with a circled measure number 21.

Musical score for the second system, measures 22-23. It features a vocal line and a piano accompaniment. The vocal line starts with a circled measure number 22. The lyrics are: "see - ing Nel - lie home. I was see - ing Nel - lie". The piano accompaniment includes a bass line with a circled measure number 23. Dynamic markings include *mf bounce* and *f bounce*.

Musical score for the third system, measures 24-25. It features a piano accompaniment. The piano accompaniment includes a circled measure number 24 and a circled measure number 25. Dynamic markings include *mf*.

home, I was see - ing Nel - lie

see - ing dar - ling Nel - lie, I was see - ing dar - ling, dar - ling Nel - lie,

see - ing dar - ling Nel - lie, I was see - ing dar - ling, dar - ling Nel - lie,

And 'twas from Aunt Di - nah's quilt - ing par - ty I was

home, And 'twas from Aunt Di - nah's quilt - ing par - ty I was

legato

see - ing Nel - lie home, - And 'twas from Aunt Di - nah's quilt - ing par - ty I was

legato

see - ing Nel - lie home, - And 'twas from Aunt Di - nah's quilt - ing par - ty I was

see-ing There's no place like home. 3. On my li - ps a
 see-ing There's no place like home. On my li - ps a
 see-ing There's no place like home. On my li - ps a
 see-ing see-ing Nel-lie home. On my li - ps a

whi - sper trem - bl'd, Trem - bl'd till it dared to come, And 'twas
 whi - sper trem - bl'd, Trem - bl'd till it dared to come, And 'twas
 whi - sper trem - bl'd, Trem - bl'd till it dared to come, And 'twas
 whi - sper trem - bl'd, Trem - bl'd till it dared to come, And 'twas

40

from Aunt Di-nah's quilt-ing par-ty I was see-ing Nel-lie

from Aunt Di-nah's quilt-ing par-ty I was see-ing Nel-lie

from Aunt Di-nah's quilt-ing par-ty I was see-ing Nel-lie

from Aunt Di-nah's quilt-ing par-ty I saw Nel - lie

40

mf

home. See-ing Nel-lie, see-ing dar-ling Nel-lie

mf

home. See-ing Nel-lie, see-ing dar-ling Nel-lie

mf

home. I was see-ing Nel-lie home, I was

mf

I was see-ing, see-ing Nel-lie home, I was

Seeing Nellie Home

1954, *TTBB*, Tune source: Fletcher, Text source: Kyle, LG538

This song for men's voices, "Seeing Nellie Home," represents a number of feisty and highly-arranged songs in the men's glee club or barbershop choir fashion. The passage chosen for review here begins with the chorus, with the melody in the second voice from the top, which is the standard placement for the melody in barbershop. We see:

#9 A wide variety of dynamics and articulation, often with sudden contrasts

Instructions for *mf* bounce at m. 24, with strong accents, numerous hairpin *crescendi* and *decrescendi* throughout, a call for *legato* at m. 28, *subito p* at m. 31 followed by the indication of *pp* hushed at m. 33, *legato* at m. 36, and two *sforzandi* in the bass at m. 41. Then, suddenly, the mood changes to a serene *mf* at mm. 42 and 43. This is one of the show-stopping arrangements that sparkle with sudden change and showy effects.

#14 Great rhythmic drive or interest in rhythmically-based pieces

The rhythm in this arrangement is infectious, and is highlighted by the accents on beats one and three in mm. 25-28, by the strong homophonic texture within a fast tempo up to m. 41, and by the alternating outbursts in mm. 41-45.

#15 Frequent use of imitation

Measure 43 employs an echo effect in the upper two voices. An unusual instance of imitation before the event being imitated—something that might be called "preemptive imitation,"—occurs at m. 24. Here, before the melody in the second voice from the top begins the chorus at the pickup to m. 25, the third voice from the top sings the same motive at the unison.

#16 Frequent use of pedal points and *ostinatos*

The basses hold a pedal point at mm. 42-45, and continues beyond the scope of this excerpt. An *ostinato* in the lower voices is seen at mm. 25-28 in the nonsensical repetition of “Seeing Nellie, I was seeing Nellie, seeing darling Nellie, I was seeing darling, darling Nellie, seeing Nellie home.” The fact that the downbeat emphasis shifts from word to word makes it the more interesting and fun.

#19 Tendency to favor men’s voices over women’s

Again, as in the sea shanty, this arrangement is for men’s voices only.

As in the last example, “What Shall We Do with the Drunken Sailor,” this arrangement demonstrates musical wit and humor. A considerable number of musical shenanigans are employed to describe the wild enthusiasm of the youth who is thrilled at the notion of being able to take Nellie home from Aunt Dinah’s quilting party. For example, the conclusion of the chorus is suddenly aborted at m. 31; instead, a sentimental 2-measure soliloquy-like phrase is inserted, which has nothing to do with the song or any of its motives: “There’s no place like home.” This kind of writing is unexpected, bold, and audacious, and is just the kind of thing that charms an audience. The bass voice wraps it up and brings us back to reality with the accented words, “Seeing Nellie home.” Then, in a similar, jarring manner, the melody of the verse, found in the third voice from the top, is subjected to augmentation in halting, stammering bursts for four measures in homorhythmic texture. This, of course, is driven by the text, as “on [his] lips a whisper trembled,” and then it’s off in madcap fashion once again.

Excerpt 5: I'm Goin' to Sing

4

legato

Sing, And o-bey the spir-it of the Lord. I'm goin' to
Sing, And o-bey the spir-it of the Lord. I'm goin' to
Sing, And o-bey the spir-it of the Lord. I'm goin' to
Sing, And o-bey the spir-it of the Lord. I'm goin' to

p stacc. 10 *p sim.*

sing when the spir-it says: Sing, I'm goin' to sing when the spir-it says:
sing when the spir-it says: Sing, I'm goin' to sing when the spir-it says:
sing when the spir-it says: Sing, I'm goin' to sing when the spir-it says:
sing when the spir-it says: Sing, I'm goin' to sing when the spir-it says:

Sing! I'm goin' to sing when the spir - it says: Sing, And

Sing! I'm goin' to sing when the spir - it says: Sing, And

Sing! I'm goin' to sing when the spir - it says: Sing, And

Sing! I'm goin' to sing when the spir - it says: Sing, And

o - bey the spir - it of the Lord.

o - bey the spir - it of the Lord.

o - bey the spir - it of the Lord. I'm goin' to

o - bey. O-bey, o-bey, o-bey, o-bey,

TENOR

pray when the spir - it says: Pray! — I'm goin' to pray when the spir - it says:

BASS

o - bey, o - bey, — o - bey. I'm goin' to o - bey, o - bey, —

(20)

Pray! — I'm goin' to pray when the spir - it says: Pray, — And

— o - bey, I'm goin' to pray an' o - bey an' pray, And

Pray, — And

(20)

o - bey the spir - it of the Lord. —

o - bey the spir - it of the Lord. — I'm goin' to

o - bey the spir - it of the Lord. — I'm goin' to

(25)

f *unis.*

I'm Goin' to Sing

1963, Tune source: Spiritual, Text source: Spiritual, LG51101

The SATB spiritual, “I’m Goin’ to Sing,” represents a number of arrangements that are fast in tempo, major in mode, and crisp in their delivery. Within the two complete verses of the passage above we observe:

#9 Multiplicity of voicings within an arrangement

SATB voicing in one verse gives way to TTBB voicing in the next.

#10 A wide variety of dynamics and articulation, often with sudden contrasts

This characteristic is taken to the point of hyperbole in the first of our verses, with the alternation of *f* and *p*. The second verse is completely *p*, but we can see that the one following reverts to *f*.

#13 Harmonies not complex; “resultant harmony” frequent

The harmony in “I’m Goin’ to Sing” is simple, using primarily tonic, sub-dominant, and dominant harmonies. Resultant harmony is not a factor here.

#15 Great rhythmic drive or interest in rhythmically-based pieces

Rhythm is strong in a traditional fashion, with weight primarily on the first and third beats of the measure. *Tenuto* markings in mm. 8, 10 and similar places; the syncopated bass *ostinato* beginning at m. 16; and accents at m. 19 and syncopations in m. 23 in the tenors heighten the rhythmic sense.

#16 Frequent use of pedal points and *ostinatos*

The second verse in our example, sung by the men’s voices, features the basses and baritones in the syncopated pedal point/*ostinato* beginning at m. 16 previously mentioned. They predominantly sing the root and the fifth of the tonic chord, but spread to the octave and accommodate other harmonies while keeping the *ostinato* going.

#17 A preference for modality over tonality

“I’m Goin’ to Sing” is in a major pentatonic mode that uses no 2nd or 7th degree. The fourth step is used liberally, which is rarely the case with major pentatonic modes.

#18 General avoidance of the leading tone, even in dominant function

Dominant chords are found in the penultimate bar of each verse, but there is no leading tone present. Parker uses the subdominant and supertonic chords over the V bass note, which creates the effect of a dominant.

#19 Tendency to favor men’s voices over women’s

The second verse in our example is sung by the men’s voices exclusively.

Excerpt 6: Broad Is the Road
Broad is the Road
 (Windham)

For Four-Part Chorus of Mixed Voices
 a cappella

Isaac Watts

Daniel Read (c. 1785)
 Arranged by Alice Parker and Robert Shaw

Stark $\text{♩} = 58$

Tenor
Bass

Broad is the road that leads to death.

5 And thou-sands walk to - geth - er there, 10 But wis - dom shows

15 a nar - row path. With here and there a trav - el - ler.

Soprano, Alto unison
mp

20 "De - - ny thy - self and take thy cross," Is the Re - deem -
p

"De - - - ny thy - self and take thy cross," Is

25 er's great com - mand: Na - ture must count her gold but

the Re - deem - er's great com - mand: Na - ture must count

30 dross. If she would gain this heav'n - ly land.

her gold but dross. If she would gain this heav'n - ly

35 *f* *div.* vain; Cre - ate my heart
 Lord, let not all my hopes be vain; Cre - ate me
 land. Lord, let not all my hopes be vain; Cre - ate me

40 45 *sempref*
 en - tire - ly new, Which hyp - o - crites could ne'er at - tain, Which
sempref

50 *unis. p*
 false a - pos - tates nev - er knew. Broad is the road that leads to death,
unis. pp
 knew. Broad is the road,

55
 And thou - sands walk to - geth - er there, But wis - dom shows
 that leads to death, Broad

60
 a nar - row path With here and there a trav - el - ler.
 is the road that leads to death.

Broad Is the Road

1960, Tune source: AMH: Read, *Windham*, Text source: Isaac Watts, LG910

This last example, “Broad Is the Road,” is from the early American folk hymn tradition. The stark quality of the arrangement brings out the severity of the message, “Broad is the road that leads to death...but wisdom shows a narrow path with here and there a traveler.” The entire piece is included below, as its four verses require only two published pages. The Parker-Shaw stylistic characteristics it presents include:

#9 Multiplicity of voicings

The voicings used are as follows: Verse 1: TB unison; Verse 2: SA/TB two-part; Verse 3: ST/AB two-part; Verse 4: SA/TB two-part.

#10 A wide variety of dynamics and articulation, often with sudden contrasts

Dynamics vary greatly with each verse, moving from *f* to *mp/p* to *f* to *p/pp*. Articulation markings are minimal: simply accent markings in mm. 33 and 37.

#11 Arrangements melody-oriented rather than harmony-oriented

The arrangement never progresses beyond a two-part texture, and each line is at all times an independent melodic entity.

#12 Counter-melodies and background harmony lines largely taken from melodic motives

The countermelody in verse three is in exact contrary motion to the melody, and usually an inversion of it. The men’s line in verse four takes its contour from melodic motives, and from mm. 54-56 replicates its first phrase.

#16 Frequent use of imitation

In verse two the men imitate the women exactly one measure apart.

#17 A preference for modality over tonality

The melody of “Broad Is the Road” uses a minor hexatonic scale in which there is no sixth step, and the seventh is lowered. In countermelody lines, Parker uses the lowered sixth step.

#19 Tendency to favor men’s voices over women’s

Verse one is sung entirely by the men, and there is no similar passage given to the women.

These six very different arrangements provide the reader with a glimpse at the characteristic qualities of the repertoire, and show the variety of musical styles within the catalogue.

Dr. Parker’s Song Analysis Method Applied to “Sing to the Lord”

The nineteen style characteristics above were developed from a method of analysis outlined by Dr. Parker. When asked for advice on how best to proceed with the analysis of her music, Parker replied that one should begin by examining closely the melody of each song, as this was her starting point with each arrangement.⁵¹ She recommended the reading of her book, *The Anatomy of Melody: Exploring the Single Line of Song*, published in 2006 by GIA Publications, Inc., which states her perspectives concerning melody and the nature of song. The analysis below of the early American folk hymn, “Sing to the Lord,” was based on her suggestions for analysis found on pages 138-142.

Chart 4: Analysis of the “Sing to the Lord”

Title	Sing to the Lord
Genre:	Early American folk hymn

⁵¹ Parker, interview with author, 11 Mar. 2011.

Recorded on album: *Sing to the Lord*, RCA Victor LSC/LM 2942
Arranger(s): Alice Parker
Voicing: SATB *a cappella*
Difficulty (1 easy – 5 diff.): 2

Text

Source: Isaac Watts, last two verses a neighboring hymn
Number of verses: 6
Meter: 8.6.8.6
Rhyme scheme: *abab*
Mood: Awesome, dark, worshipful, fearful, calling to action
Voice: Psalm-like

Color words, dynamics, and changing moods:

- Sing, adore, stand trembling, think, conspire to lift thy glories, speak, endless praise, join in one, bless the sacred name of Him enthroned, adore the Lamb
- Death and hell, His power, sounding chariot shakes the sky, clouds His throne, stores of lightning, vengeance darts them down, nostrils breathe fiery streams, His awful tongue, a sovereign voice divides the flames, thunder roars along, dreadful day, this incensed God, rend the sky, burn the sea, fling His wrath abroad

Sing to the Lord

1. Sing to the Lord, ye heavenly hosts, And thou, O earth, adore,
Let Death and Hell throughout their coasts Stand trembling at His power.

2. His sounding chariot shakes the sky; He makes the clouds His throne;
There all the stores of lightning lie, Till vengeance darts them down.

3. His nostrils breathe out fiery streams, And from His awful tongue
A sovereign voice divides the flames And thunder roars along.

4. Think, O my soul, that dreadful day, When this incensed God
Shall rend the sky and burn the sea And fling His wrath abroad.

5. Let all that dwell above the sky, And air, and earth, and seas
Conspire to lift Thy glories high And speak Thine endless praise.

6. The whole creation join in one To bless the sacred Name
Of Him that sits upon the throne, And to adore the Lamb!

Melody:

Source: Unknown
Tune: Dunlap's Creek
Mood: Hearty, "barn-raising," broad, energetic
Pitches

- Key of E
- Hexatonic: uses major scale without 4th step; can be thought of as pentatonic but using leading tone (as explained by Alice Parker in 6-15-11 email)
- Third phrase has running 8th notes on pitches C#-B-G#-F#-E, giving it a pentatonic feel
- First & fourth phrases arpeggiate the E triad; they also have pitches F#-E-C#-E, strengthening pentatonic mood

- Range of melody is a 10th; bottom note C#, top note E

Rhythm

- Meter: 3/2
- Recurring rhythmic pattern: Half / quarter-quarter half half / quarter-quarter half

Phrases

- Number of phrases: 4
- Structure
 - ABCA'
- Description of each phrase (contour, most common interval [MCI], range, energy points, ending home or away from root note of key/mode)
 - 1) Sine wave revolving around low E; MCI a 3rd; range of m7; ends on home
 - 2) Sine wave revolving around 5th above tonic, a leap of p4 up to 2nd note of octave E; MCI split between 2nds and 3rds; range of m6; hearty energy; ends away
 - 3) “Mountain range” contour of 2 peaks rising from B to octave E, descending to low E; MCI a 2nd; range of octave; introduction of running 8th notes adds most energy yet—climactic phrase of melody; ends home
 - 4) Single mountain peak rising from E up to B and back to E; MCI a 3rd; a restful ending on home

Arrangement

Mood/sonority description: “Strong; marcato”

Form:

/ _____ / _____ / _____ /
 v.1 unis SATB, *mf poco cresc* v.2 2-pt, S mel, B cmel, *meno f* v.3 2-pt, B mel, T cmel, *f*
 _____ / _____ / _____ //
 v.4 2-pt, ST mel, AB cmel, *pp molto marc* v.5, 4-pt, *mp warm legato* v.6 4-pt, *f marcato*

Notable aspects of this arrangement:

General

- There are no accidentals in the entire piece.
- Most of the arrangement is unison or 2-part, creating a lean texture.
- Awe-inspiring/action-oriented text, lean texture, quasi-pentatonic harmony, rugged rhythm and *marcato* expression all combine to create an atmosphere of hearty early American “frontier” religion.
- First 3 verses grow gradually louder: *mf poco cresc.* / *meno f* / *f*
- Verses 4-6 are all homorhythmic (except for end of phrase 3, verse 6)

v.1

- Last note is cut short in B; B come in one beat earlier than S melody on v.2 entrance

v.2

- B countermelody climbs up and descends mountains using entire scale
- Counterpoint w/ S melody is random and not concerned with 18th century common practice principles, but is modal-sounding; this gives it a rough-hewn, unschooled sound.
- Counterpoint between S and B is almost always in contrary motion.
- Words are sung by both sections homorhythmically.

v.3

- Phrases 1 & 2 T enters with its countermelody 1½ beats later than B; countermelody is in contrary motion to melody

- Phrases 3 & 4 T sings homorhythmically w/ B in modal harmony
- 1st part of phrase 3 is harmony in straight 3rds, a satisfying moment of common practice

v.4

- Expression is *molto marcato* but dynamic is *pp*, giving personal, meditative, hushed intensity to text: “Think, O my soul!”
- Two-part texture (ST/AB) creates a stark mood
- AB part has a number of remarkable features
 - Beginning of 1st & 3rd phrases are a drone on tonic
 - Unusual use of the leading tone creates dissonance with ST melody
 - End of first phrase pitches E-D#-C#-E are not expected, unusual melodically, highlighting “dreadful day”
 - Octave leap at end of 3rd phrase sets up contrary motion for 4th phrase

v.5

- Warm, *legato* verse sets up a strong finish on v.6; words “above the sky,” “air,” “earth,” “seas,” “lift Thy glories high” make this *legato* interpretation possible
- This verse comes the closest to 18th century common practice, which affords support to the warmth and relief from the stark harshness of the other verses.

v.6

- Melody is in A with S singing a descant
- S descant phrase 1 is similar to earlier countermelody material; all other phrases use new material
- B join with A in unison on melody end of phrase 3
- Phrase 4 is strong harmonically with parallel 3rds at beginning, arpeggiated chord tones in the middle, authentic cadence at end

Comments

This arrangement epitomizes Alice Parker’s approach to early American folk hymns:

- Textures are kept lean and transparent; 2-part writing is frequent, and 4-part sections are kept simple.
- Harmonic implications are secondary in the 2-part sections, more concern being given to each individual line than the relation between the two, similar to medieval motets. This is possible because of the quasi-pentatonic nature of the melody and the freedom from concern this gives the arranger: there can be no contrapuntally “incorrect” notes.
- Phrases, ranges and dynamics are comfortable for the voice, natural and non-excessive.
- Variations in articulation and dynamics are extremely important to the effectiveness of the piece, and are well specified.
- The text can be clearly heard at all times.

Spreadsheet Comparisons

In order to present the examination of many arrangements in an easily understood format, categories for comparison were chosen with the help of Dr. Parker. For each of the nine genres of Parker-Shaw arrangements a spreadsheet was created in which each of the categories could be displayed and compared.

Chart 5: Categories for Comparison on the Analytical Spreadsheets

- Title, tune name (if applicable)
- Country of origin (if applicable)
- Tempo and mood/sonority adjective (printed at the beginning of each arrangement)
- Meter
- Performing forces
- Number of measures
- Number of verses
- Scale/mode of melody
- Voicings (which voice parts are singing at a given time)
- Use of the technique of imitation
- Pedal points and *ostinatos*
- Comments regarding rhythmic and melodic play (Parker's term—indicates variations, diminution, augmentation, inversions, etc.)
- Use of sharp contrasts in articulation and dynamics
- Other/comments

In the categories of “Imitation,” “Pedal points and *ostinatos*,” and “Use of sharp contrasts in articulation and dynamics,” no entry was made if there was no use of the technique. If there was some evidence, it was rated as being “Minimal,” “Moderate,” “Significant,” or “Extreme.” The Hymns and Songs of Faith necessitated a different treatment due to their simple, strophic treatment, and were largely compared verse by verse. The early American folk hymns seemed to call for an additional category indicating the General Mood of the arrangement, as this quality was so outstanding and easily recognizable in this genre.

Appendix III contains the spreadsheets for each of the genres in the Parker-Shaw catalogue. Selected categories are summarized and presented in Appendix IV. A comparison of the different modes of the melodies arranged appears in Appendix V.

