THE COLLABORATIVE ARRANGEMENTS
OF ALICE PARKER AND
ROBERT SHAW

by

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A DOCUMENT

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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.
ACKNOWLEDGEMENTS

I wish to thank all who helped me grow through my experience at the University of Alabama: Dr. Ratledge, who improved my conducting gesture, broadened my knowledge of choral literature, and insisted on a high standard of excellence; Dr. Cummins, who instilled a love for research and for the Medieval and Renaissance periods; and Dr. Fader, who taught me how to love the music of Haydn and Mozart and served as chief advisor for this Document. I particularly want to thank Mr. Snead for his help, encouragement, and support.

I also want to thank my good friends, Gaines Brake and Wade Griffith, for their counsel and support in Tuscaloosa. And most of all, I want to thank my wife, Karen, who went along on this great and crazy adventure after our children had left the nest.
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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 the 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

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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 Arrangements

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

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

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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
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

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\(^4\) “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. 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.

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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.”\(^7\)

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\(^7\) 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

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⁸ Ibid., 53-54.
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

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

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. 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.

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

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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.
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.” 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.

This process was repeated with each new album, and after 1959 Parker chose the songs herself; Shaw had no idea what he might hear. 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.\textsuperscript{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.\textsuperscript{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.”\textsuperscript{24}

\textit{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.\textsuperscript{25} Choral music

\textsuperscript{22} Parker, “Parker-Shaw Memories,” 15.
\textsuperscript{23} Ibid., 16, 18.
\textsuperscript{24} Ibid., 18.
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

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intellectuals in the ideals of populist folksong. 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.

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.

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. 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.


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.

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.

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

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32 Parker, telephone interview with author, 6 Sep. 2010.
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, 1952

<table>
<thead>
<tr>
<th>Date</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 6</td>
<td>Mozart Requiem; Ravel, <em>Trois chansons</em>; Debussy, <em>Trois chansons</em>;</td>
</tr>
<tr>
<td></td>
<td>Bartók, <em>Cantata profana</em> (American premiere)</td>
</tr>
<tr>
<td>Jan. 27</td>
<td>Bach, Mass in B Minor</td>
</tr>
<tr>
<td></td>
<td>Dello Joio, <em>Psalm of David</em> (New York premiere)</td>
</tr>
<tr>
<td>Feb. 17</td>
<td>Beethoven, <em>Missa solemnis</em></td>
</tr>
<tr>
<td>April 13</td>
<td>Bach, <em>Christ lag in Todesbanden</em>; Bernard Rogers, <em>The Passion</em></td>
</tr>
<tr>
<td>April 27</td>
<td>Stravinsky, <em>Symphony of Psalms</em>; Schütz, three motets; Poulenc, <em>Stabat mater</em> (American premiere)</td>
</tr>
<tr>
<td>May 11</td>
<td>Haydn, <em>The Creation</em></td>
</tr>
</tbody>
</table>

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.\(^\text{36}\) 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.\(^\text{37}\)

\(^{35}\) 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. 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. When Shaw conceived the idea of creating popular arrangements of folk materials with Alice Parker, he realized that there were virtually none available. 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

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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.¹¹ 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

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¹¹ 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.\footnote{Mussulman \textit{Dear People}, 176, 177.}

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 \textit{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 \textit{divisi} voicings. Most of the Parker-Shaw works can be sung by a small \textit{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
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

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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.”

_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 excerpts 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

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47 Parker, email communication with author, 3 Aug. 2011.
Excerpt 1: Death Shall Not Destroy

See the spirits waiting, On beyond the stream.

See the happy spirits waiting, On the banks beyond the stream.

See the spirits waiting, On beyond the stream.

See the happy spirits waiting, On the banks beyond the stream.

Sweet responses still repeating, Jesus, Jesus is their theme.

Sweet responses repeating, Jesus, Jesus is their theme.

Sweet responses repeating, Jesus, Jesus is their theme.

Sweet responses still repeating, Jesus is their theme.
O Hallelujah, How I love my Saviour.

O Hallelujah, How, I love my Saviour.

O Hallelujah, How I love my Saviour.

O Hallelujah, Hallelujah, Hallelujah.

O Hallelujah, Yes, I do; O Hallelujah.

O Hallelujah, Yes, I do; O Hallelujah.

O Hallelujah, Yes, I do; Hallelujah, Hallelujah.

O Hallelujah, Yes, I do; Hallelujah.
Lu-jah, How I love my Saviour, Mourn-ers, you can love Him too.

O Hal-le-lu-jah, How I love my Saviour.

Mourn-ers, you can love Him too.

Not too much rit.
Death Shall Not Destroy  

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

Me, oh my, I loved him so,
gone, Johnny has gone.

Broke my heart to see him go, And only time will heal my woe:
Me oh my oh
Me oh my oh
Me oh my oh

Oh
Oh
Oh
Oh
Oh

30
Johnny has gone for a soldier.

Johnny has gone for a soldier.

Johnny has gone for a soldier, a soldier, a

Johnny has gone for a soldier, a soldier, a

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

I'll sell my flax, I'll sell my wheel, Buy my love

soldier, A soldier, a soldier, a

soldier, A soldier, a soldier, a

as an echo

as an echo
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?

Early in the morning, Way-hay, Way-hay,

Hose-pipe in the morning, Way-hay, Way-hay,

Early in the morning, Way-hay, and up she rises, Way-hay, and up she rises,

Do with the drunken sailor? Hay, and up she rises, Hay, and up she rises,
Way, hay, Way, hay, and up she rises, Early in the morning.
Way, hay, Way, hay, and up she rises, Early in the morning.
Way, hay, and up she rises, Way, hay, and up she rises, Early in the morning.
Hay, and up she rises, Hay, and up she rises, Early in the morning.

Early in the morning, Early in the morning, 
poco rit.  poco rit.
poco rit.  poco rit.
poco rit.  poco rit.

Early in the morning, Early in the morning, 
poop poop poop poop

Early in the morning, poco rit.  poco rit.  poco rit.  poco rit.

Early in the morning

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

What shall we do with the drunk-en sail-or, Ear-ly in the
Heave him by the leg with a runnin’ bow-lin’,
runnin’ bow-lin’, Heave him by the leg with a runnin’ bow-lin’,
Heave him by the leg with a runnin’ bow-lin’, Early in the
Heave him by the leg with a runnin’ bow-lin’, Heave him by the leg with a runnin’ bow-lin’,
What shall we do with the drunken sailor, do with the drunken
What Shall We Do with the Drunken Sailor?

This sea shanty for men’s voices, “What Shall We Do with the Drunken Sailor?” has an entirely different character. 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

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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. 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.

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Excerpt 4: Seeing Nellie Home

light as ocean foam; And 'twas from Aunt Dinah's quilting party I was

seeing Nellie home. I was seeing Nellie

Seeing Nellie, I was seeing Nellie,
home, I was seeing Nellie

seeing darling Nellie, I was seeing darling, darling Nellie,

seeing darling Nellie, I was seeing darling, darling Nellie,

And 'twas from Aunt Dinah's quilting party I was home,

And 'twas from Aunt Dinah's quilting party I was seeing Nellie home,

And 'twas from Aunt Dinah's quilting party I was seeing Nellie home,
There's no place like home. On my lips a

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

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

whisper trem-bl'd, Trem-bl'd till it dared to come, And 'twas
from Aunt Dinah's quilting party I was seeing Nellie home.

Seeing Nellie, seeing darling Nellie home.

I was seeing Nellie home, I was seeing, seeing Nellie 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

Sing, and obey the spirit of the Lord. I’m goin’ to

Sing, and obey the spirit of the Lord. I’m goin’ to

Sing, and obey the spirit of the Lord. I’m goin’ to

Sing, and obey the spirit of the Lord. I’m goin’ to

Sing when the spirit says: Sing, I’m goin’ to sing when the spirit says:

Sing when the spirit says: Sing, I’m goin’ to sing when the spirit says:

Sing when the spirit says: Sing, I’m goin’ to sing when the spirit says:

Sing when the spirit says: Sing, I’m goin’ to sing when the spirit says:
Sing! I'm goin' to sing when the spirit says: Sing.