The Melodic Orientation of the Parker-Shaw Library

It was stated in the tenth style characteristic of the Parker-Shaw works that the focus of this music is not so much on the beauty of its harmony, but on the melody and the counterpoint that flows from it. Each voice part has its own tunefulness, and the music has a sense of

destination. Dr. Ann Howard Jones, formerly Assistant Conductor to Robert Shaw and the Atlanta Symphony Chorus from 1984-1998, refers to this aspect of Parker and Shaw's writing when she speaks of the strength of its "horizontal" orientation. By this she means that its focus is on melody and its counterpoint among the voices, on their forward-moving direction and flow. Janice Long uses the same geometric imagery in her summary of Parker's writing style: "Parker is a contrapuntal composer. Linear considerations are more important than vertical considerations."⁵² Jones sees an opposite trend in much of the choral music written today, whose beauty is found in lush harmonies, in rich clusters, and in sensuous sonorities that dazzle the ear—a "vertical" orientation.⁵³ A look at the opening of Eric Whitacre's popular "Water Night" is a good example of this; there is no clear melody until measure 7 and 8, and the beauty of the piece is largely in its use of clusters and dissonances within a diatonic setting.

⁵² Long, "Alice Parker: Analytical Notes on the Cantatas," 62.

⁵³ Ann Howard Jones, telephone interview with author, 15 Jul. 2010. Dr. Jones also assisted with the Robert Shaw Chamber Singers and helped to organize the Robert Shaw Institute. She is currently Professor and Director of Choral Activities at Boston University.

Example 1: Opening page of Eric Whitacre's "Water Night"

commissioned by the Dale Warland Singers
dedicated in deepest friendship to Dr. Bruce Mayhall

3

WATER NIGHT

for S.A.T.B. Chorus, a cappella

Original Spanish text by
Octavio Paz
Translation by
Muriel Rukeyser

Music by
Eric Whitacre

Adagio, sempre legato

S
Night with the eyes of a horse that trem - bles

A
Night with the eyes of a horse that trem - bles

T
Night with the eyes of a horse that trem - bles

B
Night with the eyes of a horse that trem - bles

Adagio, sempre legato

Piano
For rehearsal only *p*

6
in the night, night with eyes of wa - ter in the field a - sleep is

in the night, night with eyes of wa - ter in the field a - sleep is

in the night, night with eyes of wa - ter in the field a - sleep is

in the night, night with eyes of wa - ter in the field a - sleep is

6
in the night, night with eyes of wa - ter in the field a - sleep is

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The piece proceeds to present a 14-note full diatonic cluster, and is absolutely lovely in its sensuous expression of a sensuous text. In Parker's work one never sees this approach; in fact,

there is not one instance in the entire catalogue where harmony outranks melody and counterpoint as the structural principle.

Dr. Parker agrees with Jones' observation:

Ann's comment is right on. That is still the principal difference between my own composing and most of what I see around me. I was really unhappy at being restricted by harmonic 'rules' when I was trying to find my own voice, and soon realized that if I adopted the Renaissance view that harmony was the vertical result of moving contrapuntal voices, even in tonal music, I was freed from that constraint.⁵⁴

Parker's Preference for Melodies Comprised of Gapped Scales and Modes

The second half of Parker's quote here leads us into a discussion of her preference for gapped scales and modality over tonality. She cites two particular advantages to working within a modal context:⁵⁵ 1) The arranger is free from tonal melodic tendencies, especially of the fourth step wanting to resolve down to the third, and of the seventh step wanting to resolve up to the tonic note; and 2) chords in a modal milieu are not required to relate to one another according to their roles in functional harmony (tonic, sub-dominant, dominant, etc.) She says,

Tonality *demand*s honoring... 'leading tones'—i.e., B must always lead to C. The G7 chord wants to resolve down a fifth to C, allowing the B to move to C, and the F to E. This was the problem which so bedeviled me after college, when I was trying to figure out a compositional language for myself. How could I escape this 'leading'? Adding more 3rds to the triads (Debussy, modern jazz) just compounds the problem, it doesn't solve it. I found that by going back to 16th c. modality, I could get back to C just being C, without implying anything else. Modal scales resolve most often through neighboring tones (Amen: DEDC D.) Tonal scales resolve down a fifth.⁵⁶

⁵⁴ Parker, email communication with author, 21 Jul. 2010.

⁵⁵ By the term "modal," we refer here both the church modes and to any scale other than the major scale and the three minor scales that require adherence to the rules of 18th century counterpoint. This includes gapped scales, such as the pentatonic and hexatonic.

⁵⁶ Parker, email communication with author, 29 Dec. 2011. Dr. Don Fader, musicologist at the University of Alabama, takes issue with Parker at this point. He says: "[Parker is] actually quite wrong about these implications; but she's a composer and not a historian. Certain modes, e.g., Phrygian, are bedeviled by problems of pitch tendencies of the kind she thinks don't exist. It's a very common instance of the modernist desire to view the past as a kind of lost paradise of tonal innocence. These guys were anything but innocent." (Fader, email communication with author, 13 Apr. 2012).

Parker finds even greater freedom working with melodies comprised of gapped scales - usually pentatonic or hexatonic,⁵⁷ because these gaps create an absence of half-steps between the notes. Overtones of notes a half-step apart will clash and inherently weaken the strength of an arrangement, she says:

The problem isn't with the half-steps *per se* (which always roil overtones)⁵⁸ ...Strength in simplicity is good—it's also rooted in the overtone series. The more you interrupt the fundamental overtones, the less sonority. So our modern clashing chords don't last in a cathedral—while a single-note melody, moving rather slowly, awakens all the echoes.⁵⁹

Parker's argument is that being free from the rules of tonal counterpoint, the arranger can place diatonic notes against each other without regard for harmonic function—what was called “resultant harmony” above—permitting imitation, pedal points, *ostinatos*, and melodic play in an almost boundless fashion.⁶⁰ The genres with a predominance of modal melodies are the Easter carols, G. Schirmer Christmas carols (Vol. I), spirituals, and early American folk hymns; those oriented more toward tonality are the Stephen Foster songs, Lawson-Gould Christmas carols (Vol. II), love songs, sea shanties, and Irish songs.

Three Observations

Comparing the arranging techniques used in different genres made it clear that the Easter carols and Christmas hymns and songs were much more simply arranged than the other genres.⁶¹

Parker verifies this:

“Simplicity in ‘church’ hymns and familiar carols. Shaw was a bear about this—he wanted the familiar sounding harmonies every time, which forced me to be inventive about devising little

⁵⁷ A term used frequently by Parker, referring to a scale or mode comprised of six notes, one note shy of a tonal scale or church mode. The gap may be found at any point in the scale or mode.

⁵⁸ Parker, email communication with author, 29 Dec. 2011.

⁵⁹ Parker, email communication with author, 22 Jun. 2011.

⁶⁰ Parker, email communication with author, 29 Jul. 2011. “One of the reasons that I loved working with the modal melodies was that they didn't lead me into tonal patterns, and I had much more freedom to follow the lines where they wished to go. This undoubtedly influenced my choice of tunes in the later albums where I had sole control.”

⁶¹ See Appendix IV.

touches of imitation, etc. to lend some life to the singing. No harmonic ‘inventiveness’ whatsoever—a restriction which I chafed at at first, but then came to realize had everything to do with the continued life of the arrangement. Melody and simplicity last; harmonic inventiveness palls.”⁶²

Shaw understood the simple fact that ordinary people want to hear the familiar harmonies of their favorite carols and hymns. Perhaps he recognized that these genres often recall memories from childhood, and to try to improve them or to tinker with them would be a disservice to the listener. The wisdom of this restraint was vindicated in the overwhelming success of these recordings. Indeed, the two volumes of *Christmas Hymns and Carols* made Shaw famous throughout America, and the income from their sales provided Shaw with the means to underwrite some of his other enterprises.⁶³ This, of course, was exactly what RCA Victor had wished for from the beginning.

Secondly, the data demonstrates that, other than the carols and hymns that carry sentimental weight, the genre of a melody or song did not seem to make a difference in the treatment it received. In answer to the question, “Do you agree with my premise that your greatest contribution to the literature was to the American folk hymn,” Dr. Parker replied, “The tune can’t tell whether it’s sacred or secular—a great folk song I would treat in exactly the same way.”⁶⁴ Evidently, whether a melody was for a love song, a spiritual, or a sea shanty seemed to make little difference in the treatment it received. When asked which was the primary factor—text, mode, rhythm, function, pitch, etc.—in determining how a song was to be arranged, Parker’s response began assertively, but ended in surprising and uncharacteristic ambivalence, showing that in her mind there is no one set answer to that question.⁶⁵

⁶² Parker, email communication with author, 29 Jul. 2011

⁶³ Mussulman *Dear People*, 170.

⁶⁴ Parker, telephone interview with author, 27 May 2009.

⁶⁵ Parker, email communication with author, 4 Aug. 2011. “For any vocal music there are three ‘basics’: text, rhythm (world of time) and pitch (world of space). The arranger—or performer or re-creator—has to have a point of view about each of these in order to bring the song to life. For me, text is the most important when I’m

A third observation is that in all of the Parker-Shaw arrangements there is a sense of great earnestness and honesty. One does not perceive that the arrangers are writing in order to sell many copies of music in order to make money for the publisher. Though the arrangements are more simple than complex, they are not trite or formulaic. Each arrangement was approached freshly, and with full attention and intelligence seeking to best express the text and be faithful to the spirit of the melody. Both Shaw and Parker believed in the primacy of communication between composer, performer, and audience, and in music's meaning coming from its "releasing the spirit to sing and shout, to laugh or cry, or pray the primitive prayer."⁶⁶ These short pieces, though making use of popular styles, were created with a desire to convey the beauty and dignity of each style with artistic integrity. The sober power and earnestness of "Death Shall Not Destroy"; the melancholy simplicity of "Johnny Has Gone for a Soldier," with its falling motives that historically portray lament; the silly youthful antics of "Seeing Nellie Home"; the rowdy energy and humor of "What Shall We Do with the Drunken Sailor"; these and the other examples above demonstrate that Shaw and Parker approached these folk songs with great respect for the human emotions they represent.

composing, because it IS the rhythm of the song, and it does imply the ups and downs of melody.

"When I'm dealing with a complete song by someone else, I look first at rhythm, and try to intuit a tempo, and then the rhythmic divisions inside that tempo—which gives me form. At the same time (so much for first!) I'm looking at text, which gives me mood as well as form. Last comes pitch—the building block is the scale or mode, then curves of phrase, range, tone of voice.

"It's hard to really rank the three—they work together to create whatever it is that makes a melody stick in your mind. For the arranger (thinking of Shaw's influence on me, now), having a point of view about the whole tune is primary—I have to be able to sing it in a way that keeps him listening. This is the basis of the arrangement—added to that is the 'idea'—the specific 'hook' that (again) draws the listener in, and unifies the whole piece. (Ideas: Ride On, King Jesus: melody as ctp; Seeing Nellie Home: text repetition as ctp; Same Train: propulsive rhythm, train sounds, etc.)

"I'm a bit amused that you don't seem to think that rhythm is primary. Music exists in time, and how time is organized is surely 'primary.' But I'd say the three parts are equal. Maybe what can be said about the S/P arrangements is that they honor all three in the settings.

"Does that confuse you enough? I hope so!"

⁶⁶ Mussulman *Dear People*, 108.

CHAPTER 5

LEGACY

The Parker-Shaw works have for many years been standard repertoire for high school, college, and community choruses, and are to this day widely performed.⁶⁷ They have been instrumental in contributing to the musical experiences, joys, and choral skills of thousands of singers. One of the principal reasons for this is that these arrangements are remarkably accessible to moderately skilled choristers, though they were written for some of the best singers in New York City, and with no concern for sales in the choral market. Additionally, the arrangements work as well with a small ensemble as with a large one. There were thirty-two singers in the Robert Shaw Chorale: eight to a part, though there was always “a lot of shifting about on the edges, with individuals singing one, two, or eight measures with another section, then back.”⁶⁸ Yet an excellent performance can be had with half that number due to infrequency of *divisi* and the sound construction of the voice parts.

These characteristics of the repertoire are summarized in the words of Professor Ronald Burrichter, “the music flows, you don’t have to work at it.”⁶⁹ This statement speaks for scores of choral directors who are continually seeking repertoire for their ensembles that will help their singers grow musically, give them a rich and satisfying experience, and allow them to present a

⁶⁷ Baxter, “Interview with Robert Shaw,” 11. See Baxter’s interview question to Shaw on page 15.

⁶⁸ Parker, email communication with author, 31 May 2009.

⁶⁹ Ronald Burrichter, telephone interview with author, 30 Jun. 2010. Burrichter sang for years with the Robert Shaw Festival Singers, performing tenor solos on its recordings. He is currently Professor of Music at the University of Florida.

quality performance within their abilities. Parker's statement, "Melody and simplicity last; harmonic inventiveness palls,"⁷⁰ is demonstrated in this music. The Parker-Shaw works have been and will continue to be significant for these reasons.

The Influence of Shaw's Mastery of Both Classical and Popular Styles

The endurance and quality of the Parker-Shaw catalogue lie to a large part in its creators' thorough knowledge of both classical and popular music. Shaw's classical training by this time was so thorough that he was appointed in 1946 by William Schuman to the faculty of the Juilliard School, an appointment only understandable in the light of Shaw's ability to grasp the essence of music, and his "fanatical attention to detail."⁷¹ He was praised by classical musicians of the highest stature, including Francis Poulenc, Arturo Toscanini, Leopold Stokowski, and Julius Herford.⁷² Alfred Mann, Professor of Musicology at the Eastman School of Music and editor of the *American Choral Review*, mused, "I imagine that [Shaw's] music-making is something similar to—and is as wholesome and alive as—what Bach's and Handel's must have been; though we can be sure that neither of the two great masters had anything approaching Shaw's miraculous rehearsal technique."⁷³ Yet Shaw's experiences with the Pomona College Glee Club and the Fred Waring ensembles provided him a consummate knowledge of popular and commercial choral singing styles of the day. Shaw taught Parker his choral concept, and Parker grew to master it completely, becoming the principal voice in their collaboration by the time it ended.

⁷⁰ See footnote 62.

⁷¹ Mussulman, *Dear People*, 54.

⁷² Quoted in Musselman, *Dear People* at 97, 58, 25, and 54.

⁷³ Alfred Mann, "Shaw as Student of Musicology: Recollections," *Choral Journal* 36, no. 9 (April, 1996): 21.

Though theirs were not arrangements of classical music, Parker and Shaw's connection to the classical masters was at the forefront of their minds, as described by Parker:

We were very conscious of the great *a cappella* literature of the past centuries as we worked. (We were putting together programs for the Chorale in those same months, so were saturated with it.) There are moments in the arrangements that remind me of specific measures of Brahms, of Victoria, of Poulenc, of Bach (of course!) and Haydn—just to take a beginning look. It wasn't so much that we were using other folk-arrangements as models, as that we were fitting what we were doing into the great tradition. (In the process, I lost whatever scruples I had had about "arranging" as an inferior species, and saw it, too, in a historical light: all the pieces based on *canti fermi*, or chorales, or all the 'theme and variations' of the past eras, as superb examples of creative work.)⁷⁴

This music was created for profit in the commercial market of album sales, yet imbued with classical experience, taste, and training, often infusing rustic music with a classic quality. A parallel can be made with the dances and divertimenti written by Mozart for a few gulden: musicians with the highest mastery of the most complex forms of music of their day were applying all of their knowledge of their craft to a simple, yet worthy and pure, repertoire.

Parker and Shaw Arrangements of Early American Folk Hymns

It may be said that Parker and Shaw's most significant contribution to the choral repertoire was in their arrangements of early American folk hymns. The first Robert Shaw Chorale recording in this genre, *Wondrous Love*, was released in 1960, when, according to Parker, there was very little of this music available.⁷⁵ She recalls first discovering the American folk hymn in the late 1950's in the shape-note hymnals on the shelves in the New York Public Library, and she loved them immediately.⁷⁶ Shaw also had tremendous respect for this repertoire, as seen in an address he gave at Harvard University in 1981. He read aloud several lines from well-known folk hymns and spirituals, and said, "These words are miracles to me—of

⁷⁴ Parker, email communication with author, 27 May 2009.

⁷⁵ Parker, email communication with author, 19 Feb. 2010.

⁷⁶ Parker, telephone interview with author, 27 May 2009.

ungraven images and boundless mystery; their melodies, shaped and worn by life-times and Niagaras of tears, are as perfect as anything I know in music...In the great folk-hymns and spirituals of the eighteenth and nineteenth centuries there is a directness and dignity, a fervor of utterance, and a humility which invoke man's nobility, and to me, a spark of divinity."⁷⁷

Robert Paul Drummond, an elder in the Primitive Baptist church and scholar of its music, asserts that the folk hymn was not intended for use in choral settings, as Primitive Baptists had no choirs and no "advanced" singers who might desire more complex and challenging music.⁷⁸ Yet the hauntingly beautiful melodies and rich texts of the folk hymn have spawned a host of choral arrangements that range from simple, unaccompanied two-part pieces to complex and gaudy arrangements that retain little of the original spirit of the folk hymn. Drummond maintains that among the various choral arrangements based on folk hymns, the Shaw-Parker arrangements excel in that they retain the character of the original folk hymns through their balance of polyphony and economy. He states:

The choral arrangements of Parker and Shaw are among the most conservative treatments of the folk hymns available. The goal of the arrangers was to remain as close as possible to the original spirit and character of the American folk hymn by drawing most of the musical ideas, harmonies, textures, embellishments, etc. from the melody itself, while taking full advantage of the technical and interpretive abilities of a contemporary professional choral ensemble. It is the opinion of the present writer that no better choral arrangements of the literature exist.⁷⁹

That Parker and Shaw are commended for having retained the folk hymn's original spirit and character despite the fact that they applied many arranging techniques to these modal melodies is a testimony of their arranging skill. The early American folk hymn tunes are all built

⁷⁷ Robert Shaw, from the lecture "Worship and the Arts," given at Memorial Church, Harvard University, November 10, 1981; quoted in Robert Blocker, ed., *The Robert Shaw Reader* (New Haven: Yale University Press, 2004): 368.

⁷⁸ Robert Paul Drummond, "A History of Music among Primitive Baptists Since 1800 (Folk-Hymns, Choral, White Spirituals, Sacred)," (D.A. dissertation, University of Colorado, 1986): 226.

⁷⁹ *Ibid.*, 305.

from gapped scales and modes, and they drew out some of Parker's most artful composition, using the techniques that have been described above. "Hark, I Hear the Harps Eternal" remains the best-seller of all of the Parker-Shaw pieces,⁸⁰ and few of the early American folk hymn arrangements are permanently out of print. Perhaps it is largely the depth of profundity in the original tunes and texts, as noted by Shaw, that accounts for the lasting beauty of these arrangements. After all, an arrangement can only be as good as its fundamental material.

Summary

The Parker-Shaw collaboration began in the bustle and rush of what Shaw's biographer Joseph A. Mussulman called his "white-hot years," his thirties and forties, during which time he exerted tremendous energy in numerous endeavors.⁸¹ Shaw needed some good arrangements of popular folk materials, but he was busy and needed to delegate their creation; he needed someone whom he could trust to do good research, to make intelligent sketches from which to begin, and with whom he could work and teach "the ropes" of producing the choral sound he desired. Alice Parker was his "go-to" person, and she succeeded wonderfully, beginning as a learner and developing into a consummate master of the style.

It was the perfect time for them to work, with choral music and folk music being concurrently popular, providing a wealth of copyright-free foundational material, and an enthusiastic audience to appreciate it. As Shaw considered the style of music that would best meet RCA Victor's requirements, he tapped on his glee club experience and combined it with the great classical knowledge he had gained, resulting in a choral concept he taught to Parker. This music shares nineteen style characteristics, and all of it reflects a desire to select folk-based

⁸⁰ Parker, email communication with author, 10 Sep. 2011.

⁸¹ Mussulman, *Dear People*, 81ff.

music of high quality, to be faithful to the spirit of the melody and text, and to entertain the listener. The variety of the catalogue is great: among these choral arrangements emotional expression ranges from the dark, serious, and mystical to the joyous, lighthearted, and downright fun. It is no wonder that the Parker-Shaw arrangements have remained a staple in the choral libraries of schools, churches, and colleges for over half a century.

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APPENDIX I

PARKER-SHAW WORKS CATALOGUED BY GENRE

The Robert Shaw Chorale recorded seventeen albums containing arrangements of Alice Parker and Robert Shaw for the RCA Victor Corporation. The list of these recordings below includes each album's title, date of release, the number of Parker-Shaw arrangements and/or editions on the recording, the number of selections on the album by other arrangers (where applicable), and the RCA album number.

Robert Shaw Chorale Recordings Containing Parker-Shaw Arrangements⁸²

Title of album	RCA Victor album number	Year released	Number of P-S arrangements on album	Number of P-S editions on album
A Treasury of Easter Songs	RCA LM 1201	1950	10	7
Christmas Hymns and Carols, Vol II	RCA LM 1711	1952	20	4
Sweet and Low (TTBB)	RCA LM 1800	1954	4	0
With Love from a Chorus (TTBB)	RCA LM 1815	1954	16	0
My True Love Sings	RCA LM 1998	1956	20	2
Christmas Hymns and Carols, Vol. I	RCA LM 2139	1958	18	5
A Mighty Fortress	RCA LSC/LM 2199	1958	15	0
Deep River	RCA LSC/LM 2247	1958	2	0
A Stephen Foster Songbook	RCA LSC/LM 2295	1959	16	0
A Chorus of Love	RCA LSC/LM 2402	1960	15	0
What Wondrous Love	RCA LSC/LM 2403	1960	18	1
Sea Shanties	RCA LSC/LM 2551	1961	16	0
Twenty-Three Glee Club Favorites	RCA LSC/LM 2598	1962	7	0
Songs of Faith and Inspiration	RCA LSC/LM 2760	1964	1 Parker	0
I'm Goin' to Sing	RCA LSC/LM 2580	1964	16	0
Sing to the Lord	RCA LSC/LM 2942	1967	16 Parker	0
Irish Folk Songs	RCA LSC/LM 2992	1968	16 Parker	0

These seventeen recordings may be grouped into nine musical genres:

- I. Easter and Christmas carols
 1. *A Treasury of Easter Songs*
 2. *Christmas Hymns and Carols, Vol. II*

⁸² Alice Parker, "Parker-Shaw Memories," *Choral Journal* 36, no. 9 (April, 1996): 17. Mussulman's discography differs on some of the dates. (Joseph A. Mussulman, *Dear People...Robert Shaw: A Biography*, (Chapel Hill, NC: Hinshaw Music, 1996: 251-256)

3. *Christmas Hymns and Carols, Vol. I*
- II. Love songs
 4. *Sweet and Low*
 5. *With Love from a Chorus*
 6. *My True Love Sings*
 7. *A Chorus of Love*
- III. Hymns and songs of faith
 8. *A Mighty Fortress*
 9. *Songs of Faith and Inspiration*
- IV. Spirituals
 10. *Deep River*
 11. *I'm Goin' to Sing*
- V. Stephen Foster songs
 12. *A Stephen Foster Songbook*
- VI. Early American folk hymns
 13. *What Wondrous Love*
 14. *Sing to the Lord*
- VII. Sea shanties
 15. *Sea Shanties*
- VIII. Glee club songs
 16. *Twenty-Three Glee Club Favorites*
- IX. Irish songs
 17. *Irish Folk Songs*

EASTER HYMNS, CAROLS AND SONGS

A Treasury of Easter Songs (1950) G. Schirmer HL50481433

- 1) Christ the Lord Hath Risen, G. Schirmer 9945
- 2) Christ the Lord Is Risen Today, G. Schirmer 9951
- 3) Easter Eggs, G. Schirmer 9956
- 4) Hilariter, G. Schirmer 9952
- 5) Lord Christ, When First Thou Cam'st to Men, G. Schirmer 9957
- 6) Love Is Come Again, G. Schirmer HL50304080
- 7) Now April Has Come, G. Schirmer 9955
- 8) O Sons and Daughters, G. Schirmer 9950
- 9) On Easter Morn, at Break of Day, G. Schirmer HL50304070
- 10) Salem, G. Schirmer 9947
- 11) Strife Is O'er, The, G. Schirmer 9943
- 12) This Joyful Eastertide, G. Schirmer HL 50303920
- 13) 'Tis Finished, G. Schirmer HL 50303940
- 14) World Itself Keeps Easter Day, The, G. Schirmer 9942

CHRISTMAS HYMNS AND CAROLS

Christmas Hymns and Carols, Vol. II (1952)

- 15) Boar's Head Carol, The, HL50305010

- 16) Carol of the Birds, HL50304960
- 17) Cherry Tree Carol, The, G. Schirmer HL50304950
- 18) Christ Was Born on Christmas Day, G. Schirmer HL50305030
- 19) Fum, Fum, Fum, G. Schirmer HL50305040
- 20) Good Christian Men, Rejoice, G. Schirmer HL50305050
- 21) Good King Wenceslas, G. Schirmer HL50305060
- 22) Hacia Belen, G. Schirmer HL50305070
- 23) Here 'Mid the Ass and Oxen, G. Schirmer HL50305080
- 24) Holly and the Ivy, The, G. Schirmer HL50305090
- 25) How Far Is It to Bethlehem, formerly G. Schirmer, now owned by Alfred: LG51017
- 26) How unto Bethlehem, G. Schirmer HL50304940
- 27) I Saw Three Ships, G. Schirmer HL50305100
- 28) La Virgen Lava Panales, G. Schirmer HL50305200
- 29) Lay Down Your Staffs, G. Schirmer HL50305110
- 30) March of the Kings, G. Schirmer HL50305120
- 31) Mary Had a Baby, G. Schirmer HL50305130
- 32) Masters in This Hall, G. Schirmer HL50305140
- 33) O Sanctissima, G. Schirmer HL50305160
- 34) O Tannenbaum, G. Schirmer HL50305170
- 35) So Blest a Sight, G. Schirmer 10169
- 36) Susanni, G. Schirmer HL50304930
- 37) Touro-louro-louro, G. Schirmer HL50304920
- 38) Twelve Days of Christmas, The, G. Schirmer HL50305190
- 39) What Child Is This, G. Schirmer HL50305210
- 40) Ya Viene La Vieja, G. Schirmer HL50305220

Christmas Hymns and Carols, Vol. I (1958)

- 41) Angels We Have Heard on High, LG718
- 42) Away in a Manger, LG719
- 43) Bring a Torch, Jeanette, Isabella, LG713
- 44) Deck the Halls, LG720
- 45) First Nowell, The, LG714
- 46) God Rest You Merry, Gentlemen, LG729
- 47) Hark, the Herald Angels Sing, LG728
- 48) It Came upon the Midnight Clear, LG717
- 49) Joy to the World, LG712
- 50) My Dancing Day, LG731
- 51) O Come, All Ye Faithful, LG716
- 52) O Come, O Come, Emmanuel, LG727
- 53) O Little Town of Bethlehem, LG739
- 54) Silent Night, LG715
- 55) Wassail Song, LG740
- 56) We Three Kings, LG738

LOVE SONGS

*Sweet and Low (1954)*⁸³

All arrangements unpublished:

- 57) All Thro' the Night
- 58) Brahms Lullaby
- 59) In the Gloaming
- 60) Sweet & Low

With Love from a Chorus (1954)

- 61) Aura Lee, LG527
- 62) Believe Me If All Those Endearing Charms, LG528
- 63) Drink to Me Only with Thine Eyes, LG530
- 64) Juanita, LG534
- 65) Lorena, LG536
- 66) Love's Old Sweet Song, LG537
- 67) Seeing Nellie Home, LG538
- 68) Stars of the Summer Night, LG539
- 69) When You and I Were Young, LG542

My True Love Sings (1955)

- 70) Adios Cathedral de Burgos, LG658
- 71) Al Olivo, LG670
- 72) Annie Laurie, LG647
- 73) Aupres de ma Blonde, LG644
- 74) Black, Black, Black, LG656
- 75) Comin' Thro the Rye, LG655
- 76) Flow Gently, Sweet Afton, LG648
- 77) Gently, Johnny My Jingalo, LG643
- 78) He's Gone Away, LG672
- 79) I Dream of Jeanie, LG652
- 80) I Know My Love, LG657
- 81) Johnny Has Gone for a Soldier, LG502
- 82) Red, Red Rose, A, LG645
- 83) Soldier Boy, The, LG552
- 84) Treue Liebe, LG669
- 85) When Love Is Kind, LG646

A Chorus of Love (1960)

- 86) Auld Lang Syne, LG51018

⁸³ Parker email communication with author, 21 Mar. 2011. "The Sweet and Low arrangements—Shaw didn't want published."

- 87) Darling Nellie Gray, LG969
- 88) Die Lorelei, LG51045
- 89) Down by the Sally Gardens, LG51019
- 90) Du, du liegst mir im Herzen, LG51043
- 91) Green Grow the Rushes, O, LG51022
- 92) L'Amour de Moy, LG51044
- 93) La Tarara, LG51046
- 94) Loch Lomond, LG51023
- 95) Marianina, LG974
- 96) My Bonnie, LG968
- 97) Passing By, LG967
- 98) Stodole Pumpa (Walking at Night), LG51049
Swing Low, Sweet Chariot, LG984 (previously recorded on *Deep River*)
- 99) Turn Ye to Me, LG975
- 100) Vive L'Amour, LG51026

HYMNS AND SONGS OF FAITH

A Mighty Fortress (1958)

- 101) All Hail the Power, LG769
- 102) Fairest Lord Jesus, LG752
- 103) Glorious Things of Thee Are Spoken, LG756
- 104) A Mighty Fortress, LG770
- 105) Now Thank We All Our God, LG753
- 106) O Worship the King – unpublished
- 107) Praise to the Lord – unpublished

SPIRITUALS

Deep River (1958)

- 108) Deep River, LG813
- 109) Swing Low LG984

I'm Goin' to Sing (1964)

- 110) Dere's No Hidin' Place, LG51110
- 111) Go Down Moses, LG51115
- 112) I Got a Key, LG51105
- 113) I Got Shoes, LG51116
- 114) I Want to Die Easy, LG51114
- 115) I'm Goin' to Sing, LG51101
- 116) John Saw Duh Numbuh, LG51109
- 117) My God Is a Rock, LG51107

- 118) My Soul's Been Anchored, LG51111
- 119) Nobody Knows, LG51108
- 120) Pour Mourner, LG51102
- 121) Ride On, King Jesus, LG51106
- 122) Same Train, LG51113
- 123) Sometimes I Feel, LG51112
- 124) Steal Away, LG51104
- 125) That Lonesome Valley, LG51103
- 126) Were You There, LG51249⁸⁴

STEPHEN FOSTER SONGS

A Stephen Foster Songbook (1959)

- 127) Beautiful Dreamer, LG853
- 128) De Camptown Races, LG865
- 129) Come Where My Love Lies Dreaming, LG812
- 130) Dolcy Jones, LG860
- 131) Gentle Annie, LG859
- 132) Gentle Lena Clare, LG832
- 133) Laura Lee, LG874
- 134) My Old Kentucky Home, LG851
- 135) Nellie Bly, LG861
- 136) Oh! Susanna, LG854
- 137) Old Black Joe, LG852
- 138) Old Folks at Home, LG847
- 139) Ring de Banjo, LG864
- 140) Some Folks, LG863
- 141) Thou Art the Queen of My Song, LG811
- 142) Way Down in Cairo, LG862

EARLY AMERICAN FOLK HYMNS

What Wondrous Love (1960)

- 143) Amazing Grace, LG918
- 144) Begin, My Soul, LG909
- 145) Bright Canaan, LG919
- 146) Broad Is the Road, LG910
- 147) Death Shall Not Destroy, LG920
- 148) Garden Hymn, LG912
- 149) His Voice as the Sound, LG915

⁸⁴ Parker email communication with author, 18 Mar. 2011. Were You There was arranged by Alice Parker alone: "...it was done separately (not as part of a group, as usual). I think he just couldn't find a published arr. that he liked. [I remember writing another single arrangement for some program he was doing—probably a Christmas Radio Show—of The Friendly Beasts. He never recorded that.]”

- 150) I Will Arise, LG905
- 151) Morning Trumpet, LG906
- 152) O Thou in Whose Presence, LG917
- 153) Pensive Dove, LG916
- 154) Psalm 4. God of My Justice, LG584
- 155) Psalm 81. To God Our Strength, LG585
- 156) Saints Bound for Heaven, LG911
- 157) When Jesus Wept, LG913
- 158) Wondrous Love, LG907
- 159) Worthy the Lamb, LG914
- 160) Zion's Soldier, LG908

*Sing to the Lord (1967)*⁸⁵

- 161) Calvary's Mountain, LG51341
- 162) Charge to Keep I Have, A, LG51311
- 163) Come and Taste, LG51342
- 164) Come Away to the Skies, LG51334
- 165) Come, Ye that Love the Lord, LG51309
- 166) God Is Seen, LG51333
- 167) Good Morning, Brother Pilgrim, LG51330
- 168) Hark, I Hear the Harps Eternal LG51331
- 169) Hebrew Children, The, LG51323
- 170) How Firm a Foundation, LG51324
- 171) Lord, What Is Man, LG51321
- 172) O Happy Souls, LG51310
- 173) Shout On, LG51332
- 174) Sing to the Lord, LG51322
- 175) Teach Me the Measure, LG51308
- 176) When I Can Read My Title Clear, LG51340

SEA SHANTIES

Sea Shanties (1961)

- 177) A-Roving, LG51054
- 178) Blow the Man Down, LG51055
- 179) Bound for the Rio Grande, LG51056
- 180) Drummer and the Cook, The, LG51057
- 181) Good-bye, Fare Ye Well, LG51050
- 182) Haul Away, Joe, LG51058
- 183) Lowlands, LG51059
- 184) Santy Anna, LG51060
- 185) Shaver, The, LG51061

⁸⁵ Arrangements on *Sing to the Lord* and *Irish Folk Songs* were exclusively the work of Alice Parker. Shaw made no corrections on them.

- 186) Shenandoah, LG51062
- 187) Spanish Ladies, LG51051
- 188) Storm Along John, LG51063
- 189) Swansea Town, LG51052
- 190) Tom's Gone to Hilo, LG51064
- 191) What Shall We Do with the Drunken Sailor? LG51053
- 192) Whup Jamboree, LG51065

GLEE CLUB SONGS

All arrangements unpublished:

- 193) Amici
- 194) Gaudeamus igitur
- 195) Ich schwing mein Horn ins Jammertal (Brahms)
- 196) Integer vitae
- 197) Landlord, Fill the Flowing Bowl
- 198) Twilight
- 199) Whiffenpoof Song

IRISH FOLK SONGS

Irish Folk Songs (1968)

- 200) Avenging and Bright, LG51443
- 201) Ballynure Ballad, A, LG51457
- 202) Croppy Boy, The, LG51410
- 203) Girl I Left Behind Me, The, LG51460
- 204) Has Sorrow Thy Young Days Shaded, LG51449
- 205) I Know Where I'm Goin', LG51444
- 206) Johnny, I Hardly Knew Ye, LG51452
- 207) Minstrel Boy, The, LG51411
- 208) My Gentle Harp, LG51409
- 209) Parting Glass, The, LG51440
- 210) Silent, O Moyle, LG51442
- 211) Sing, Sing, LG51345
- 212) 'Tis Pretty to Be in Balinderry, LG51441
- 213) To Ladies' Eyes, LG51458
- 214) We May Roam Thro' this World, LG51459
- 215) Wearing o' the Green, LG51451

UNRECORDED PARKER-SHAW ARRANGEMENTS⁸⁶

- 216) Old England Forty Years Ago, LG503
- 217) Psalm 124, LG583
- 218) Yellow Rose of Texas, The, LG587

EDITIONS AND TRANSLATIONS

- Anon: Death of Nathan Hale, The (choral ed.), LG586, 1955
- Bach: Break Forth (choral ed.), G. Schirmer 10180, 1952
- Billings: Chester (choral ed.), LG501, 1955
- Brahms: Da unten im Tale (choral ed.), LG671, 1957
- Costeley: Allons, Gay Bergeres (choral ed.), SATB, HL50305000, 1953
- French: Death of General Washington, The (choral ed.), LG554, 1955
- Haydn: Come, Lovely Spring (from *The Seasons*) (choral ed.), LG52078, 1978
- Haydn: *The Creation* (translation), LG51595, 1957
- Haydn: The Heavens are Telling (from *The Creation*)(translation), LG51147, 1957-58
- Law: Bunker Hill (choral ed.), LG553, 1955
- Praetorius: Lo, How a Rose E'er Blooming (choral ed.), LG730, 1958
- Purcell: Three Short Anthems (choral edition), LG624
- Schubert: La Pastorella (choral ed.), LG512
- Schubert: Mass in G (choral ed.), G. Schirmer, HL50324620, 1954
- Schubert: Ständchen (Serenade)(choral arr.), LG521, 1954
- Schubert: Widerspruch (Contradiction) (choral ed.), LG513, 1964
- Vecchi: Fa una canzone (choral ed.), LG556, 1956
- Victoria: O magnum mysterium (choral ed.), G. Schirmer 10193, 1952

COLLECTIONS OF PARKER-SHAW ARRANGEMENTS, LARGER WORKS, EDITIONS, AND TRANSLATIONS

Hal Leonard (G. Schirmer)

- The Shaw-Parker Easter Carol Collection, G. Schirmer, HL50481433
- The Shaw-Parker Book of Christmas Carols, G. Schirmer, HL50481497

Alfred (Lawson-Gould)

- Hymns and Carols, LG51097
- Singin' in the Spirit (5 spirituals), 25559 SATB Book
- Singin' in the Spirit, 25560 SATB Book/CD
- Vive L'Amour (5 men's arrangements), 25561 TTBB Book
- Vive L'Amour, 25562 TTBB Book/CD

⁸⁶ Parker, email communication with author, 18 Mar. 2011. Regarding "Old England Forty Years Ago," "Psalm 124," and "The Yellow Rose of Texas": "These three were never performed by Shaw. We had discussed a 'US history' album that never materialized. These were preparatory sketches."

APPENDIX II

ALPHABETICAL CATALOGUE OF PUBLISHED PARKER-SHAW ARRANGEMENTS AND EDITIONS⁸⁷

Entries appear alphabetically, including the following information: title; statement as to whether the entry is a choral arrangement, edition, or translation; date of arrangement; voicing; tune source; text source; publisher and its catalogue number, approximate duration where available; and copyright date where different from date of arrangement. All titles are SATB *a cappella* unless indicated otherwise. Selections on the “permanently out of print” status at Alfred Music Publishing are so indicated at the end of the entry. The abbreviation “AMH” stands for “American mountain hymns.”

G. Schirmer titles are distributed by the Hal Leonard Corporation. Some of these carry a new number with an “HL” prefix, but those without the HL numbering are still obtainable from Hal Leonard with the old G. Schirmer number. Alfred Music Publishing distributes the Lawson-Gould catalogue, which retains the initial “LG” prefix.

CHORAL ARRANGEMENTS AND EDITIONS

- 1) Adios Catedral de Burgos, Choral Arr, 1956, *TTBB(A)*, Tune source: Trad Spanish, Text source: Trad Spanish, LG658, 2:49
- 2) Al Olivo, Choral Arr, 1956, *TTBB*, Tune source: Trad Spanish, Text source: Trad Spanish, LG670, 1:02—OUT OF PRINT
- 3) All Hail the Power, Choral Arr, 1958, *SATB/org*, Tune source: *Shrubsole*, Text source: Perronet, LG769, 2:15—Available in Alfred collection *Hymns and Carols* LG51097
- 4) Allons, Gay Bergeres (Costeley) Choral Ed, 1952, Tune source: Costeley, Text source: Trad, G. Schirmer HL50305000
- 5) Amazing Grace, Choral Arr, 1960, Tune source: *Solon*, Text source: Newton 1779, LG918, 3:35

⁸⁷ The catalogue has been compiled from the following sources:

- Alfred Music Publishing Company, Microsoft Excel spreadsheet catalogue of Shaw-Parker arrangements emailed to author on October 25, 2010 from Susannah Goldes, Customer Service.
- Parker, Alice. *Alice Parker: Complete Works List, 1948-2007*. Hawley, MA: Alice Parker Music Company, 2007.
- Long, Janice Elaine Miller. “Alice Parker: Analytical Notes on the Cantatas, an Annotated Catalogue, a Complete Works List, and a Biography.” DMA Dissertation, College Conservatory of Music, University of Cincinnati, 1979.
- Latta, John Arthur. “Alice Parker: Choral Composer, Arranger, and Teacher.” Dissertation, Ed. D. University of Illinois at Urbana/Champaign, 1986, 109-148.