Sing! I'm goin' to sing when the spirit says: Sing.

Sing! I'm goin' to sing when the spirit says: Sing.

Sing! I'm goin' to sing when the spirit says: Sing.

obey the spirit of the Lord.

obey the spirit of the Lord.

obey the spirit of the Lord.

I'm goin' to obey.

O-bey, o-bey, o-bey, o-bey,
Pray when the spirit says: Pray! I'm goin' to pray when the spirit says:

BASS

obey, obey, obey. I'm goin' to obey, obey.

Pray! I'm goin' to pray when the spirit says: Pray,

obey, I'm goin' to pray an' obey an' pray,

obey the spirit of the Lord.

obey the spirit of the Lord. I'm goin' to
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
(Trinity Tune, Windham)

For Four-Part Chorus of Mixed Voices
a cappella

Isaac Watts

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

Broad is the road that leads to death.
And thousands walk together there, But wisdom shows a narrow path With here and there a traveler.

"Deny thyself and take thy cross," Is the Redeemer's great command: Nature must count her gold but

"Deny thyself and take thy cross," Is the Redeemer's great command: Nature must count dross If she would gain this heavenly land.

If she would gain this heavenly
Lord, let not all my hopes be vain; Create my heart

entirely new, Which hypocrites could never attain, Which

false apostates never knew. Broad is the road that leads to death,

knew. Broad is the road,

And thousands gather there, But wisdom shows

that leads to death, Broad

a narrow path With here and there a traveler.

is the road that leads to death.
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. 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”

<table>
<thead>
<tr>
<th>Title</th>
<th>Sing to the Lord</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre:</td>
<td>Early American folk hymn</td>
</tr>
</tbody>
</table>

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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

56
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
  o Beginning of 1st & 3rd phrases are a drone on tonic
  o Unusual use of the leading tone creates dissonance with ST melody
  o End of first phrase pitches E-D#-C#-E are not expected, unusual melodically, highlighting “dreadful day”
  o 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.”

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. 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.

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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.
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 demands 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

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\(^{57}\) 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.”

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. 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.” 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.

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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.

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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. 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.” 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.” 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

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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,” 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.” He was praised by classical musicians of the highest stature, including Francis Poulenc, Arturo Toscanini, Leopold Stokowski, and Julius Herford. 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.” 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.

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70 See footnote 62.
71 Musselman, *Dear People*, 54.
72 Quoted in Musselman, *Dear People* at 97, 58, 25, and 54.
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.)

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. 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. 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

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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.”

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.
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.

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
78 Robert Paul Drummond, “A History of Music among Primitive Baptists Since 1800 (Folk-Hymns, Choral, White
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,\textsuperscript{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.

\textit{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.\textsuperscript{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

\textsuperscript{80} Parker, email communication with author, 10 Sep. 2011.
\textsuperscript{81} Mussulman, \textit{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 Arrangements

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

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*

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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, Thé, 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)\textsuperscript{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 Catedral 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

\textsuperscript{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, LG51249\(^4\)

**STEPHEN FOSTER SONGS**

*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

\(^4\) 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)*

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 EternalLG51331  
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  

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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 ARRANGEMENTS

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

EDITIONS AND TRANSLATIONS

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, HL5030500, 1953
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
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: 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 EDITIONS