- 6) Angels We Have Heard on High, Choral Arr, 1957, Tune source: Trad French, Text source: Trad French, LG718, 1:58
- 7) Annie Laurie, Choral Arr, 1956, Tune source: Trad Scottish, Text source: Douglas, LG647, 2:45
- 8) A-Roving, Choral Arr, 1961, *TTBB(T)pno*, Tune source: English shanty, Text source: English shanty, LG51054, 2:54
- 9) Auld Lang Syne, Choral Arr, 1960, *TTBB*, Tune source: Trad Scottish, Text source: Burns, LG51018, 3:35
- 10) Aupres de ma Blonde, Choral Arr, 1956, Tune source: Trad French, Text source: Trad French, LG644, 1:32
- 11) Aura Lee, Choral Arr (w/ Shaw and Robert Hunter), 1954, *TTBB*, Tune source: Poulton, Text source: Fosdick, LG527, 2:24
- 12) Avenging and Bright, Choral Arr, 1967, *TTBB*, Tune source: Trad Irish, Text source: Trad Irish, LG51443, 1:55
- 13) Away in a Manger, Choral Arr, 1957, Tune source: Trad carol, Text source: Trad carol, LG719, 1:45
- 14) Ballynure Ballad, A, Choral Arr, 1967, *SATB(B)*, Tune source: Trad Irish, Text source: Trad Irish, formerly LG51457, now APMC (Alice Parker Music Co.), 1:45, Copyright date 1969
- 15) Beautiful Dreamer, Choral Arr, 1959, *SATB(T)*, Tune source: S. Foster, Text source: Foster, LG853, 3:00, Copyright date 1960
- 16) Begin, My Soul, Choral Arr, 1960, Tune source: AMH: *Watt's Lyre*, Tune source: Mountain hymn, LG909, 1:30
- 17) Believe Me If All Those Endearing Charms, Choral Arr (with Shaw and Robert Hunter), 1954, *TTBB(T)*, Tune source: Trad Irish, Text source: Moore, LG528, 2:58—OUT OF PRINT
- 18) Black, Black, Black, Choral Arr, 1956, *SATB(T)*, Tune source: Trad USA, Text source: Trad USA, LG656, 3:20
- 19) Blow the Man Down, Choral Arr, 1961, *TTBB(B)*, Tune source: English shanty, Text source: English shanty, LG51055, 1:32
- 20) Boar's Head Carol, The, Choral Arr, 1951, *TTBB*, Tune source: Trad English 1521, Text source: Trad English 1521, G. Schirmer HL50305010, 1:02, Copyright date 1952
- 21) Bound for the Rio Grande, Choral Arr, 1961, *TTBB(T)*, Tune source: Trad shanty, Text source: Trad shanty, LG51056, 2:19
- 22) Break Forth (Bach) Choral Ed, 1952, Tune source: J.S. Bach, Text source: Rist, 1641, G. Schirmer 10180, 1:28
- 23) Bright Canaan, Choral Arr, 1960, Tune Source: AMH: *Bright Canaan*, Text source: Mountain hymn, LG919, 2:00, Copyright date 1961
- 24) Bring a Torch, Jeanette, Isabella, Choral Arr, 1957, Tune source: Trad French, Text source: Trad French, LG713, 1:30
- 25) Broad Is the Road, Choral Arr, 1960, Tune source: AMH: Read, *Windham*, Text source: Watts, LG910, 2:20, Copyright date 1961—OUT OF PRINT
- 26) Bunker Hill (Law) Choral Ed, 1955, Tune source: Law, Text source, Nathaniel Niles, LG553
- 27) Calvary's Mountain, Choral Arr, 1967, Tune source: AMH: *Calvary's Mountain*, Text source: Mountain hymn, LG51341, 3:41
- 28) Camptown Races, De, Choral Arr, 1959, *SATB/pno*, Tune source: S. Foster, Text source: Foster, LG865, 1:35, Copyright date 1960
- 29) Carol of the Birds, Choral Arr, 1951, *SATB(S)*, Tune source: Trad Spanish, Text source: Trad Spanish, tr Schindler/Taylor, G. Schirmer HL50304960, 4:02, Copyright date 1952
- 30) Charge to Keep I Have, A, Choral Arr, 1967, Tune source: AMH: *Carolina*, Text source: C. Westley, LG51311, 2:52
- 31) Cherry Tree Carol, The, Choral Arr, 1952, *SATB(T)*, Tune source: Trad USA, Text source: Trad USA, G. Schirmer HL50304950, 4:14

- 32) Chester (Billings) Choral Ed, 1955, Tune source: Billings, Text source: Unknown, LG501
- 33) Christ the Lord Hath Risen, Choral Arr, 1951, Tune source: Christ ist erstanden, Text source: Trad chant, G. Schirmer 9945
- 34) Christ the Lord Is Risen Today, Choral Arr, 1951, Tune source: Hymn 1708, Text source: C. Wesley, G. Schirmer 9951
- 35) Christ Was Born on Christmas Day, choral Arr, 1951, *SATB(SB)*, Tune source: Trad German, Text source: Trad German, G. Schirmer HL50305030, 2:09, Copyright date 1952
- 36) Come and Taste, Choral Arr, 1966, tune source: AMH: *Farabee*, Text source: Leland, LG51342, 2:10, Copyright date 1967
- 37) Come Away to the Skies, Choral Arr, 1966, Tune source: AMH: *Exaltation*, text source: Mountain hymn, LG51334, 2:45, Copyright date 1967
- 38) Come Where My Love Lies Dreaming, Choral Arr, 1959, *SATB(S)*, Tune source: S. Foster, Text source: Foster, LG812, 4:10
- 39) Come, Lovely Spring (Haydn, from *The Seasons*) Choral Ed, 1978, Tune source: Haydn, Text source: tr AP, T. Pyle, LG52078
- 40) Come, Ye that Love the Lord, Choral Arr, 1966, tune source: AMH: *Albion*, Text source: Watts, LG51309, 1:00, Copyright date 1967
- 41) Comin' Thro the Rye, Choral Arr, 1956, *TTBB(S)*, Tune source: Trad Scottish, Text source: Burns, LG655, 1:40
- 42) Croppy Boy, The, Choral Arr, 1967, *SATB/hp or pno*, Tune source: Trad Irish, Text source: Trad Irish, LG51410, 3:53, Copyright date 1968
- 43) Da unten im Tale (Brahms) Choral Ed, 1957, Tune source: Brahms, Text source: Tr AP, LG671, 1:24
- 44) Darling Nellie Gray, Choral Arr, 1960, *TTBB(T)*, Tune source: Trad USA, Text source: Trad USA, LG969, 2:39
- 45) Death of General Washington, The (French) Choral Ed, 1955, Tune source: French, Text source, unknown, LG554
- 46) Death of Nathan Hale, (Anonymous) The, Choral Ed, 1955, Tune source: unknown, Text source: unknown, LG586—OUT OF PRINT
- 47) Death Shall Not Destroy, Choral Arr, 1960, Tune source: AMH: *Mount Watson*, Text source: Mountain hymn, LG920, 3:00
- 48) Deck the Halls, Choral Arr, 1957, Tune source: Trad Welsh, Text source: Trad Welsh, LG720, 1:06
- 49) Deep River, Choral Arr, 1959, Tune source: Spiritual, Text source: Spiritual, LG813, 3:06
- 50) Dere's No Hidin' Place, Choral Arr, 1962, *SATB(T)*, Tune source: Spiritual, Text source: Spiritual, LG51110, 1:23
- 51) Die Lorelei, Choral Arr, 1960, *TTBB*, Tune source: Silcher, Text source: Heine, LG51045, 3:51
- 52) Dolcy Jones, Choral Arr, 1959, *TTBB(B)/pno*, Tune source: S. Foster, Text source: Foster, LG860, 1:50, Copyright date 1960
- 53) Down by the Sally Gardens, Choral Arr, 1960, *TTBB*, Tune source: Trad Irish, Text source: Yeats, LG51019, 2:45
- 54) Drink to Me Only with Thine Eyes, Choral Arr, 1954, *TTBB*, Tune source: Trad English, Text source: Jonson, LG530, 2:54
- 55) Drummer and the Cook, The, Choral Arr, 1961, *TTBB(B)/pno*, Tune source: English shanty, Text source: English, shanty, LG51057, 3:05
- 56) Du, du liegst mir im Herzen, Choral Arr, 1960, *TTBB*, Tune source: Trad German, Text source: Trad German, LG51043, 2:27—OUT OF PRINT
- 57) Easter Eggs, Choral Arr, 1951, *SATB(SBar or T)*, Tune source: Trad Russian, Text source: tr A.F.D., G. Schirmer 9956
- 58) Fa una canzone (Vecchi) Choral Ed, 1956, tune source: Vecchi, Text source: tr AP, LG556

- 59) Fairest Lord Jesus, Choral Arr, 1951, *SATB/org*, Tune source: Silesian, *Crusader's Hymn*, Text source: Trad Silesian, LG752, 3:25, Copyright date 1953
- 60) First Nowell, The, Choral Arr, 1957, Tune source: Trad English, Text source: Trad English, LG714, 2:20
- 61) Flow Gently, Sweet Afton, Choral Arr, 1956, *SATB(T)*, Tune source: Trad Scottish, Text source: Burns, LG648, 3:07
- 62) Fum, Fum, Fum, Choral Arr, 1953, *SATB/orch and org*, Tune source: Catalonian, Text source: tr AP, G. Schirmer HL50305040, 2:10
- 63) Fum, Fum, Fum, Choral Arr, 1966, *SAB*, Tune source: Catalonian, Text source: Catalonian, G. Schirmer 11210
- 64) Garden Hymn, Choral Arr, 1960, *SATB(T)*, Tune source: AMH: *Garden Hymn*, Text source: Mountain hymn, LG912, 3:30
- 65) Gentle Annie, Choral Arr, 1959, *TTBB/pno*, Tune source: S. Foster, Text source: Foster, LG859, 2:40, Copyright date 1960
- 66) Gentle Lena Clare, Choral Arr, 1959, *TTBB(T)*, Tune source: S. Foster, Text source: Foster, LG832, 2:30, Copyright date 1960
- 67) Gently, Johnny My Jingalo, Choral Arr, 1956, Tune source: Trad English, Text source: Trad English, LG643, 2:30
- 68) Girl I Left Behind Me, The, Choral Arr, 1967, Tune source: Trad Irish, Text source, Trad Irish, LG51460, 1:25, Copyright date 1969
- 69) Glorious Things of Thee Are Spoken, Choral Arr, 1958, *SATB/org*, tune source: Haydn: *Austrian Hymn*, Text source: Newton, LG756, 2:35—Available in Alfred collection *Hymns and Carols* LG51097
- 70) Go Down Moses, Choral Arr, 1962, *SATB(B)*, Tune source: Spiritual, Text source: Spiritual, LG51115, 4:19, Copyright date 1963
- 71) God Is Seen, Choral Arr, 1967, *SATBB*, Tune source: AMH: *Captain Kidd*, Text source: Mountain hymn, LG51333, 2:25
- 72) God Rest You Merry, Gentlemen, Choral Arr, 1957, Tune source: Trad English, Text source: Trad English, LG729, 1:14
- 73) Good Christian Men, Rejoice, Choral Arr, 1951, Tune source: Trad English, Text source: Trad English, G. Schirmer HL50305050, Copyright date 1952
- 74) Good King Wenceslas, Choral Arr, 1951, *SATB(SB)*, Tune source: Trad English, Text source: Neale, G. Schirmer HL50305060, Copyright date 1952
- 75) Good Morning, Brother Pilgrim, Choral Arr, 1967, Tune source: AMH: *Salutation*, Text source: Mountain hymn, LG51330, 2:04
- 76) Good-bye, Fare Ye Well, Choral Arr, 1961, *TTBB/pno*, Tune source: English shanty, Text source: English shanty, LG51050, 3:05
- 77) Green Grow the Rushes, O, Choral Arr, 1960, *TTBB(B)*, Tune source: Trad Scottish, Text source: Burns, LG51022, 3:11
- 78) Hacia Belen, Choral Arr, 1951, *SATB(Bar)*, Tune source: Srad Spanish, Text source: Trad Spanish, G. Schirmer HL50305070, 2:13, Copyright date 1952
- 79) Hark, I Hear the Harps Eternal, Choral Arr, 1965, *SATB(S)*, Tune source: AMH: *Invitation*, Text source: Mountain hymn, LG51331, 2:08, Copyright date 1967
- 80) Hark, the Herald Angels Sing, Choral Arr, 1957, Tune source: *Mendelssohn*, Text source: C. Wesley, LG728
- 81) Has Sorrow Thy Young Days Shaded, Choral Arr, 1967, Tune source: Trad Irish, Text source: Moore, LG51449, 4:00, Copyright date 1969
- 82) Haul Away, Joe, Choral Arr, 1961, *TTBB(B)*, Tune source: English shanty, Text source: English shanty, LG51058, 1:49

- 83) He's Gone Away, Choral Arr, 1956, *SATB(S)*, Tune source: Trad USA, Text source: Trad USA, LG672, 3:40
- 84) Hebrew Children, The, Choral Arr, 1967, Tune source: AMH: *The Hebrew Children*, Text source: Mountain hymn, LG51323, 2:05
- 85) Here 'Mid the Ass and Oxen, Choral Arr, 1951, *SATB(S)*, Tune source: Trad French, Text source: tr AP, G. Schirmer HL50305080, 2:35, Copyright date 1952
- 86) Hilariter, Choral Arr, 1951, Tune source: Hymn 1623, Text source: G.R. Woodward, G. Schirmer 9952
- 87) His Voice as the Sound, Choral Arr, 1960, Tune source: AMH: *Samanthra*, Text source: Mountain hymn, LG915, 2:00
- 88) Holly and the Ivy, The, Choral Arr, 1951, Tune source: Trad English, Text source: Trad English, G. Schirmer HL50305090, 2:36, Copyright date 1952
- 89) How Far Is It to Bethlehem, Choral Arr, 1951, Tune source: Trad English, Text source: F. Chesterton, formerly G. Schirmer 51017, now LG51017, 1:54, Copyright date 1954
- 90) How Firm a Foundation, Choral Arr, 1967, Tune source: AMH: *Foundation*, Text source: Mountain hymn/K, LG51324, 6:00
- 91) How unto Bethlehem, Choral Arr, 1951, Tune source: Trad Italian, Text source: Shaw, G. Schirmer HL50304940, 1:12, Copyright date 1953
- 92) I Dream of Jeanie, Choral Arr, 1956, Tune source: S. Foster, Text source: Foster, LG652, 3:00 – OUT OF PRINT
- 93) I Got a Key, Choral Arr, 1962, *SATB(T)*, Tune source: Spiritual, Text source: Spiritual, LG51105, 2:17, Copyright date 1963
- 94) I Got Shoes, Choral Arr, 1962, Tune source: Spiritual, Text source: Spiritual, LG51116, 2:21, Copyright date 1963
- 95) I Know My Love, Choral Arr, 1956, Tune source: Trad Irish, Text source: Trad Irish, LG657, 1:59 – OUT OF PRINT
- 96) I Know Where I'm Goin', Choral Arr, 1967, Tune source: Trad Irish, Text source: Trad Irish, LG51444, 2:41, Copyright date 1969
- 97) I Saw Three Ships, Choral Arr, 1951, Tune source: Trad English, Text source: Trad English, G. Schirmer HL50305100, 1:20, Copyright date 1952
- 98) I Want to Die Easy, Choral Arr, 1962, *SATB(T)*, Tune source: Spiritual, Text source: Spiritual, LG51114, 3:02, Copyright date 1963
- 99) I Will Arise, Choral Arr, 1960, Tune source: AMH: *Restoration*, Text source: R. Robinson, LG905, 1:15
- 100) I'm Goin' to Sing, Choral Arr, 1963, Tune source: Spiritual, Text source: Spiritual, LG51101, 1:18, Copyright date 1963
- 101) It Came upon the Midnight Clear, Choral Arr, 1957, Tune source: R.S. Willis, Text source: E.M. Sears, LG717, 2:28—OUT OF PRINT
- 102) John Saw Duh Numbuh, Choral Arr, 1962, Tune source: Spiritual, Text source: Spiritual, LG51109, 2:12
- 103) Johnny Has Gone for a Soldier, Choral Arr, 1956, *SATB(S)*, Tune source: Trad USA, Text source: Trad USA, LG502
- 104) Johnny, I Hardly Knew Ye, Choral Arr, 1967, *SATBB*, Tune source: Trad Irish, Text source: Trad Irish, LG51452, 3:15, Copyright date 1969
- 105) Joy to the World, Choral Arr, 1957, Tune source: Handel/Mason, Text source: Watts, LG712, 1:20
- 106) Juanita, Choral Arr, 1954, *TTBB*, Tune source: Trad Spanish, Text source: Horton, LG534, 2:40 – OUT OF PRINT
- 107) L'Amour de Moy, Choral Arr, 1960, *TTBB(T)*, Tune source: Trad French 15th cent, Text source: Trad French 15th cent, LG51044, 4:36

- 108) La Tarara, Choral Arr, 1960, *TTBB*, Tune source: Trad, Text source: Trad Spanish, LG51046, 2:04
- 109) La Virgen Lava Panales, Choral Arr, 1951, *SATB(A)*, Tune source: Trad Spanish, Text source: Trad Spanish, G. Schirmer HL50305200, 1:57, Copyright date 1952
- 110) Laura Lee, Choral Arr, 1959, *TTBB(T)*, Tune source: S. Foster, Text source: Foster, LG874, 2:55, Copyright date 1960 – OUT OF PRINT
- 111) Lay Down Your Staffs, Choral Arr, 1951, Tune source: Trad French, Text source: Trad French, G. Schirmer HL50305110, Copyright date 1952
- 112) Lo, How a Rose E'er Blooming (Praetorius) Choral Ed, 1958, Tune source: Praetorius, Text source: Trad German, 16th cent, LG730, 2:21
- 113) Loch Lomond, Choral Arr, 1960, *TTBB*, Tune source: Trad Scottish, Text source: Lady Jane Scott, LG51023, 2:21
- 114) Lord Christ, When First Thou Cam'st to Men, Choral Arr, 1951, Tune source: trad, *Mit Freuden zart*, Text source: Bowie, G. Schirmer 9957
- 115) Lord, What Is Man, Choral Arr, 1966, Tune source: AMH: *Dublin*, Text source: Mountain hymn, LG51321, 2:04, Copyright date 1967
- 116) Lorena, Choral Arr, 1954, *TTBB*, Tune source: Webster, Text source: Webster, LG536, 2:30 – OUT OF PRINT
- 117) Love Is Come Again, Choral Arr, 1951, Tune source: French carol, Text source: S.M.C. Cream, G. Schirmer HL50304080, 1:15
- 118) Love's Old Sweet Song, Choral Arr (w/ Shaw and Robert Hunter), 1954, *TTBB(T)*, Tune source: Mosley, Text source: Binham, LG537, 3:45—OUT OF PRINT
- 119) Lowlands, Choral Arr, 1961, *TTBB(B)*, Tune source: US shanty, text source: US shanty, LG51059, 4:45
- 120) March of the Kings, Choral Arr, 1951, *TTBB*, Tune source: Trad French, Text source: Trad French, G. Schirmer HL50305120, 1:19, Copyright date 1952
- 121) Marianina, Choral Arr, 1960, *TTBB(TT)*, Tune source: Trad Italian, Text source: Trad Italian, LG974, 2:29 – OUT OF PRINT
- 122) Mary Had a Baby, Choral Arr, 1952, *TTBB(T)*, Tune source: Spiritual, Text source: Spiritual, G. Schirmer HL50305130, 2:24
- 123) Mass in G (Schubert) Choral Ed, 1954, *SATB/kybd*, Tune source: Schubert, Text source: Trad, G. Schirmer HL50324620, 21:28
- 124) Masters in This Hall, Choral Arr, 1951, *SATB(SB)*, Tune source: Trad French, Text source: Morris, G. Schirmer 10192, Copyright date 1952
- 125) Mighty Fortress, A, Choral Arr, 1958, *SATB/org*, Tune source: Luther, *Ein feste Burg*, Text source: Luther, tr Hedge, LG770, 3:35—Available in Alfred collection *Hymns and Carols* LG51097
- 126) Minstrel Boy, The, Choral Arr, 1967, *SATB/hp or pno*, Tune source: *The Moreen*, Text source: Moore, LG51411, 2:48, Copyright date 1968
- 127) Morning Trumpet, choral Arr, 1960, *SATB(Bar)*, Tune source: AMH: *Morning Trumpet*, Text source: Leland, LG906, 2:20
- 128) My Bonnie, Choral Arr, 1960, *TTBB*, Tune source: Trad USA, Text source: Trad USA, LG968, 2:14
- 129) My Dancing Day, Choral Arr, 1957, Tune source: Trad English, Text source: Trad English, LG731, 2:35
- 130) My Gentle Harp, Choral Arr, 1967, *SATB/hp or pno*, Tune source: *Londonderry Air*, Text source: Moore, LG51409, 3:20, Copyright date 1968
- 131) My God Is a Rock, Choral Arr, 1962, *SATB(B)*, Tune source: Spiritual, Text source: Spiritual, LG51107, 4:52

- 132) My Old Kentucky Home, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG851, 3:50, Copyright date 1960
- 133) My Soul's Been Anchored, Choral Arr, 1962, *SATB(T)*, Tune source: Spiritual, Text source: Spiritual, LG51111, 2:14
- 134) Nellie Bly, Choral Arr, 1959, *SATB/pno*, Tune source: S. Foster, Text source: Foster, LG861, 2:40
- 135) Nobody Knows, Choral Arr, 1962, *SATB(A)*, Tune source: Spiritual, Text source: Spiritual, LG51108, 4:18
- 136) Now April Has Come, Choral Arr, 1951, Tune source: Welsh carol, Text source: G. Deamer, G. Schirmer 9955
- 137) Now Thank We All Our God, Choral Arr, 1958, *SATB/org*, Tune source: J. Crüger, *Nun danket*, Text source: Rinkart, tr Winkworth, LG753, 3:30
- 138) O Come, All Ye Faithful, Choral Arr, 1957, Tune source: Wade 1740, Text source: Wade 1740, LG716, 2:14
- 139) O Come, O Come, Emmanuel, Choral Arr, 1957, Tune source: Trad chant, *Veni Emmanuel*, Text source: Trad chant, LG727, 2:48
- 140) O Happy Souls, Choral Arr, 1967, Tune source, AMH: *Happy Souls*, Text source: Mountain hymn, LG51310, 1:34
- 141) O Little Town of Bethlehem, Choral Arr, 1957, Tune source: Redner, Text source: Brooks, LG739, 1:55
- 142) O magnum mysterium (Victoria) Choral Ed, 1952, Tune source: Victoria, Text source: Trad, G. Schirmer 10193, 3:29
- 143) O Sanctissima, Choral Arr, 1951, Tune source: Trad, Text source: Trad, G. Schirmer 10194
- 144) O Sons and Daughters, Choral Arr, 1951, Tune source: French 15th cent, Text source: Tisseraud, tr Neale, G. Schirmer 9950
- 145) O Tannenbaum, Choral Arr, 1951, *TTBB(T)*, Tune source: Trad German, Text source: Trad German, tr AP, G. Schirmer 10195, 2:17, Copyright date 1952
- 146) O Thou in Whose Presence, Choral Arr, 1960, Tune source: AMH: *Davis*, Text source: Mountain hymn, LG917, 2:40
- 147) O Worship the King, not published
- 148) Oh! Susanna, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG854, 1:35, Copyright date 1960
- 149) Old Black Joe, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG852, 2:30, Copyright date 1960—OUT OF PRINT
- 150) Old England Forty Years Ago, Choral Arr, 1955, Tune source: Trad, Text source: Trad, LG503
- 151) Old Folks at Home, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG847, 4:30, Copyright date 1960
- 152) On Easter Morn, at Break of Day, Choral Arr, 1951, Tune source: Trad Scottish, Text source: Greek, tr G.R. Woodward, G. Schirmer HL50304070
- 153) Parting Glass, The, Choral Arr, 1969, *TTBB*, Tune source: Trad Irish, Text source: Trad Irish, LG51440, 2:15
- 154) Passing By, Choral Arr, 1960, *TTBB*, Tune source: Purcell, Text source: Trad English, LG967, 2: 17—OUT OF PRINT
- 155) Pensive Dove, Choral Arr, 1960, Tune source: AMH: *Pensive Dove*, Text source: Mountain hymn, LG916, 3:05—Available in Alfred collection *Hymns and Carols* LG51097
- 156) Pour Mourner, Choral Arr, 1962, *SATB(T)*, Tune source: Spiritual, Text source: Spiritual, LG51102, 4:30
- 157) Psalm 4. God of My Justice, Choral Arr, 1955, Tune source: Ainsworth Psalter, Text source: Ainsworth Psalter, LG584, 1:40—Available in Alfred collection *Hymns and Carols* LG51097

- 158) Psalm 81. To God Our Strength, Choral Arr, 1955, Tune source: Ainsworth Psalter, Text source: Ainsworth Psalter, LG585, 1:30—OUT OF PRINT
- 159) Psalm 124, Choral Arr, 1955, Tune source: Ainsworth Psalter, Text source: Ainsworth Psalter, LG583
- 160) Red, Red Rose, A, Choral Arr, 1956, *SATB(T)*, Tune source: Trad Scottish, Text source: Burns, LG645, 3:25
- 161) Ride On, King Jesus, Choral Arr, Tune source: Spiritual, Text source: Spiritual, LG51106, 2:45
- 162) Ring de Banjo, Choral Arr, 1959, *TTBB/pno*, Tune source: S. Foster, Text source: Foster, LG864, 2:10, Copyright date 1960
- 163) Saints Bound for Heaven, Choral Arr, 1960, Tune source: AMH: *Saints Bound for Heaven*, Text source: Mountain hymn, LG911, 1:45
- 164) Salem, Choral Arr, 1951, Tune source: AMH: *Salem*, Text source: Watts, G. Schirmer 9947
- 165) Same Train, Choral Arr, 1962, Tune source: Spiritual, Text source: Spiritual, LG51113, 2:22
- 166) Santy Anna, Choral Arr, 1961, *TTBB*, Tune source: US shanty, Text source: US shanty, LG51060, 2:01—OUT OF PRINT
- 167) Seeing Nellie Home, Choral Arr, 1954, *TTBB*, Tune source: Fletcher, Text source: Kyle, LG538, 2:05
- 168) Shaver, The, Choral Arr, 1961, *TTBB(B)/pno*, Tune source: English shanty, Text source: English shanty, LG51061, 2:04—OUT OF PRINT
- 169) Shenandoah, Choral Arr, 1961, *TTBB(T)/pno*, Tune source: US shanty, Text source: US shanty, LG51062, 4:37
- 170) Shout On, Choral Arr, 1967, *SATB(B)*, Tune source: AMH: *Immortality*, Text source: Mountain hymn, LG51332, 2:04
- 171) Silent Night, Choral Arr, 1957, Tune source: Franz Grüber, Text source: S. Mohr, LG715, 3:14
- 172) Silent, O Moyle, Choral Arr, 1967, *SATTTBB(M)*, Tune source: Trad Irish, Text source: Moore, LG51442, 3:23, Copyright date, 1969
- 173) Sing to the Lord, Choral Arr, 1967, Tune source: AMH: *Dunlap's Creek*, Text source: Watts, LG51322, 1:55
- 174) Sing, Sing, Choral Arr, 1967, *SATB/hp or pno*, Tune source: Trad Irish, Text source: Moore, LG51345, 2:50, Copyright date 1968
- 175) So Blest a Sight, Choral Arr, 1951, *SATB(S)*, Tune source: Trad English, Text source: Trad English 1536, G. Schirmer 10169, Copyright date 1952
- 176) Soldier Boy, The, Choral Arr, 1956, *SATB(A)*, Tune source: Song of Confederacy, Text source: Anon Song of Confederacy, LG552
- 177) Some Folks, Choral Arr, 1959, *SATB/pno*, Tune source: S. Foster, Text source: Foster, LG863, 1:50
- 178) Sometimes I Feel, Choral Arr, 1963, *SATB(A)*, Tune source: Spiritual, Text source: Spiritual, LG51112, 5:16
- 179) Spanish Ladies, Choral Arr, 1961, *TTBB(B)*, Tune source: English shanty, Text source: English shanty, LG51051, 2:34
- 180) Ständchen (Serenade)(Schubert) Choral Arr, 1954, *TTBB(M)/pno*, Tune source: Schubert, Text source: Grillparzer, tr AP, LG521, 5:52
- 181) Stars of the Summer Night, Choral Arr, 1954, *TTBB*, Tune source: Woodbury, Text source: Longfellow, LG539, 2:38
- 182) Steal Away, Choral Arr, Tune source: Spiritual, Text source: Spiritual, LG51104, 4:10
- 183) Stodole Pumpa (Walking at Night), Choral Arr, 1960, *TTBB(B)*, Tune source: Trad Czech, Text source: Trad Czech, LG51049, 2:51
- 184) Storm Along John, Choral Arr, 1961, *TTBB(B)*, Tune source: English shanty, Text source: English shanty, LG51063, 2:23

- 185) Strife Is O'er, The, Choral Arr, 1951, Tune source: Palestrina, *Victory*, Text source: tr F. Pott, G. Schirmer 9943, 1:15
- 186) Susanni, Choral Arr, 1951, Tune source: Trad German, Text source: Trad German, G. Schirmer HL50304930, Copyright date 1952
- 187) Swansea Town, Choral Arr, 1961, *TTBB*, Tune source: English shanty, Text source: English shanty, LG51052, 2:55
- 188) Swing Low, Sweet Chariot, Choral Arr, 1961, Tune source: Spiritual, Text source: Spiritual, LG984, 3:33
- 189) Teach Me the Measure, Choral Arr, 1966, Tune source: AMH: *Suffield*, Text source: Watts/Mountain hymn, LG51308, 3:22, Copyright date 1967
- 190) That Lonesome Valley, Choral Arr, 1962, *SATB(B)*, Tune source: Spiritual, Text source: Spiritual, LG51103, 4:22—OUT OF PRINT
- 191) *The Creation* (Haydn) Translation, 1957, Tune source: Haydn, Text source: Bible/von Swieten, LG51595
- 192) The Heavens are Telling (Haydn, from *The Creation*) Translation, 1957-8, Tune source: Haydn, Text source: Bible/von Swieten, LG51147
- 193) This Joyful Eastertide, Choral Arr, 1951, Tune source: *Vreuchten* 1623, Text source: Trad Dutch, G. Schirmer HL50303920
- 194) Thou Art the Queen of My Song, Choral Arr, 1959, *SATB(B)*, Tune source, S. Foster, Text source: Foster, LG811, 3:40, Copyright date 1960
- 195) 'Tis Finished, Choral Arr, 1951, Tune source: AMH: *Munich*, Text source: Stennet, G. Schirmer HL50303940, 2:00
- 196) Tis Pretty to Be in Balinderry, Choral Arr, 1967, Tune source: Trad Irish, Text source: Trad Irish, LG51441, 1:53, Copyright date 1969
- 197) To Ladies' Eyes, Choral Arr, 1967, *TTBB/TTBB*, Tune source: Trad Irish, Text source: Moore, LG51458, 1:46, Copyright date 1969
- 198) Tom's Gone to Hilo, Choral Arr, 1961, *TTBB(B)*, Tune source: English shanty, Text source: English shanty, LG51064, 2:45—OUT OF PRINT
- 199) Touro-louro-louro, Choral Arr, 1951, Tune source: Saboly, Text source: tr W. Norman, G. Schirmer HL50304920, 2:05, Copyright date 1952
- 200) Treue Liebe, Choral Arr, 1956, *TTBB*, Tune source: Trad German, Text source: Trad German, LG669, 2:09—OUT OF PRINT
- 201) Turn Ye to Me, choral Arr, 1960, *TTBB(T)*, Tune source: Trad Scottish, Text source: Trad Scottish, LG975, 3:37, Copyright date 1961
- 202) Twelve Days of Christmas, The, choral Arr, 1951, *SATB + 3 solo quartets*, Tune source: Trad English, Text source: Trad English, G. Schirmer 10197, 4:15, Copyright date 1952
- 203) Vive L'Amour, Choral Arr, 1960, *TTBB(B)*, Tune source: Trad USA, Text source: Trad USA, LG51026, 2:00
- 204) Wassail Song, Choral Arr, 1957, Tune source: Trad English, Text source: Trad English, LG740, 1:10
- 205) Way Down in Cairo, Choral Arr, 1959, *TTBB/pno*, Tune source: S. Foster, Text source: Foster, LG862, 2:50, Copyright date 1960—OUT OF PRINT
- 206) We May Roam Thro' this World, Choral Arr, 1969, Tune source: Trad Irish, Text source: Moore, LG51459, 1:58
- 207) We Three Kings, Choral Arr, 1957, Tune source: J. Hopkins, Text source: Hopkins, LG738, 3:40—OUT OF PRINT
- 208) Wearing o' the Green, Choral Arr, 1967, Tune source: Trad Irish, Text source: Trad Irish, LG51451, 1:23, Copyright date 1969
- 209) Were You There, Choral Arr, 1962, *SATB(S)*, Tune source: Spiritual, Text source: Spiritual, LG51249, Copyright date 1965

- 210) What Child Is This, Choral Arr, 1951, Tune source: *Greensleeves*, Text source: W.C. Dix, G. Schirmer HL50305210, 2:27, Copyright date 1952
- 211) What Shall We Do with the Drunken Sailor? Choral Arr, 1961, *TTBB*, Tune source: English shanty, Text source: English shanty, LG51053, 2:48
- 212) When I Can Read My Title Clear, Choral Arr, 1967, Tune source: AMH: *Pisgah*, Text source: Watts, LG51340, 1:47
- 213) When Jesus Wept, Choral Arr, 1960, Tune source: Billings, Text source: Trad USA, LG913, 2:15
- 214) When Love Is Kind, Choral Arr, 1956, *SATB(B)*, Tune source: Trad English, Text source: Trad English, LG646, 1:41
- 215) When You and I Were Young, Maggie, Choral Arr, 1954, *TTBB(B)*, Tune source: Butterfield, Text source: Johnson, LG542, 3:15, Copyright date 1955
- 216) Whup Jamboree, Choral Arr, 1961, *TTBB*, Tune source: Trad shanty, Text source: Trad shanty, LG51065, 1:49
- 217) Widerspruch (Contradiction) (Schubert) Choral Ed, AP translation, 1964, *TTBB/pno*, Tune source: Schubert, Text source: Schiller, LG513, 2:33
- 218) Wondrous Love, Choral Arr, 1960, Tune source: AMH: *Wondrous Love*, Text source: Mountain hymn, LG907, 3:25
- 219) World Itself Keeps Easter Day, The, Choral Arr, 1951, Tune source: Piae Cantiones, Text source: Neale, G. Schirmer 9942
- 220) Worthy the Lamb, Choral Arr, Tune source: AMH: *Worthy the Lamb*, Text source: Mountain hymn, LG914, 1:45
- 221) Ya Viene La Vieja, Choral Arr, 1952, Tune source: Trad Spanish, Text source: Trad Spanish, G. Schirmer HL50305220, 0:43
- 222) Yellow Rose of Texas, The, Choral Arr, 1955, *SATB/kbd*, Tune source: Trad, Text source: Trad, LG587
- 223) Zion's Soldier, Choral Arr, Tune source: AMH: *Zion's Soldier*, Text source: Mountain hymn, LG908, 2:15

APPENDIX III
ANALYTICAL SPREADSHEETS OF THE PARKER-SHAW ARRANGEMENTS

Categories

- Title, country of origin (if applicable), and tune name (if applicable)
- Tempo and mood/sonority indication (printed at the beginning of each arrangement), meter, metronome marking (when given)
- Performing forces used
- Number of bars in the arrangement
- Number of verses used
- Scale/mode of melody
- Voicings (which voice parts are singing at a given time)
- Use of the technique of imitation
- Use of pedal points and *ostinatos*
- Comments regarding rhythmic and melodic play (Parker's term – indicates variations in meters and accents, diminution, augmentation, inversions, characteristic figures, etc.)
- Use of sharp contrasts in articulation and dynamics
- Other/remarks

Abbreviations

@ (at)	dyn (dynamic)	occ (occasional)	stacc (staccato)
accomp (accompaniment or accompanying)	esp (especially)	occ (occasional)	sync (syncopation)
alt (alternate or alternation)	extr (extreme)	ornam (ornament or ornamented)	ten (tenuto)
arpegg (arpeggio or arpeggiated)	freq (frequent)	ost (ostinato)	tpt (trumpet)
arr (arrangement)	imit (imitation)	ped (pedal point)	unis (unison)
art (articulation)	juxt (juxtaposed or juxtaposition)	predom (predominant)	v (verse or verses)
bkgrds (backgrounds – voices that support the melody)	leg (legato)	pt (part)	var (variation)
contr (contrary)	m (measure or measures)	ref (refrain)	w/ (with)
ctrmel (countermelody)	min (minimum)	rhyth (rhythm or rhythmic)	
	mod (moderate)	signif (significant)	
	obsc (obscure)	sim (similar)	

Special notes

- In the categories of "Imitation," "Pedal points and *ostinatos*," and "Use of sharp contrasts in articulation and dynamics," no entry was made if there was no use of the technique. If there was some evidence, it was rated as being "Minimal," "Moderate," "Significant," or "Extreme."
- The Hymns and Songs of Faith seemed to necessitate a different treatment due to their simple, strophic treatment, and were largely compared verse by verse.
- The early American folk hymns seemed to call for an additional category indicating the General Mood of the arrangement, as this quality was so outstanding and easily recognizable in this genre.

Parker-Shaw Arrangements: Easter carols

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
This Joyful Eastertide <i>Dutch</i>	<i>Gaily</i> Half note = c.72 Cut time, 3/2	SATBB	36	1; 2 nd half repeats	G major	4-pt					Signif dyn, min art	Repeat of 2 nd half marked cresc. & poco détaché; carol is very short – why was v2 omitted?
Christ the Lord hath risen <i>Chant</i>	<i>In the manner of Plainsong</i> Irregular	TB	16	2	B Aeolian hexatonic (no 2)	Unis, 2-pt				v2 in style of organum		Parallel 5ths merging to and proceeding from unis replicate organum
Easter Eggs <i>Russian</i>	<i>Freely and with plaintive</i> 2/4, 4/4	S, Bar (or T) solos, SATB	24	3	G Aeolian	Solo/3-pt, solo/4-pt, SATB		Signif ped	Ref faster than v; tenutos & fermatas		Signif dyn; hairpins increase drama	Modal harmony & bass ped capture Russian spirit; hums during verses
Lord Christ, When First Thou Cam'st to Men <i>German</i>	<i>With strength and dignity</i> Half note = c.66-72 3/2	SATB	28	2	F major	4-pt					Mod dyn v2	Homorythm throughout
O sons and daughters <i>French</i>	<i>Triumphantly</i> Half note = c.66 6/4	SATB	32	4	F# harmonic minor hexatonic (no 6)	Unis, 2-pt, 4-pt					Signif dyn, esp v4 (<i>sub mp, sub ff</i>)	Performance directions of "with great clarity" & "strictly in tempo"
On Easter Morn <i>Scottish</i>	<i>Brightly</i> Half note = c.84-88 Cut time	SATB	32	2	C melodic & harmonic minor	4-pt	Layering @ beginning		Stacc, ten stress marks in bass		Mod art	Indication that 8 th note figures in accomp voices are to be light & crisp, softer than mel
Love Is Come Again <i>French</i>	<i>Tenderly</i> Quarter = c.56 2/4	SATB	32	2	G Dorian hexatonic (no 7)	4-pt	Signif v2	Extr ped v1			Mod dyn	Bkgrd hums, oos
The Strife Is O'er <i>(Palestrina)</i>	<i>Joyfully</i> Half note = c.104 3/2	SATB	45	2 plus intro & coda	Eb major	4-pt						Remarkably free of changes in dyn, voicing, other editing
Hilariter <i>German</i>	<i>Sweetly with a flowing quality</i> Dotted half = 60-66 3/4	SATB	50	3	F Dorian, both b7 and LT	2-pt SA, 4- pt						Dyn indications of <i>mp-mf, p-mp,</i> and <i>mf-f</i> very unusual

Parker-Shaw Arrangements: G. Schirmer Christmas Hymns and Carols

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
The Boar's Head Carol English secular	With great vigor Common time	TTTBBB	24	2	C major	Unis, 2-pt, 4-pt				v2 TB 2-pt but w/ some unis		
The Carol of the Birds Spanish	With gentle motion 2/4	S solo, SATTB	80	3	G Aeolian & harmonic minor	4-pt, TTBB 4-pt, predom solo/4-pt	Min v2,3	Signif ost v1, min v3	Ost of 8 th - quarter - 8 th ; rhyth limit m45, 46			Rubatos m20, 45, 72 capture Spanish flavor; dyn only briefly rise to <i>mf</i> (unusual for P-S); many hairpin dyn markings; clever harmony esp m75-fine
The Cherry Tree Carol Kentucky Mtns	Very simply 3/4	T solo, SATBB	96	8	G pentatonic	3-pt, predom solo over 4- & 5-pt		Signif peds & osts through- out				Chorus mostly on hums or "Dn"; a story song
Christ Was Born on Christmas Day German	Sweetly; as a cradle song 6/8	S & Bar solos, SATTB	61	4	F major	Solo/3-pt, solo/4-pt, predom 4-pt	Min v2					Carol has two tempi; 9/8 measures used to clarify amount of rest between different tempi; dyn only briefly rise to <i>mf</i>
Fum, Fum, Fum Spanish	Quickly, well- accented 2/4	SAATB	51	3	A melodic minor (no 6)	Unis, 2-pt, predom 4-pt	Min. v2		Extra m of 3/4 @ m34		Signif dyn v1; signif marcato, tenuto marks	Arr marked by rhythmic precision & vitality; extra 3/4 m w/ cresc builds excitement
Good Christian Men, Rejoice German	Not too fast 6/8	SAATB	50	3	F major	3-pt SAA, 4-pt						Fermatas @ end of each verse instead of m with extra beats; all verses homorhythmic
Good King Wenceslas English	With spirit 2/2	S & Bar solos, SSATTB	85	5	G major	Solos over 2- 3-, 4-pt, 4-pt SATB	Min v2, 4		Strong bkgrd rhythms, hearty		Mod dyn; sharp alt between men & women	Alt v between men & women; hearty rhythmic sense, colorful harmonies & counterpoint
Here, mid the ass and oxen mild French	Tenderly 2/4	S solo, SAATB	56	3	Eb Aeolian (no 6,7)	3-pt, solo/3-pt, solo/4-pt		Solo poco inverted ped v3		Parts & ctrmels spring from melody		Hums under much of v.3 solo; creative bkgrds, not standard; long note values in v3 bkgrds word-paint the concept of sleep
The Holly and the Ivy English	Happily, not too fast 3/4	SSAATB B	80	5	G major hexatonic (no LT)	3-pt SSA, 4-pt TTBB, predom 4-pt SATB	Mod v.3	Mod ped v4	v4 unusual word stress	v2,3 word painting on "rising of the sun"	Mod dyn; ten & marc accents on key words	Interest kept thru 5 short v and ref by diff treatment every v: var in texture, harm, rhythm, and word painting
How unto Bethlehem Italian	Quickly, rhythmically 3/8, 4/8	SATTB	65	5	Eb major	4-pt TTBB, predom 4-pt SATB			Mixed meter of carol is main variation	Mel obsc in TTBB v	Mod dyn; alt betw men & SATB	Opening m of v1,3,5 is V chord; a lighthearted arrangement
I Saw Three Ships English	Joyfully 6/8	SSATTB	72	9	F major	Unis, 2-pt, 3-pt, -4-pt, 5-pt	Min v.8	Signif ped v3,5,6	Quarter/8 th dance held throughout	Scale runs from mel used freq	Mod dyn	Alt of SATB & TTBB sustains interest; each verse ends with a 9/8 measure to separate with a beat but in time
Masters in This Hall French	Joyous but deliberate tempo 6/8	S solo, SATTB	107	4	D Aeolian & harmonic minor	Unis, solo/3-pt, 4-pt TTBB, predom 4-pt SATB, solo/4-pt	Mod v2,3	Signif ped & inverted ped v3	6/8 drive prevails through all	Stepwise runs from mel used freq	Mod dyn	2 nd ref mel shared between sections 2 m apart; extra beat between each v but the last; last v only half normal length
Lay Down Your Staffs French	Brightly Common time	SATB	40	2	F major	4-pt	Mod v2					Imitation is backward – the echo happens before the tune; so short an arrangement it feels truncated