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

The catalogue has been compiled from the following sources:
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
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
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
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<td>Chester (Billings) Choral Ed, 1955</td>
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<td>Christ the Lord Hath Risen, Choral Arr, 1951</td>
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<td>Christ Was Born on Christmas Day, choral Arr, 1951</td>
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<td>Come and Taste, Choral Arr, 1966</td>
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<td>Come Away to the Skies, Choral Arr, 1966</td>
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<td>Come Where My Love Lies Dreaming, Choral Arr, 1959</td>
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<td>Come, Lovely Spring (Haydn, from The Seasons) Choral Ed, 1978</td>
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<td>Croppy Boy, The, Choral Arr, 1967</td>
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<td>Da unten im Tale (Brahms) Choral Ed, 1957</td>
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<td>Deck the Halls, Choral Arr, 1957</td>
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<td>Die Lorelei, Choral Arr, 1960</td>
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<td>Down by the Sally Gardens, Choral Arr, 1960</td>
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<td>Drink to Me Only with Thine Eyes, Choral Arr, 1954</td>
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<td>Drummer and the Cook, The, Choral Arr, 1961</td>
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<td>Du, du liegst mir im Herzen, Choral Arr, 1960</td>
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<td>Easter Eggs, Choral Arr, 1951</td>
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<td>Fa una canzone (Vecchi) Choral Ed, 1956</td>
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<td>Tune source: Vecchi, Text source: tr AP, LG556</td>
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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: Catalanian, Text source: tr AP, G. Schirmer HL50305040, 2:10
63) Fum, Fum, Fum, Choral Arr, 1966, SAB, Tune source: Catalanian, Text source: Catalanian, 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
70) Go Down Moses, Choral Arr, 1962, SATB(B), Tune source: Spiritual, Text source: Spiritual, LG51115, 4:19, Copyright date 1963
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 Scottish, 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
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<td>He’s Gone Away, Choral Arr, 1956</td>
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<td>Here ‘Mid the Ass and Oxen, Choral Arr, 1951</td>
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<td>Hilariter, Choral Arr, 1951</td>
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<td>Tune source: G.R. Woodward, G. Schirmer 9952</td>
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<td>His Voice as the Sound, Choral Arr, 1960</td>
<td>Tune source: AMH: Samantha</td>
<td>1960</td>
<td>Tune source: Mountain hymn, LG915, 2:00</td>
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<td>Holly and the Ivy, The, Choral Arr, 1951</td>
<td>Tune source: Trad English</td>
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<td>Tune source: Trad English, G. Schirmer HL50305090, 2:36, Copyright date 1952</td>
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<td>89</td>
<td>How Far Is It to Bethlehem, Choral Arr, 1951</td>
<td>Tune source: Trad English</td>
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<td>Tune source: F. Chesterton, formerly G. Schirmer 51017, now LG51017, 1:54, Copyright date 1954</td>
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<td>How unto Bethlehem, Choral Arr, 1951</td>
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<td>I Dream of Jeanie, Choral Arr, 1956</td>
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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, 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
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
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
127) Morning Trumpet, choral Arr, 1960, SATB(Bar), Tune source: AMH: Morning Trumpet, Text source: Leland, LG906, 2:20
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<td>Tune source: Spiritual, Text source: Spiritual, LG51249, Copyright date 1965</td>
<td>1962</td>
<td>Tune source: Spiritual, Text source: Spiritual, LG51249, Copyright date 1965</td>
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</tbody>
</table>
210) What Child Is This, Choral Arr, 1951, Tune source: Greensleeves, Text source: W.C. Dix, G. Schirmer HL50305210, 2:27, Copyright date 1952
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
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 ostinati
- 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)
- accomp (accompaniment or accompanying)
- alt (alternate or alternation)
- arpegg (arpeggio or arpeggiated)
- arr (arrangement)
- art (articulation)
- bggrds (backgrounds – voices that support the melody)
- contr (contrary)
- ctrmel (countermelody)
- dyn (dynamic)
- esp (especially)
- extr (extreme)
- freq (frequent)
- imit (imitation)
- juxt (juxtaposed or juxtaposition)
- leg (legato)
- m (measure or measures)
- min (minimum)
- mod (moderate)
- obsc (obscure)
- occ (occasional)
- orn (ornament or ornamented)
- ost (ostinato)
- ped (pedal point)
- predom (predominant)
- pt (part)
- ref (refrain)
- rhythm (rhythm or rhythmic)
- signif (significant)
- sim (similar)
- stacc (staccato)
- sync (syncopation)
- ten (tenuto)
- tpt (trumpet)
- unis (unison)
- v (verse or verses)
- var (variation)
- w (with)