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
O Sanctissima Sicilian	With a bell-like quality; joyous Cut time	SATB	48	3	D major	4-pt		Mod inverted ped v2		Mel v2 starts in T		v2 sung in Latin (no translation); mel passed between T & A v2
O Tannenbaum German	Richly 3/4	T solo, SATB	36	3	Bb major	4-pt, solo/4-pt,						v1 sung in German (no translation); v2 TB enter 1 m after SA; solo begins v3
So Blest a Sight English	Warmly, with a slow rocking motion 6/4	S solo, SATB	24	2	C Aeolian	Solo/3-pt (brief), predom solo/4-pt			Sync created in bkgrds m21; 2 against 3 m.10			SATB sing predom hums and lullays
Susanni German	Sweetly 3/4	SATB	77	3	Ab major	3-pt, 4-pt					Mod dyn	
Touro-louro- louro! Provençal	Lightly, not too fast 2/4	SAATBB	79	3	Ab major hexatonic (no LT)	3-pt, predom 4-pt, 5-pt, 6-pt	Signif echoes in each verse		Lively 16 th esp v3; 66 m.		Mod dyn, esp echoes & ending	6-pt echoes bring out French flavor
What Child is This English	Warmly 6/8	SATTBB	48	3	G Aeolian & harmonic minor	4-pt TTBB, predom 4-pt SATB					Mod dyn	TTBB v includes tenor & baritone solos within the texture; mel in TTBB is in 2 nd voice <i>a la</i> barbershop; bkgrds echo melodic motives
Ya viene la vieja Spanish	Very fast; gay 6/8	SATB	45	3	E Mixolydian	Mel/3-pt, 4-pt	Signif v3	Signif ost v1,2	Finger snaps v1,3; stacc indicated on cutoff 8 th		Hairpin dyn. throughout; signif dyn; sfz m29, 30	Sung in Spanish (translation provided); ATB sing "Tn" or "La," giving percussive & ethnic sound; hairpins long & short, add energy

Parker-Shaw Arrangements: Lawson-Gould Christmas Hymns and Carols

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mo de of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
How Far Is it to Bethlehem <i>English</i>	<i>Quietly and simply</i> 3/4	SATB	40	2	Ab major hexatonic (no LT)	4-part						Special effect m37: "Sleep" is held tenuto, with a breath following
Angels We Have Heard on High <i>French</i>	<i>Joyously</i> 4/4	SSATB	63	3	G major hexatonic (no LT)	SSA 3-pt, SSAT 4-pt, SATB 4-pt, 5-pt			Desc 8 th note pattern imit, contr motion	Same 8 th pattern contr motion	Signif dyn	Dyn contrasts prominent
Lo, How a Rose E'er Blooming <i>(Praetorius)</i>	<i>In 3; moderately</i> 3/2	SATB	28	2	F major	4-pt			See remarks			Penultimate m of phrases 1,2 & 4 have grouping indications that clarify meters: S & T are 6/4, A & B are 3/2
Deck the Halls <i>Welsh</i>	<i>Gaily</i> Cut time	SATB	48	3	G major	Poco 2-part TB, 4-pt					Signif dyn each v	Dyn contrasts prominent
Joy to the World <i>(Handel/Mason)</i>	<i>Firmly</i> 2/4	SATB	57	3	D major	4-pt	Mod: SA bkgrd figures v2				Signif art	Standard setting, beauty is in simplicity of traditional carol
O Come, All Ye Faithful	<i>With majesty</i> 4/4	SATB	60	3	A major	4-pt					Min dyn: trad <i>mp-mf</i> end of each v	Standard setting, beauty is in simplicity of traditional carol
Hark, the Herald Angels Sing <i>(Mendelssohn)</i>	<i>Sturdily</i> 4/4	SATB	40	2	G major	4-pt					Signif dyn min art v2	Dyn changes v.2 provide interest; slight variations in lengths of notes first 2 phrases of each v
Away in a Manger	<i>Warmly; sweetly</i> 3/4	SATB	39	2, coda	G major	4-pt	Mod v2	Mod ost v2 min ped				Standard setting, beauty is in simplicity of traditional carol
The First Nowell <i>English</i>	<i>Cheerfully</i> 3/4	SATB	72	3	D major	2-pt, 3-pt, predom 4-pt	Signif v2, beginning of v3					Motives from melody in harmony parts throughout
Silent Night <i>(Grüber)</i>	<i>Simply</i> 6/8	SATB	36	3	C major	4-pt			Sop ctrmels v2 dance-like		Min. dyn v2	v1 & 3 simple, restrained, v2 rhythmic- melodic interest an excellent balance
O Come, O Come, Emmanuel <i>(Chant)</i>	<i>Quietly</i> 4/4	SATBB	57	3	E Aeolian	TB unis, 2-pt SA/TB, 3-pt, 3- pt TBB, 4-pt	Mod v3 bkgrd SA lines	Mod ped v.3		v.2 bkgrds aug of mel m21-28	Min dyn	Each v mel sung unis: v1 TB, v2 SA, v3 TB, preserves chant's prominence
God Rest You Merry, Gentlemen <i>English</i>	<i>Quickly, rhythmically</i> Cut time	SATB	60	3	E Aeolian	2-pt, poco 3-pt, predom 4-pt	Mod v2 in bkgrds				Signif dyn & signif art throughout	Abrupt dynamic and articulation changes; v2 bkgrds in long notes a contrast to mel
My Dancing Day <i>English</i>	<i>Rather quickly; liting</i> 3/4	SATB	109	4	G major	3-pt, 4-pt		Mod inverted ped v2			Mod dyn & art	SA switch w/ TB mel/bkgrds v2 & 3

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mo de of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
Bring a Torch, Jeannette, Isabella French	<i>Lightly</i> 3/8	SATB	90	3	Ab major	3-pt, predom 4- pt	Min v3	Signif ped, inverted ped	Signif syncs v3 on "Ah" bkgrds	Harm lines use mel motives		Syncs v3 propel energy; bkgrd "ahs" have dotted slur connecting to next phrase over rest
Wassail Song English	<i>Rather fast</i> 6/8, 2/2	SATB	45	3	E Aeolian	4-pt	Signif v2	Signif ost v2	Meter change accented by tenutos		Signif dyn & art esp v3	Carol's meter changes from 6/8 to 2/2 in ref; stark end chord without 3rd

Parker-Shaw Arrangements: Love Songs

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of vers es used	Scale/ mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
Drink to Me Only with Thine Eyes <i>Old English Air</i>	<i>Rich, full</i> 6/8	TTBB	32	2	A major hexatonic (no LT)	3-part, 4-pt					Min dyn	A simple 4-part arrangement in hymn style; F# major chord m 14 & 30 and caesura following add interest
La Tarara <i>Spanish</i>	<i>With spirit</i> 4/4	TTBB	54	5	G harmonic minor	3-pt, 4-pt	Min v5	Signif osts throughout	Tenutos @ end of each verse culminate in fermata	Clever descending bkgrd lines v4	Signif art & dyn contrasts throughout	Sung in Spanish (no translation provided); mel tendencies in bkgrds cause interesting dissonance @ m 26,29,38,51; Spanish flavor captured by various uses of b6, natural 7, LT
L'amour de Moy 15 th cent. <i>French</i>	<i>Moderato</i> 2/2	T solo, TTBB	78	2	Eb major	Solo/2-pt, 3-pt, solo/3-pt, 4-pt, solo/4-pt	Signif v2		Many tacet bars v2 in bkgrd voices create space	Bkgrd parts imitate each other	Mod dyn	Sung in French (translation provided); a lighthearted tune w/ irregular phrase lengths
Seeing Nellie Home (J. Fletcher)	<i>At a jog-trot</i> 4/4	TTBB	69	4	C major	Mel/2-pt, 3-pt, mel/3-pt hums, 4-pt,	Mod imit of motives		"rocking rhythm" @ m.59; many accents, other	Unis ascending/ descending scale to end	Extr art & dyn contrast; many caesuras	An entertaining song w surprises throughout; v2 false ending; text repeated rapid fire in different ways; alternate ending for choirs with low C
He's Gone Away <i>American</i>	<i>Quietly, rhythmically</i> 2/2	S solo, SATBB	60	3	Ab major (also uses b7, b6)	3-pt, 4-pt, solo/4-pt	Min v1, layered entrances v2	Signif ped & ost v3	Meter changes, triplets, tenuto, syncs, fermatas	Answering of mel motives in bkgrd voices	Signif art; signif texture changes	Mel employs both major & minor 3 rd , flat 6 th step @ end of phrase; staggered polyphony; an unusual arr that brings out irregular nature of mel
Johnny Has Gone for a Soldier <i>American</i>	<i>Sadly, in a moderate tempo</i> Cut time	S solo, SATB	31	3	C Aeolian hexatonic (no 6)	Solo/3-pt, 4-pt, solo/4-pt	Mod v2	Signif ost v3	Meter changes, fermatas	Descending grief motive v2	Mod art & dyn	Descending grief motives, ost create funereal mood; v2 starts on IV chord
Annie Laurie <i>Scottish</i>	<i>Tenderly</i> Common time	SATB	32	2	Db major hexatonic (no 4)	Mel/2-pt, 3-pt, 4-pt				Opening mi- re-do motive exploited v2		SA bkgrds v2 use opening of melody
Auprès de ma Blonde <i>French</i>	<i>Lightly, slightly percussive, at the tip of the tongue</i> 6/8	SSATTBB	80	4	F major hexatonic (no LT)	2-pt, 3-pt, 3-pt SSA, TBB/TTB mel/3-pt, 4-pt		Mod inverted ped v4	v4 multiple tempi, fermatas	Songbird scales SA bkgrds v.3	Mod art v3, signif dyn	Sung in French (translation provided); text sim to L'amour de Moy (above); spritely, lighthearted love song
Loch Lomond <i>Scottish</i>	<i>With crisp rhythm</i> 4/4	TTBB	41	2	G major hexatonic (no LT)	4-pt					Mod art & dyn	v2 slower tempo; pp coda repeating last chorus with tempo & articulation changes gives warm finish
Green Grow the Rashes, O <i>Scottish</i>	<i>With a rocking motion</i> 4/4	Bar solo, TTBB	28	3	Eb major	4-pt, solo/4-pt	Mod v2 refrain	Signif ost v1,3	Rocking B ost v1,3		Signif dyn	Each verse ends in C minor; no LT in verse melody, but LT & decorative raised 5 th step in refrain
Stodolė Pumpa <i>Czech</i>	<i>Flowing, richly</i> 4/4, 2/4	Bar solo, TTBB	92	3	Bb major	2-pt, 4-pt, solo/4-pt	Min v3		Coda repeats ref, reduces to BB pp, silent spaces		Signif art & dyn	Two tempi: verse cantabile, refrain hearty polka w/ repetitive text; hums behind v.1 & 2 solos; different bkgrd harms each verse

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of vers es used	Scale/ mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
Down by the Sally Gardens <i>Irish</i>	<i>Gently</i> 4/4	TTBB	32	2	Eb major	2-pt, 3-pt, 4-pt					Mod dyn	A simple and transparent arrangement; v1 thickens in texture, adding voices as it progresses, v2 less so
Viva L'amour U.S.A.	<i>Aussi vite que possible</i> 6.8	Bar solo, TTBB	92	5	Bb major	Solo/unis; 2-pt, 4-pt, solo/4-pt	Signif v3,5 ref		Rhythmic variations of text	Stepwise scale motive exploited	Signif art & dyn	Drinking song; v5 very slow tempo for sentimentality; silent m just before rousing <i>fine</i> ; soloist must be very agile
Stars of the Summer Night (I. Woodbury)	<i>Slowly</i> 4/4	TTBBB	38	3	E major hexatonic (no 7)	4-pt		Min inverted ped	m23 extended to 3/2 to slow down melody			A lullaby; verses elide so that they are continuous
Adiós, Catedral de Burgos <i>Spanish</i>	<i>Almost 1 to a bar; warmly</i> 3/4	A solo, TTBB	75	2 plus brid ge	E natural, harmonic minor	Solo/2-pt, solo/4-pt, 4-pt			Numerous <i>poco rits</i>		Mod dyn & art	Sung in Spanish (no translation); bkgrds behind solo mostly "oo," "ah"; form of song unusual: verse – 2 short B sections – verse
Darling Nellie Gray <i>American</i>	<i>Lively!</i> 4/4	T solo, TTBB	58	3, rpt chor us	F major	Solo/TTB, TTBB, solo/TTBB	Min m40,41	Signif "plink-a" osts v3	4/4 changed to 8/8 for accents; "plink-a" figure exploited	TTBB mel usually in T2	Signif dyn & art throughout	An entertaining song in the glee club/barbershop style
Du, du liegst mi rim Herzen <i>German</i>	<i>Un poco allegretto</i> 3/8	TTBB	100	4	G major	3-pt, 4-pt	Min m 45- 48	Signif ost throughout	Poco ralls, tenutos		Min – dyn not above <i>mf</i> , and that briefly	Sung in German (no translation); a lighthearted waltz; mel for 1 st 8 bars of v.3 is silent, emphasizing strength of melody that remains "audiating" in the mind

Parker-Shaw Arrangements: Hymns and Songs of Faith

Title TUNE NAME Date of composition Meter Key No. of verses	Voicing	Verse 1	Verse 2	Verse 3	Verse 4	Other/Remarks
A Mighty Fortress EIN FESTE BURG 1529 4/4 D major 3	SATB	SATB Unison With great strength <i>f</i>	Phrase 1,2 women's voices More slowly; sweetly <i>p</i> Phrase 3-5 SATB 4-pt <i>mp cresc poco a poco, f</i> at end	Phrase 1 organ only Phrase 2 omitted Phrase 3 SATB unis & SATB 4-pt Phrase 4 SATB, <i>poco rit al fine</i> Phrase 5 SATB unis		Voicings: SA unis, SATB unis, 2-pt SA, 4- pt Significant dynamic contrast v.2 Phrases 1 & 2 of v3 omitted – did Shaw possibly not like Luther's text? Fermatas are given specific number of beats @ bottom of title page
Now Thank We All Our God NUN DANKET 1647 4/4 G major 3	SATB	Phrases 1,2 SATB 4-pt With great strength <i>f</i> Phrase 3,4 <i>p cresc</i> SATB 4-pt (no ending dyn given)	Phrase 1,2 SATB 4-pt More slowly <i>mp</i> Phrase 3 <i>poco a poco cresc.</i> Phrase 4 <i>mf</i> , then <i>poco dim e rit.</i> Verse 2 is Bach's harmonization, may be sung <i>a cappella</i>	Phrase 1,2 ST/AB (very end 4-pt) ST enters with melody 2 beats ahead of AB on penultimate beat of interlude Phrase 3 SATB 4-pt <i>mf</i> , then <i>f</i> Phrase 4 <i>ff</i> , then <i>molto rit.</i>		Voicings: 4-pt Significant dynamic contrast Organ interlude between v2 & 3 contains phrases 3 & 4 of Bach's harmonization
All Hail the Power of Jesus' Name MILES LANE 1779 4/4 Bb major 4	SAATTBB	SATB Unison With solid strength <i>f</i> End of 4 th phrase <i>poco rit</i> and <i>fermata</i> on last note (Phrase lengths in measures 2-2-2-3-3)	Women's voices <i>p</i> Phrase 1,2 SA 2-pt Phrase 3-5 SAA & SSAA (<i>poco rit, fermata,</i> <i>a tempo sim. v1</i>)	TTBB <i>mf</i> , mel in lead voice (2 nd from top) Phrase 4,5 <i>poco rit, fermata, a tempo</i> <i>sim. v1</i>	Phrase 1,2 SATB unis <i>f</i> Phrase 3 SATB 4-pt Phrase 4 in 3/2 <i>molto cresc</i> ST mel, AABB 4-pt echo w/ counterpoint Phrase 5 SAATBB <i>ff</i> More slowly Some counterpoint	Voicings: SA 2-pt, SAA 3-pt, SSAA 4-pt, TTBB 4-pt, SATB 4-pt, SAATBB 6-pt Moderate dynamic contrast Last verse refrain made 3/2 to allow for counterpoint, breadth

<p>Glorious Things of Thee Are Spoken AUSTRIAN HYMN 1797 4/4 F major 3</p>	<p>SAATB</p>	<p>SATB 4-pt Warmly <i>mf</i></p>	<p>Phrase 1,2 SAT 3-pt <i>p</i> Layered entrances, S-A-T, each phrase</p> <p>Phrase 3 SAAT S floating descant on "ah" <i>p</i> AA 2-pt melody <i>mp</i> T first half of phrase pedal point <i>p</i> 2nd half adds 3rd harm part to AA</p> <p>Phrase 4 SAT 3-pt <i>mp sweetly</i></p>	<p>Phrase 1,2 organ interlude, normal harmonization</p> <p>Phrase 3,4 SATB 4-pt, <i>cresc</i> at end</p> <p>Coda – a repeat of phrase 4 <i>ff</i> <i>Broadening to the end</i></p>		<p>Voicings: 3-pt, SAAT 4-pt, SATB 4-pt</p> <p>Significant dynamic contrast</p> <p>Repeat of last phrase in v3 hearkens to Haydn's original setting of this tune; melody is altered to reflect this as well</p>
<p>Fairest Lord Jesus CRUSADER'S HYMN 1677 4/4 F major 4 (v.3 instrumental)</p>	<p>SATTBB</p>	<p>SATB 4-pt Warmly; simply <i>mf</i></p>	<p>Phrase 1 T2/B1 <i>mp</i></p> <p>Phrase 2,3 T1/T2/B1</p> <p>Phrase 4,5,6 TTBB</p>	<p>Organ verse <i>mp</i>, harmonization by Thomas Dunn</p>	<p>Phrase 1 SA <i>mf</i>, TB delayed entrance Phrase 2 <i>sim</i>, <i>poco cresc</i> Phrase 3 SATB (<i>cresc</i>) Phrase 4 <i>f</i> Phrase 5 <i>mp</i> Phrase 6 <i>poco rit al fine</i></p>	<p>Voicings: 3-pt TTBB, 4-pt TTBB, 4-pt SATB</p> <p>Moderate dynamic contrast</p> <p>Resonant writing for men's voices</p>

Parker-Shaw Arrangements: Spirituals

Title TUNE NAME (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in length	No. of verses used	Scale/mode	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts Intense articulation, dynamics, etc.)	Other/Remarks
Ride On, King Jesus	"Triumphantly" 4/4	SSAATBB	73	3	C major pentatonic	SATB unis, 2-pt, 3-pt; ST/AB, 5-pt, 6-pt	Signif	Mod pedal		Aug in coda	Mod art, signif dyn	All materials remarkably taken out of melody itself; distinct avoidance of the IV chord – I, VI, V only
John Saw Duh Numbuh	"Bouncing; joyous" C	SSAATTB B	101	3	F major pentatonic	3-, 4-, 5-, 6-, 7-, 8-pt		Signif ped & ost	Complex syncs	Adding voices by layers	Extr dyn	Surprising, entertaining ending: held TTBB at <i>fine</i> after SSAA end sharply
Swing Low, Sweet Chariot	"Easily" 4/4	SAATBB	56	2	F major pentatonic	4-, 5-, 6-pt	Mod			Close canons, text ctpt	Signif dyn	SA humming behind TB melody; very tonal approach for P-S ¹
Same Train	"Moderato; very rhythmically" 4/4	SATTB	53	6	E major pentatonic	Call/response: unis/4-pt, 2-pt/2- pt, 2-pt/3-pt; 4- pt	Mod	Signif ost			Extr dyn	Complex syncs, great sense of energy
Steal Away	"Tempo giusto" C	SAATTBB	43	2	Eb major pentatonic	3-pt TBB, 3-pt SAA, 4-pt TTBB, 4-pt SATB, SATBB	Mod				Signif dyn esp on "the tpt sounds"	Layering of voices successively to build texture
That Lonesome Valley	"Slowly; heavily accented" 3/4	Baritone solo, SATBB	63	2	G major pentatonic	3-pt, solo/5-pt, 4-pt, 5-pt signif ST/AB	Signif v2	Signif ped	Much rhythmic emphasis		Mod dyn	Tremendous rhythmic intensity though a slow arr; V chords avoid LT; needs strong basses
Nobody Knows	"Slowly, quietly" C	Alto solo, SATTBB	50	2	F major pentatonic	4-pt, solo/4-pt, solo/5-pt, 6-pt	Signif	Signif ost in refrain		Aug m33- 36		Use of non-pitched notes m.25
Dere's No Hidin' Place	"Brightly" C	T solo SATB	42	5	F major pentatonic	4-pt, solo/4-pt					Extr dyn	Descending notes at ending paint text of going to hell
I Got Shoes	"Understated; as a softshoe dance", indicated as 4/4 but 2/2 ²	SATTBB	86	4	Ab major pentatonic	3-, 4-, 5-pt		Signif sync ost	Meter changes to extend beats m67/8, 78/9	Words of text omitted m72, 73	Mod dyn	Interlocking TB osts create easy rocking beat; a happy atmosphere
Sometimes I Feel	"Slow" 2/4	Alto solo, SATB	96	4	Eb major/ mixolydian (no 6)	Solo/2-pt, solo/3-pt, 4-pt, solo/4-pt	Signif	Extr ost, inverted ped & ped		b7 inverted pedal entire v2	Mod art & dyn	Dark feeling, b7 gives blues flavor, great sadness; harm @ beginning hints of G phryg
I'm Goin' to Sing	"With joyous lightness" C	SATTBB	44	3	G major hexatonic (no LT)	4-pt, 4-pt TTBB	Mod, pre- imitation m33,35	Signif ost esp v2			Mod art, extr dyn	No LT in V functions; "not so fast you can't keep a 4-feeling" ³
Deep River	"Moderately" 4/4	SSATTBB	40	1	Eb major pentatonic	4-pt, 6-pt						Rich, mostly homorhythmic arrangement

¹ "I gave Swing Low a traditional tonal treatment because it is so well-known with traditional harmony." (Parker, telephone interview 9-6-10)

² Alice Parker comment at ACDA National Convention, NYC 2003. She said also at that time that the piece should be interpreted with swing time (Two eighths = quarter + eighth in triplet). – I Got Shoes

³ *Ibid.* – I'm Goin' to Sing

Title TUNE NAME (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in length	No. of verses used	Scale/mode	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
My Soul's Been Anchored in the Lord	<i>"With a deliberate, heavy swing"</i> C	T solo, SATTBB	43	2	A Aeolian pentatonic	2-pt ST/AB (intro), 4-pt, solo/4-pt, solo/6-pt	Signif	Min solo inverted ped @ end	Heavy syncs; 16 th & dotted 8 th figures		Mod dyn	Highly syncopated, strong, muscular
Go Down, Moses	<i>"With great conviction"</i> 4/4	B solo, SATTBBB	67	3	F harmonic minor hexat. (no 6)	2-pt ST/AB, solo/TTBB, solo/5-pt, 6-pt	Mod	Min m61,62			Signif dyn	Need strong basses w/ a low range (C)
My God Is a Rock	<i>"Slow"</i> C (both slow blues & allegro)	Bar solo, SAATBB	113	3	D Aeolian tetratonic (no 2,6,7)	Unis, 2-pt ST/AB, solo/4-pt, 4-pt, 5-pt, 6-pt		Signif ped, extr ost	2 tempos: slow blues alternates w/ allegro		Signif art & dyn	Harmony stark, a heavy piece in every way; strong rhythmic pulse, strong syncs, physical
Pour Mourner	<i>"Very slow; in 8"</i> 4/4	T solo, SATBB	40	3	D Aeolian pentatonic	Unis, 2-pt ST/AB, 4-pt, solo/4-pt, solo/5-pt, 5-pt ST/ABB		Signif B ost	Accents on cutoff notes	Sudden sharp accents m5	Mod art, extr dyn	If poss, this piece even heavier than My God Is a Rock; move to relative major fresh; 16 th notes are swing, ⁴ but not indicated
I Want to Die Easy	<i>"With a slow, relaxed beat"</i> C	T solo, SAATBB	53	3	E Aeolian pentatonic	Solo/4-pt, solo/5-pt, 6-pt, 6-pt ST/AABB		Signif ost & ped	Swing 8 th ; accents, tenuto stresses		Mod art & dyn	Vocal jazz falls m28,33,44; C, Am7, D & B+5 chords provide harmonic interest; "Jesus" pronounced "Jedus"
I Got a Key	<i>"With great vigor"</i> 4/4	T solo, SSAATTB B	72	3	D Aeolian pentatonic	Unis, 2-pt ST/AB, solo/2-pt, solo/4-pt, solo/5-pt, 6-pt, solo/8-pt		Mod ost & ped	Accents on cutoff notes; m64 layering of voices		Mod art & dyn	Many diatonic "resultant" harmonies; m38, 49, 51, 53, 66 bent notes indicated by grace note-sized flat above pitch; a highly rhythmic piece

⁴ Parker, email communication with author, 7-18-11 – Pour Mourner

Parker-Shaw Arrangements: Early American Folk Hymns

Title TUNE NAME (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	General mood of arrange- ment	Other/Remarks
Hark, I Hear the Harps Eternal INVITATION	<i>Firmly; swinging</i> 3/2	Sop descant solo, SAATBB	56	3	F pentatonic	Solo/2-pt, solo/4-pt, significant ST/AB	Signif througho ut	Signif ped and ost	Bkgrd figures highly rhythmic, complex	Juxtap of v and chorus m32-41	Mod dyn, mod art m16-24	Hearty	Text begins w anxiety of facing death, moves to joy ⁵
Garden Hymn	<i>Gently</i> dotted half = 80 9/4	T solo, SATB	56	3	F pentatonic	4-pt, predom solo/4-pt	Mod solo/sop m16-20					Major lush	Sub dominant ii chords avoid 4 note, dominant V chords avoid leading tone; warm and smooth piece
Saints Bound for Heaven	<i>With a happy</i> <i>swing</i> half = 100 Cut time	SATBB	90	4	G pentatonic	Unis, 2-part, ST/AB 2-pt, poco 4-pt	Mod	Mod ost; mod TBB pedal	Sync bass bkgnds		Mod dyn v.3	Bright, bouncy	Happy, bright, accessible
Amazing Grace	<i>With strong,</i> <i>heavily accented</i> <i>rhythm</i> quarter = 56	T solo, SAATTBB	88	4	B pentatonic	3-pt, 4-pt, ST/AABB 3-pt		Drone-like pedal bkgnds: words & hums			Signif dyn contrasts	Stark	Stylized T solo embellishments notated; lean harmonically, open 5ths; extensive TTBB sections
How Firm a Foundation FOUNDATION	<i>Slow, musing,</i> <i>freely</i> 4/4	SATB	85	4	Ab pentatonic	2-pt, 3-pt, 4- pt	Signif v2,3,4			v1 B mel, T ornam mel	Signif dyn Mod art	Thought- ful	Stark harmonically
When I Can Read My Title Clear PISGAH	<i>Lightly, dancing</i> 2/2	SSATBB	64	4	A pentatonic	3-pt, 4-pt, SSA, TBB			Predom repetitive chords under mel	Fanfare melodic flourishes	Mod dyn, Mod art m56ff; sf m48	Hearty	Key of A, homorhythmic setting gives a bright, march-like feel
Wondrous Love WONDROUS LOVE	<i>With dignity</i> 2/2	SATBB	96	4	F Dorian pentatonic	Unis, 3-pt, 4- pt, 5-pt	Signif v3,4			v4 aug & double aug	Mod dyn Mod art	Stark	v1 TB exch mel & drone; v2 parallel 4 ^{ths} & 5 ^{ths} , SA/TB contr motion; a striking arrangement
Sing to the Lord DUNLAP'S CREEK	<i>Strong; marcato</i> 3/2	SATB	48	4	E major hexatonic (no 4)	Unis, 2-pt, ST/AB 2-pt, 4-pt	Minimal v2			v2,3 2-pt cpt in contrary motion	Signif dyn Signif art	Hearty	Hearty frontier atmosphere achieved through unis, mel shape, text
Bright Canaan	<i>Litling</i> quarter = 120 4/4	SATB	48	3	F major hexatonic (no 7)	2-pt, ST/AB 2-pt, 4-pt			Abrupt TB p marcato m.41- 42		Signif dyn Signif art, esp m41-fine	Bright, bouncy	Repeated poco tenuto in refrain culminates in fermata
I Will Arise	<i>Simply, lilting</i> Quarter = 60 4/4	SATB	32	2	F# Aeolian pentatonic	2-pt, 3-pt, minimal 4-pt		Mod ped v2		Angular B part v.1, A m13-16	Mod dyn	Hearty	A lean arrangement, spare, short as well; SA almost always in unison
God Is Seen CAPTAIN KIDD	<i>Lightly; non</i> <i>legato</i> Cut time	SATTBB	62	3	A Aeolian hexatonic (no 6)	2-pt, 3-pt, TBB, 4-pt, 5- pt	Mod T m49-53	Signif ped v1 TB	Tutti f accent m46; syncs at end	Imitated figures at end	Mod dyn; strong climax m46	Minor haunting	Opening bkgnd in TB spreads to & from unis; dynamics in arch form p-f-p; layered dynamics @ opening (SA mp, TB p)

⁵ Parker, interview with author, 3-11-11

Title TUNE NAME (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	General mood of arrange- ment	Other/Remarks
O Thou in Whose Presence	<i>Simply; smoothly</i> Half = 63 Cut time	SATB	64	3, repea t v.1	D Dorian hexatonic (no 7)	3-pt, 4-pt	Signif v3, both partial & exact	Mod ped v2		Mel exch betw B & S v3		Minor haunting	Highlighted raised 6 in mel is unusual
Death Shall Not Destroy MOUNT WATSON	<i>Vigorously; well accented</i> Half = c.72	SAATTBB	80	3	G Dorian	2-pt, 2-pt ST/AB, 4-pt, 4-pt TTBB, 6- pt	Min m53	Signif ped v3	Marcato accents m9, 33, 57	P5 th go outside mode m63	Signif dyn, esp 1 st 2 choruses; signif art throughout	Hearty	P5 th & contrary motion in triplet figure m63 both striking; marcato choruses provide grim severity
Psalms 4, God of My Justice	<i>Quietly</i> 3/2	SATB	39	2	D Dorian & Aeolian	Unis (v1) 2- pt, minimal 3-pt	Mod v2	Signif ped v2				Stark	Stark harmonically; a lean arrangement
His Voice as the Sound SAMANTHRA	<i>Tenderly</i> Quarter = 84 Common time	SATB	34	2	A Aeolian	4-pt, poco 3- pt	Signif v2, layered entrances		Pulsing quarter/8 th /8 th figure sets tone			Minor haunting	Two successive ritardandos at end; dynamics form an inverted arch <i>mf,p,mf</i>
When Jesus Wept	<i>As a dirge</i> Half = 60 3/2	SATB	44	1	E Aeolian	2-pt ST/AB, layered 2-pt, 3-pt, 4-pt	Extr, central	Mod ped m16-20, 40-44				Stark	The well-known round by Billings
Broad Is the Road WINDHAM	<i>Stark</i> Half = 58 2/2	SATB	64	3, repea t v.1	E Aeolian	TB unis, 2-pt, 2-pt ST/AB	Signif v2 exact 2-pt	Mod ped in v1 repeat			Signif dyn, verses <i>f,mp,f,p</i>	Stark	Noteworthy for its economy of means – extremely lean in texture
Begin, My Soul WATT'S LYRE	<i>Joyfully</i> Dotted half = 88 6/4, 9/4	SAATB	46	3	E Aeolian	3-pt SAA, 4- pt		Mod ped m.13-17, 40- 44			Mod dyn	Bright, bouncy	6/4 instead of 6/8 gives singer impression of breath; dyn an inverted arch <i>f,mp,f</i>
Come Away to the Skies EXULTATION	<i>Slow, sweetly, sad</i> 4/4	SATB	36	3	G Aeolian	2-pt, mel/2- pt, 3-pt,	Mod imit ped bkgnds v2	Signif ped v.1, signif ost			Mod dyn	Minor haunting	Arr should communicate "rejoicing through one's tears" ⁶
Morning Trumpet	<i>With a martial swing</i> Half = 69-76 4/4	Bar solo, SAATBB	83	3	F Aeolian pentatonic	2-pt ST/AB, 3-pt SAA/TBB, 4- pt, solo/4-pt, 6-pt	Minimal	Signif ped & ost	Syncs abound, not based on a melodic motive	m74-78 aug in T	Signif art & dyn throughout	Hearty	Much ST/AABB voicing; hearty osts create atmosphere of grim determination; varied bkgrd patterns
Pensive Dove	<i>Warmly</i> Quarter = 80-84 Common time	SSATTBB	50	5	A Aeolian	3-pt SSA, 3- pt TBB, 4-pt, 5-pt		Minimal pedal v4			Mod dyn	Minor haunting	SS decorative flourishes at text's high point, end of v.4
Worthy the Lamb (Attributed to Bradshaw)	<i>Majestically</i> Half = 66 2/2, 3/2	SATB	49	3	E Aeolian	Unis, 2-pt TB, 4-pt	Signif		3/2 measure accommodates irregularity of mel		Signif art (accents), mod dyn	Stark	Somewhat angular mel, w/ both long notes and sudden quick melismas; arrangement brings out sobriety of tune & text

⁶ Parker, telephone interview with author, 9-6-10 – Come Away to the Skies

Parker-Shaw Arrangements: Stephen Foster songs

Title	Tempo/mood/sonority; Meter	Performing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
Old Folks at Home	<i>Simply</i> 4/4	T solo, SAATTBB	57	2	D major	4-pt, solo/4-pt, 5-pt.		Mod ost v2		Coda SA bkgds imitate each other arpegg mel motive		Coda is repeat of last 8 bars; coda TTBB on mel w/ SA bkgd captures "Old South" flavor
Oh! Susanna	<i>Saucily</i> 2/4	SATTBB	81	3	F major hexatonic (no 7)	2-, 3-pt, 3-pt TBB, 4-pt			TBB v3,4 alt bkgd motives	m70-73 aug	Extr art & dyn throughout	Full of surprise & character; TTBB chant v3 ends in barbershop chords, & similiary m76 near end; ending unexpected
Come Where My Love Lies Dreaming	<i>Sweetly</i> 4/4	S solo, SATTBB	60	3 plus B section	F major	4-pt, 4-pt TTBB, solo/4-pt, solo/TTBB					Min dyn	Straightforward; alt of SATB and TTBB sections
Ring de Banjo	<i>Moderately; rhythmically</i> 2/4	TTBB, pno or banjo	122	3	F major hexatonic (no 7)	2-, 3-, 4-pt	Min	Signif ost intro, v1,3			Minimal art, signif dyn	Mel is static harmonically; alternation of ost, 4-pt homorhythm, echoes attempt to give it life ⁷
Beautiful Dreamer	<i>With a flowing rhythm</i> 9/8	T solo, SATB	38	2	Eb major	4-pt, solo/4-pt	Mod: bkgds echo rhythm & text	Inverted pedal @ end; mod ost v2	Tenutos, opportunities for rubato	Bkgd parts strongly from mel motives		In coda harm comes to I chord in 2 nd inversion sim to a cadenza, happens twice; interesting SA bkgd echoes v2
De Camptown Races	<i>Fast</i> 2/4	SSAATTBB	114	4	D major hexatonic (no 7)	Unis, 4-, 5-, 6-, 7-, 8-pt	Min v3,4	Signif ped & ost v3	Tight B sync v3; measured silences m108-111	Extension by repetition m81-84	Signif art & dyn	Bass sync v.3 requires precision; time values reduce to create speed @ <i>cresc</i> on imitative "Oh" m85-88; 9 th & 13 th chords @ m.92/100 & 103
Gentle Annie	<i>Slowly, tenderly</i> 4/4	TTBB, pno or guitar	37	2	E major	Unis, 2-pt, 4-pt	Mod: bkgds echo rhythm & text		Fermata		Mod dyn	Interesting counterpoint; accomp instrument frees bkgds from having to hold down rhythm, can play
Nelly Bly	<i>Jauntily</i> Common time	SATTBB	54	3	C major	2-, 3-, 4-, 6-part	Min m47		Precise 16 ^{ths} ; many fermatas		Signif art & dyn	Interest/excellence come from echoes and interweaving of motives, particularly "my darlin'," "heigh, Nelly!" 3 rd refrain
Some Folks	<i>Gaily</i> 2/4	SATB, pno or guitar	95	4	E major	2-pt, 4-pt	Min m37-42, 84-90, echoes		<i>fp</i> m75, fermatas, changes to 3/8 time w/ staccato v3,4	Layered entrances	Signif art & dyn	Clever counterpoint, many arranging "tricks" (Parker's term): metric changes, shifting of mel from pt to pt, fermata @ climax, sudden soft ending

⁷ "The Stephen Foster songs were difficult because some of the melodies were not of high quality; once when examining one of our ostinatos in a setting we remarked to each other that the same ostinato could have served many of the melodies!" (Parker, interview with author, 3-11-11)

Parker-Shaw Arrangements: Sea Shanties

Title Country of origin (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mo de of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
The Drummer and the Cook English	<i>Fast, as a patter song</i> 4/4	Opt. Bar solo, TTTBBB, guit or pno	92	7	E major	Unis, 2-pt, 3-pt, solo/3-pt, 4-pt, 5-pt	Significant v4,5,6,7	Significant ostinatos v7	Fr. overture style 2/2 v6; Hallelujah Chorus at end		Signif art & dyn throughout	Humorous text brought out by many variations in setting; polyphony never obscures text; Three Blind Mice quoted
Shenandoah American	<i>Slow</i> 4/4, 3/4	T solo, TTBB, guit or pno	61	4, rpt v.1	F major	2-pt, 4-pt, solo/4-pt		Signif ped v1 repeat	Alt of 4/4, 3/4 work @ slow tempo		Mod dyn	Slow, broad tempo & primary chords give stately flavor; creative interplay of soloist & chorus
Swansea Town English	<i>Moderato</i> 4/4	TTBB	72	3	D major	Unis, 2-pt, 4-pt	Min – occ entrances, layering		Tempo variations v3		Signif dyn Signif art v3	v3 moves from meno mosso & leg to "slower, rich" to "nostalgically," to marcato to a tempo to "slower"
Haul Away, Joe English	<i>Quiet, nostalgic, in a slow "two"</i> 6/8	Bar solo, TTBB	87	4	D mixo- lydian	Solo/2-pt, 3-pt, 4-pt, solo/4-pt		Signif ped, signif ost	Rhythm of 1 st m. (dotted ¼, ¼, 8 th) rhythmic core of song		Signif dyn, mod art	Arr fundamentally in minor, major 3 in mel more of a neighbor tone than scale pitch; slow tempo makes this not a work song, but nostalgic
A-Roving English	<i>Jauntily</i> 2/4	T solo, TTBB, guit or pno	102	4	F major	Solo/inst, 4-pt, predom solo/4- pt	Min m34- 35, 56- 59/80-83	Signif ost v3.4			Mod art esp coda, signif dyn esp v2	
Lowlands American	<i>Rich; sustained</i> 3/2	T solo, TTBB	75	4	Bb major	Solo/2-pt, 3-pt, solo/3-pt, 4-pt, solo/4-pt	Signif bkgrd pts	Signif ped, signif ost	Rather complex w/ slow 3/2, triple quarters & 8 th		Mod dyn	Almost hypnotic through r ecurring bkgrd voices
Whup! Jamboree Irish	<i>With a steady swing; well marked</i> 2/2	TTBBB	68	4	F Aeolian	3-pt, predom 4- pt		Signif ped v1,3, signif ost v2	Precision required		Signif art & dyn throughout	Marking of marcato-legato v4, also "relentlessly"
Blow the Man Down English	<i>With great vigor</i> 6/8	Bass solo, TTTBB	58	4	Eb major	2-pt, solo/2-pt, solo/3-pt, 4-pt, solo/4-pt	Mod coda		9/8 measures @ key points, m32 & 38		Mod art, signif dyn	Adding a beat on "ohh" before beginning next verse characteristic of a work song; a rollicking arrangement
Spanish Ladies English	<i>Resolutely; well accented</i> ¾	Bar solo, TTBBB	95	3	A Aeolian hexatonic (no 6)	2-pt, 3-pt, solo/3-pt, 4-pt, solo/4-pt	Mod esp v3 chorus		Accents on 8 th note off-beats v2		Signif art alt of marc/legato; signif dyn	Intensity is extr by the end; a very masculine setting
Good-Bye, Fare Ye Well English	<i>Easily</i> 6/8	TTBBB, guit or pno	63	5	D major	2-pt, 3-pt, 4-pt		Signif ped v4	Rocking motion in bass of accomp		Signif dyn	Extra m inserted for <i>cresc</i> , 19-20; secondary dominant chord rare in P- S; note values increased @ ending to slow pace
What Shall We Do with the Drunken Sailor English	<i>Fast, hummy, articulated</i> 2/4	TTBB	173	5, rpt v.1	D dorian	2-pt, 3-pt, 4-pt	Signif v5 chorus	Signif ost, signif ped v4,5	5/8 word paints drunkenness; alt 2/4 & 6/8; poop- poop bkgrds	Contrary motion mel/bass	Signif art & dyn throughout	Sustained notes @ end of each phrase v3 while another section sings next phrase; imitation v4,5 superimposes phrases not in same chord
Bound for the Rio Grande American	<i>Warmly, freely</i> 6/8	T solo, TTBBB	57	4	F major (no LT)	Solo/3-pt, 4-pt, solo/4-pt	Signif v3		Many poco rits, tenutos, tempo changes	Layered entrances v4	Signif dyn	Vocal spacing makes male voices resound; interweaving of solo & chorus creative