Special notes
- In the categories of “Imitation,” “Pedal points and ostinati,” 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

<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin (where known)</th>
<th>Tempo/mood/soundarity; Meter</th>
<th>Performing forces</th>
<th>No. of bars in arr.</th>
<th>No. of verses used</th>
<th>Scale/mode of melody</th>
<th>Voicings</th>
<th>Imitation</th>
<th>Pedal points/ostinatos</th>
<th>Rhythmic play (meters, accents, figures)</th>
<th>Melodic play (aug., dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Joyful Eastertide Dutch</td>
<td>Gaily Half note = c.72 Cut time, 3/2</td>
<td>SATB</td>
<td>36</td>
<td>1; 2nd half repeats</td>
<td>G major</td>
<td>4-pt</td>
<td>Signif dyn, min art</td>
<td>Repeat c. 2/4 half marked cresc. &amp; poco détaché; carol is very short – why was v2 omitted?</td>
<td></td>
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<tr>
<td>Christ the Lord hath risen Chant Russian</td>
<td>In the manner of Plainsong Irregular</td>
<td>TB</td>
<td>16</td>
<td>2</td>
<td>B Aeolian hexatonic (no 2)</td>
<td>Unis, 2-pt</td>
<td>v2 in style of organum</td>
<td>Parallel 5ths merging to and proceeding from unis replicate organum</td>
<td></td>
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<tr>
<td>Easter Eggs Russian</td>
<td>Freely and with pleasant 2/4, 4/4</td>
<td>S, Bar (or T) solos, SATB</td>
<td>24</td>
<td>3</td>
<td>G Aeolian</td>
<td>Solo/3-pt, solo/4-pt, SATB</td>
<td>Signif ped</td>
<td>Ref faster than v; tenutos &amp; fermatias</td>
<td>Signif dyn; hairpins increase drama</td>
<td>Modal harmony &amp; bass ped capture Russian spirit; hums during verses</td>
<td></td>
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<tr>
<td>Lord Christ, When First Thou Cam’st to Men German</td>
<td>With strength and dignity Half note = c.66 72 3/2</td>
<td>SATB</td>
<td>28</td>
<td>2</td>
<td>F major</td>
<td>4-pt</td>
<td>Mod dyn v2</td>
<td>Homorhythm throughout</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>O sons and daughters French</td>
<td>Triumphantly Half note = c.66 6/4</td>
<td>SATB</td>
<td>32</td>
<td>4</td>
<td>F# harmonic minor hexatonic (no 6)</td>
<td>Unis, 2-pt, 4-pt</td>
<td>Signif dyn, esp v4 (sub mp, sub f)</td>
<td>Performance directions of “with great clarity” &amp; “strictly in tempo”</td>
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<tr>
<td>On Easter Morn Scottish</td>
<td>Brightly Half note = c.84-88 Cut time</td>
<td>SATB</td>
<td>32</td>
<td>2</td>
<td>C melodic &amp; harmonic minor</td>
<td>4-pt</td>
<td>Layering @ beginning</td>
<td>Stress, ten stress marks in bass</td>
<td>Mod art</td>
<td>Indication that B flat note figures in accompaniment are to be light &amp; crisp, softer than main</td>
<td></td>
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<tr>
<td>Love is Come Again French</td>
<td>Tenderly Quarter note = c.56 2/4</td>
<td>SATB</td>
<td>32</td>
<td>2</td>
<td>G Dorian hexatonic (no 7)</td>
<td>4-pt</td>
<td>Signif v2</td>
<td>Extra ped v1</td>
<td>Mod dyn</td>