Parker-Shaw Arrangements: Irish Songs

Title TUNE NAME (where app)	Tempo/mood/ sonority; Meter	Perform- ing forces	No. of bars in arr.	No. of verses used	Scale/mode of melody	Voicings	Imitation	Pedal points/ ostinatos	Rhythmic play (meters, accents, figures)	Melodic play (aug, dim, etc.)	Sharp contrasts (articulation, dynamics, etc.)	Other/Remarks
My Gentle Harp LONDONDER RY AIR	<i>Slow; rich</i> 4/4	SATBB, hp or pno	34	2	Db major	2-pt, 3-pt, 4-pt	Min v2			v2 2-pt SA mel/harm cross parts		v.1 harmonies extremely simple; m.27, 31 S descant sings P4, bypassing scale steps mel made to reach it
The Girl I Left Behind Me	<i>Lightly; dancing</i> 2/4	SATBB	78	4	Eb major	2-pt, 3-pt, 4-pt, 5-pt	Mod v3	Signif peds, extr osts			Mod art, dyn	Peds & osts highlight martial feel; beauty in song is the story, roles switch female to male
I Know Where I'm Goin'	<i>Simply; slowly</i> (in 4) 2/4	SATB	45	4 (rpt v.1)	G major hexatonic (no 6)	2-pt, predom 3- pt, 4-pt		Extr ost	Ost pattern of 16 th - 8 th - 16 th central	m23 triplet 8 th match mel m14		Ost pattern comes from 16 th in mel; provides support for slow flowing mel
Avenging and Bright CROOGHAN A VENEE	3/4	TTBB	48	3	B Aeolian	3-pt, 4-pt	Mod v3	Min ped			Signif art & dyn	A passionate call to rebel against a wicked ruler
The Croppy Boy	<i>Rather slow; simply</i> 3/4	SATBB, hp or pno	95	5	Ab major	Unis, 2-pt, 4-pt	Mod v3,4		Meter changes, esp v2			Phrase endings made irregular by adding beats through meter changes
Has Sorrow Thy Young Days Shaded SLY PATRICK	<i>Slow</i> 6/8	SATBB	48	3	F major	4-pt, 5-pt	Signif v2	Min ped			Mod dyn	A flowing atmosphere
The Minstrel Boy THE MOREEN	<i>Firmly; moderately</i> 4/4	SATB, hp or pno	40	2	Eb major	2-pt, 4-pt			m36 at climax adds beat (5/4)		Signif art & dyn	A hearty song praising the spirit of the harpist who gave his life for freedom
Johnny, I Hardly Knew Ye	<i>Rather slow, intense</i> 6/8	SATBB	136	3	A Aeolian hexatonic (no 6)	2-pt, 3-pt, 4-pt, 5-pt	Mod v2 ref rhyth, text imit	Extr ost	B drones, osts capture mood		Signif art & dyn; accents on rests!	"When Johnny Comes Marching Home" tune; B drones/osts on P5s move parallel; frequent 2-pt "the hunt" motif (59-63,86- 92); a long arr but interest is sustained
The Parting Glass	<i>Quietly, reflectively; poco marcato</i> 2/2	TTBB	50	3	E Aeolian hexatonic (no 2)	2-pt, 3-pt, 4-pt		Signif quasi ost v2	5/4, 6/4 measures extend end of phrase		Mod dyn	This melody could be hearty, but text calls for reflection; v2 AB long notes undergirding, almost an ost

APPENDIX IV

SUMMARIES OF DATA FROM THE ANALYTICAL SPREADSHEETS

Easter carols summary

9 arrangements reviewed

- Scales/modes of the 9 melodies:
 - 3 major
 - 1 Aeolian
 - 1 Aeolian hexatonic (no 2)
 - 1 Dorian hexatonic
 - 1 Dorian with both b7 and LT
 - 1 harmonic minor hexatonic (no 6)
 - 1 with both melodic and harmonic minor
- Most used scales: None repeated
- Performing forces:
 - 1 TB
 - 7 SATB
 - 1 SATBB
- Number of arrangements using soloists: 1
- Average number of verses set in each arrangement: 2.4
- Average number of measures in each arrangement: 32.8
- Number of carols sung in a language other than English: 0
- 2 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (22%)
- 1 arrangements includes at least moderate use of imitation techniques (11%)
- 2 arrangements include at least moderate use pedal points or *ostinatos* (22%)
- 6 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (67%)

G. Schirmer Christmas carols summary

20 arrangements reviewed

- Scales/modes of the 20 melodies:
 - 10 major scale
 - 3 both Aeolian & harmonic minor
 - 2 major hexatonic (no LT in each)
 - 1 Pentatonic
 - 1 Mixolydian
 - 1 melodic minor (no 6)
 - 1 Aeolian
 - 1 Aeolian (no 6 or 7)
- Most used scales/modes:
 - F major: 4
 - G Aeolian & harmonic minor: 2

- Performing forces:
 - 6 SATB
 - 3 SAATB
 - 3 SATTBB
 - 1 SATTB
 - 1 SSATTBB
 - 1 SSAATTB
 - 1 SAATBB
- Number of arrangements using 1 soloist: 6
- Number of arrangements using 2 soloists: 2
- Average number of verses set in each arrangement: 3.8
- Average number of measures in each arrangement: 61.2
- Number of carols sung completely in a language other than English: 1
- Number of carols with one verse sung in a language other than English: 2
- 14 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (70%)
- 5 arrangements include at least moderate use of imitation techniques (25%)
- 8 arrangements include at least moderate use pedal points or *ostinatos* (40%)
- 10 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (50%)

Love songs summary

17 arrangements reviewed

- Scales/modes of the 17 melodies:
 - 8 major
 - 6 hexatonic
 - 3 with no LT
 - 1 with no 4
 - 1 with no 7
 - 1 uses b7 & b6 as well
 - 1 harmonic minor
 - 1 Aeolian hexatonic (no 6)
 - 1 both natural & harmonic minor
- Scales most frequently used:
 - Eb major: 3
 - Bb major: 2
- Performing forces:
 - 12 TTBB
 - 2 SATB
 - 1 TTBBB
 - 1 SATBB
 - 1 SSATTBB
- Number of arrangements using soloists: 8
 - 2 soprano
 - 1 alto
 - 2 tenor
 - 3 baritone
- Average number of verses set in each arrangement: 3.5
- Average number of measures in each arrangement: 66.1
- Number of songs sung in a language other than English: 5

- 11 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (73%)
- 5 arrangements include at least moderate use of imitation techniques (33%)
- 7 arrangements include at least moderate use pedal points or *ostinatos* (47%)
- 13 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (87%)

Lawson-Gould Christmas carols summary

15 arrangements reviewed

- Scales/modes of the 15 melodies:
 - 10 major scales
 - 2 major hexatonic (both with no LT)
 - 3 Aeolian
- Scales most frequently used:
 - G major: 5
 - E Aeolian: 3
- Performing forces:
 - 13 SATB
 - 1 SATBB
 - 1 SSATB
- Number of arrangements using soloists: None
- Average number of verses set in each arrangement: 2.8
- Average number of measures in each arrangement: 56.3
- Number of carols sung in a language other than English: 0
- 4 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (27%)
- 6 arrangements include at least moderate use of imitation techniques (40%)
- 7 arrangements include at least moderate use pedal points or *ostinatos* (47%)
- 7 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (47%)

Hymns summary

5 arrangements reviewed

- Scales/modes of the 5 melodies:
 - All 5 in major keys
- Most used scales: F major (2)
- Performing forces:
 - 2 SATB
 - 1 SAATB
 - 1 SAATBB
 - 1 SATTBB
- Number of arrangements using soloists: 0
- Average number of verses set in each arrangement: 3.4
- 4 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (80%)
- 5 arrangements employ at least moderate use of dynamic contrast: (100%)
- 5 arrangements employ *crescendo* (100%)
- 4 arrangements contain passages for solo organ (80%)
- 3 arrangements use upper voices in verse 2 as a contrast (60%)

- 1 arrangement uses men's voices in verse 2 as a contrast (20%)
- 3 arrangements use a famous composer's setting of that hymn (60%)

Spirituals summary

18 arrangements reviewed

- Modes/scales of the 18 melodies:
 - 10 major pentatonic
 - 4 Aeolian pentatonic
 - 1 major hexatonic (no LT)
 - 1 harmonic minor hexatonic (no 6)
 - 1 major/mixolydian (uses both b7 and leading tone)
 - 1 Aeolian tetratonic
- Scales most frequently used:
 - F major pentatonic: 4
- Performing forces:
 - 4 SATTBB
 - 3 SAATBB
 - 2 SSAATTBB
 - 2 SATB
 - 2 SATBB
 - 1 SATTB
 - 1 SSATTBB
 - 1 SAATTBB
 - 1 SSAATBB
 - 1 SATTBBB
- Number of arrangements using soloists: 10 (56%)
- Average number of verses set in each arrangement: 3
- Average number of measures in each arrangement: 62.5
- Number of songs sung in a language other than English: None
- 15 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (83%)
- 10 arrangements include at least moderate use of imitation techniques (56%)
- 12 arrangements include at least moderate use pedal points or *ostinatos* (67%)
- 16 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (89%)

Stephen Foster songs summary

9 arrangements reviewed

- Modes/scales of the melodies:
 - 6 major
 - 3 major hexatonic (all with no 7)
- Scales most frequently used:
 - E major: 2
- Performing forces:
 - 3 SATTBB
 - 2 TTBB
 - 2 SATB
 - 1 SAATTBB
 - 1 SSAATTBB
- Number of arrangements using soloists: 3 (33%)

- Average number of verses set in each arrangement: 3
- Average number of measures in each arrangement: 73.1
- Number of songs sung in a language other than English: None
- 7 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (78%)
- 2 arrangements include at least moderate use of imitation techniques (22%)
- 4 arrangements include at least moderate use pedal points or *ostinatos* (44%)
- 6 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (67%)

Early American folk hymns summary

22 arrangements reviewed

- Modes/scales of the 22 melodies:
 - 7 Aeolian
 - 6 Pentatonic
 - 2 Aeolian pentatonic
 - 2 major hexatonic
 - 1 with no 4
 - 1 with no 7
 - 1 Dorian pentatonic
 - 1 Dorian
 - 1 Dorian hexatonic (no 7)
 - 1 Aeolian hexatonic (no 6)
 - 1 Dorian and Aeolian (lowered and raised 6 both in melody)
- Most used modes:
 - E Aeolian: 4 (3 of these are “stark” pieces)
 - A Aeolian: 2 (both are “minor haunting”)
 - F Pentatonic: 2
- Performing forces:
 - 11 SATB
 - 2 SATBB
 - 1 SAATB
 - 2 SSATBB
 - 2 SAATBB
 - 3 SAATBB
 - 1 SSATBB
 - 1 SSATTBB
 - 2 SAATTBB
- Number of arrangements using soloists: 4 (1 sop, 2 ten, 1 bar)
- Average number of verses set in each arrangement: 3.18
- Average number of measures in each arrangement: 59.7
- 16 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (73%)
- 12 arrangements include at least moderate use of imitation techniques (55%)
- 14 arrangements include at least moderate use pedal points or *ostinatos* (64%)
- 17 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (77%)
- General moods of arrangements:
 - 6 “hearty”
 - 6 “stark”

- 5 “minor haunting”
- 3 “bright, bouncy”
- 1 “major lush”
- 1 “thoughtful”
- ✓ “Hearty” arrangements are split between major and minor modes
- ✓ 4 “Stark” pieces are minor, 1 is major, and What Wondrous Love is difficult to categorize with no use of the 3 in the F Dorian pentatonic mode (Dr. Parker sees the 6th step as a passing tone.)

Sea shanties summary

12 arrangements reviewed

- Scales/modes of the 12 melodies:
 - 7 major
 - 1 major hexatonic (no LT)
 - 1 Aeolian
 - 1 Aeolian hexatonic (no 6)
 - 1 Mixolydian
 - 1 Dorian
- Scales most frequently used:
 - F major: 3
 - D major: 2
- Performing forces:
 - 6 TTBB
 - 4 TTBBB
 - 1 TTTBBB
 - 1 TTTBB
- Number of arrangements using soloists: 8 (67%)
- Average number of verses set in each arrangement: 4.4
- Average number of measures in each arrangement: 83.6
- Number of songs sung in a language other than English: None
- 11 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (92%)
- 6 arrangements include at least moderate use of imitation techniques (50%)
- 8 arrangements include at least moderate use pedal points or *ostinatos* (67%)
- 12 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (100%)

Irish songs summary

9 arrangements reviewed

- Scales/modes of the 9 melodies:
 - 5 major
 - 1 major hexatonic (no 6)
 - 1 Aeolian
 - 2 Aeolian hexatonic (1 with no 2, one with no 6)
- Scales most frequently used:
 - No scale repeats
- Performing forces:
 - 5 SATBB
 - 2 SATB
 - 2 TTBB

- Number of arrangements using soloists: None
- Average number of verses set in each arrangement: 3.3
- Average number of measures in each arrangement: 63.8
- Number of songs sung in a language other than English: None
- 6 arrangements use 3 or more different voicings (unis, 2-pt, 2-pt ST/AB, 3-pt, 3-pt SSA or SAA, 3-pt TTB or TBB, 4-pt, 4-pt TTBB, etc.): (67%)
- 5 arrangements include at least moderate use of imitation techniques (56%)
- 4 arrangements include at least moderate use pedal points or *ostinatos* (44%)
- 6 arrangements employ at least moderate use of sharp contrasts in dynamics or articulation: (67%)

APPENDIX V

SCALES/MODES OF THE MELODIES, COMPARED BY GENRE

A word on the identification of modes

Seven-note modes in this paper are identified in terms of the traditional church modes. The intervals of each mode correspond to those that result from starting on a different note, as follows:

A	B	C	D	E	F	G	A								Aeolian
	B	C	D	E	F	G	A	B							Locrian
		C	D	E	F	G	A	B	C						Ionian
			D	E	F	G	A	B	C	D					Dorian
				E	F	G	A	B	C	D	E				Phrygian
					F	G	A	B	C	D	E	F			Lydian
						G	A	B	C	D	E	F	G		Mixolydian

Pentatonic modes are classified similarly, but with only five notes:

A		C	D	E		G	A								Aeolian pentatonic
		C	D	E		G	A		C						Ionian (major) pentatonic
			D	E		G	A		C	D					Dorian pentatonic
				E		G	A		C	D	E				Phrygian pentatonic
						G	A		C	D	E		G		Mixolydian pentatonic

Hexatonic modes are similar to the pentatonic modes, but they have a sixth note of some kind in addition. For clarity, they are identified not by the sixth note they possess but by the note that is lacking to make it a complete 7-note mode.

Easter carols

- Scales/modes of the 9 melodies:
 - 3 major
 - 1 Aeolian
 - 1 Aeolian hexatonic (no 2)
 - 1 Dorian hexatonic
 - 1 Dorian with both b7 and LT
 - 1 harmonic minor hexatonic (no 6)
 - 1 with both melodic and harmonic minor

G. Schirmer Christmas carols

- Scales/modes of the 20 melodies:
 - 10 major scale
 - 3 both Aeolian & harmonic minor

- 2 major hexatonic (no LT in each)
- 1 Pentatonic
- 1 Mixolydian
- 1 melodic minor (no 6)
- 1 Aeolian
- 1 Aeolian (no 6 or 7)

Love songs

- Scales/modes of the 17 melodies:
 - 8 major
 - 6 major hexatonic
 - 3 with no LT
 - 1 with no 4
 - 1 with no 7
 - 1 uses b7 & b6 as well
 - 1 harmonic minor
 - 1 Aeolian hexatonic (no 6)
 - 1 both natural & harmonic minor

Lawson-Gould Christmas carols

- Scales/modes of the 15 melodies:
 - 10 major scales
 - 2 major hexatonic (both with no LT)
 - 3 Aeolian

Hymns and Songs of Faith

- Scales/modes of the 5 melodies:
 - All 5 major

Spirituals

- Modes/scales of the 18 melodies:
 - 10 major pentatonic
 - 4 Aeolian pentatonic
 - 1 major hexatonic (no LT)
 - 1 harmonic minor hexatonic (no 6)
 - 1 major/mixolydian (uses both b7 and leading tone)
 - 1 Aeolian tetratonic

Stephen Foster songs

- Modes/scales of the melodies:
 - 6 major
 - 3 major hexatonic (all with no 7)

Early American folk hymns

- Modes/scales of the 22 melodies:
 - 7 Aeolian
 - 6 Pentatonic
 - 2 Aeolian pentatonic
 - 2 major hexatonic
 - 1 with no 4

- 1 with no 7
- 1 Dorian pentatonic
- 1 Dorian
- 1 Dorian hexatonic (no 7)
- 1 Aeolian hexatonic (no 6)
- 1 Dorian and Aeolian (lowered and raised 6 both in melody)

Sea shanties

- Scales/modes of the 12 melodies:
 - 7 major
 - 1 major hexatonic (no LT)
 - 1 Aeolian
 - 1 Aeolian hexatonic (no 6)
 - 1 Mixolydian
 - 1 Dorian

Irish songs

- Scales/modes of the 9 melodies:
 - 5 major
 - 1 major hexatonic (no 6)
 - 1 Aeolian
 - 2 Aeolian hexatonic (1 with no 2, one with no 6)

APPENDIX VI

COPIES OF ORIGINAL PARKER-SHAW MANUSCRIPTS

The following pages include sketches made by Parker reproduced for the author, and given to him in March of 2011. Occasionally one may see small markings by Shaw, but it is not clear at this point which are actually his and which are those of Parker.

Chart 6: Copies of Original Parker-Shaw Manuscripts

1. A sheet in Parker's hand containing directives from Shaw as to the changes he wished to see in "What Shall We Do with the Drunken Sailor?"
2. A page from "What Shall We Do with the Drunken Sailor?"
3. A page from "The Drummer and the Cook," with directions to the typesetter for Lawson-Gould Publishing
4. A page from "The Minstrel Boy"
5. A page from "'Tis Pretty to Be in Balinderry"
6. A page from "Johnny, I Hardly Knew Ye"

Drunken Sailor

1 OK

2 OK

3 OK

4 OK ref. ~~write~~ out repeat - p into $\frac{6}{8}$
thin voices at $\frac{5}{8}$
overlap into $\frac{3}{4}$

5 start overlap - Bar mel - TII + poop poop
then add Bass + TI
fix sonorities

6. should = 4 - bridge over into ref. as written

7. = 3 with F top
repeats without ("she rises") 2nd
3rd time Bar. cont. mel (RS thinks all)
"up she rises early in the What shall we do"

bridge - 4 Dped

8 refrain TTBar - simple mel - BII ped continues
repeat "Way hay and up" - into $\frac{6}{8}$

Coda - OK with Gm triad + contr. cad - pp

Handwritten musical score for the first system. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The lyrics are: "Ear - ly in the morn - ing". There are handwritten notes above the first two staves: "D" above the first staff and "D" above the second staff. There is a handwritten note "come with it" above the third staff. At the end of the system, there is a handwritten note "6. Tie him to the top rail when she's" and a 2/4 time signature.

Handwritten musical score for the second system. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The lyrics are: "Pull out the plug and wet him all ov - er, Pull", "Put him in the scup-pers with a hose pipe on him Put", "Heave him by the leg in a run - nin' bow - lin' Heave Heave", and "Yard - aw - ay un - der, Tie Tie". There are various musical notations including notes, rests, and bar lines throughout the system.

copy 83 + 84 first Drummer + Cook pg 10

(85)

p cresc. *sf*

Wow Bow-wow - wow, Bow-wow-wow-wow, Bow-wow-wow-wow-wow-wow, Bow-wow-wow Bow-

Wow-wow-wow, Bow-wow, Bow-wow-wow, Bow-wow-wow-w-w-w-w-w-wow-wow, Bow-wow-wow Bow-

Bow-wow, wow-wow-wow, Bow-wow-wow, Fal-lal the dow - a-did-dy a-diddy

Wow wow wow, Bow-wow - wow, Bow-wow - wow, Bow-wow-wow, Bow-

(90) *Largo*

Wow wow Bow wow wow Bow - wow - wow - wow.

a diddy diddy Bow - wow - wow - wow.

wow-wow, Bow-wow-wow,

START HERE

(83) *f* (84)

Bow - wow - wow. wow - wow - wow - wow

Bow - wow - wow - wow

bow - wow - wow, Fal - lal the dow - a - did - dy

Bow - wow - wow - wow, Bow - wow - wow

Arnold -

Sorry this is out of order!

Can you please get it

on one page in proper sequence?

The Minstrel Boy

Irish Traditional
Arr. by Alice Parker

Firmly, moderately

The Min-strel Boy - to the war is gone, In the ranks of death - you'll

5

Detailed description: This system contains the first five measures of the piece. The vocal line is in G major, 2/4 time, with a tempo marking of 'Firmly, moderately'. The piano accompaniment is in G major, 2/4 time. The lyrics are 'The Min-strel Boy - to the war is gone, In the ranks of death - you'll'. A circled '5' is written above the fifth measure of the vocal line. Dynamics include *mf* and *mp*.

find him; his foot - er's sword - he hath gird - ed on, And his wild harp along - be - hind him,

10

Detailed description: This system contains measures 6 through 10. The lyrics are 'find him; his foot - er's sword - he hath gird - ed on, And his wild harp along - be - hind him,'. A circled '10' is written above the tenth measure of the vocal line. The piano accompaniment continues with chords and moving lines.

"Land of song" said the war-rior bard, "though all the world be - trays - thee, One sword at least - thy -

15

Detailed description: This system contains measures 11 through 15. The lyrics are '"Land of song" said the war-rior bard, "though all the world be - trays - thee, One sword at least - thy -'. A circled '15' is written above the fifteenth measure of the vocal line. The piano accompaniment features a key signature change to B-flat major in the final measure.

Traditional J. = 52-54

'Tis Pretty To Be In Balinderry
SATB

Irish Folk Song
Arranged by Alice Parker

Slows, dreamy

5

'Tis pret-ty to be in Ba-lin-derry, 'Tis pret-ty to be in Ag-ha-lee, 'Tis pret-tier to be in
Och — home, — Och — home, — Och — home, —

10

Och home, Och home, Och home
'Tis pret-ty to be in Ra-in's Is-land; Sit-ting yn-der an i-vy tree.
Och — home, — Och — home, — Och — home, —

Irish Traditional

Johnny, I Hardly Knew Ye

SATB

Irish Tune
Arranged by Alice P.

Rehearsal, intense

When go-in the road to sweet A-hey Hur-roo! — Hur-roo! — When go-in the road to

Drum, Drum, (etc)

Sweet A-hey, Hur-roo! — Hur-roo! — When go-in the road to sweet A-hey, A

stick in my head and a drop in my eye, — A dole-ful dam-sel I heard cry: Johnny, I hard-ly

Johnny, I hard-ly

Drum. —

M/L