<td>B flat hums, oos</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Strife Is O’er (Palestrina)</td>
<td>Joyfully Half note = c.104 3/2</td>
<td>SATB</td>
<td>45</td>
<td>2 plus intro &amp; coda</td>
<td>Eb major</td>
<td>4-pt</td>
<td></td>
<td></td>
<td>Remarkably free of changes in dyn, voicing, other editing</td>
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<tr>
<td>Hilariter German</td>
<td>Sweetly with a flowing quality Dotted half = 6/6 3/4</td>
<td>SATB</td>
<td>50</td>
<td>3</td>
<td>F Dorian, both b7 and LT</td>
<td>2-pt SA, 4-pt</td>
<td></td>
<td></td>
<td>Dynamic indications of mp-mf, p-mp, and mf very unusual</td>
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<tr>
<td>Title</td>
<td>Country of origin (where适用)</td>
<td>Tempo/mood/sonority; style</td>
<td>Perform- ing forces</td>
<td>No. of bars in arr.</td>
<td>No. of verses used</td>
<td>Scale/mode of melody</td>
<td>Voicings</td>
<td>Imitation</td>
<td>Pedal points/ ostinatos</td>
<td>Rhythmic play (meeters, accents, figures)</td>
<td>Melodic play (aug., dim., etc.)</td>
<td>Sharp contrasts (articulation, dynamics, etc.)</td>
<td>Other/Remarks</td>
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<tr>
<td>The Bear’s Head Carol</td>
<td>English secular</td>
<td>With great vigor; Common time</td>
<td>TTB 88</td>
<td>24</td>
<td>2</td>
<td>C major</td>
<td>UNI, 2-pt, 4-pt</td>
<td>v2 TB 2- pt but w/ some unis</td>
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<tr>
<td>The Carol of the Birds</td>
<td>Spanish</td>
<td>With gentle motion; 2/4</td>
<td>5 solo, SATB</td>
<td>80</td>
<td>3</td>
<td>G Aeolian &amp; harmonic minor</td>
<td>4- pt, TTB 4- pt, predomin solo/4- pt</td>
<td>Min v2, 3</td>
<td>Sig fig ost v1, min v3</td>
<td>Ost of % - quarter - %; rhythm init m45, 46</td>
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<tr>
<td>The Cherry Tree Carol</td>
<td>Kentucky Minis</td>
<td>Very simply; 3/4</td>
<td>1 solo, SATB</td>
<td>96</td>
<td>8</td>
<td>G pentatonic</td>
<td>3- pt, predomin solo over 4- &amp; 5- pt</td>
<td>Signif pedis &amp; acc 4- &amp; 5- pt</td>
<td></td>
<td></td>
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<tr>
<td>Christ Was Born</td>
<td>Day German</td>
<td>Sweetly; as a crede song; 6/8</td>
<td>5 &amp; Bar solos, SATB</td>
<td>61</td>
<td>4</td>
<td>F major</td>
<td>Solo/3- pt, solo/4- pt, predom 4- pt</td>
<td>Min v2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Carol has two tempi; 9/8 measures used to clarify amount of rest between different tempi; dyn only briefly rise to mf</td>
</tr>
<tr>
<td>Fum, Fum, Fum</td>
<td>Spanish</td>
<td>Quickly, well-accented; 2/4</td>
<td>SAATB</td>
<td>51</td>
<td>3</td>
<td>A melodic minor (no 5)</td>
<td>Univ, 3- pt, predom 4- pt</td>
<td>Min v3</td>
<td>Extra m of 3/4 (or m43)</td>
<td></td>
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<tr>
<td>Good Christian Men, Rejoice</td>
<td>German</td>
<td>Not too fast; 6/8</td>
<td>SAATB</td>
<td>50</td>
<td>3</td>
<td>F major</td>
<td>3- pt, SAA, 4- pt</td>
<td>Min v2, 4</td>
<td>Strong bigord rhythm, hearty</td>
<td></td>
<td></td>
<td></td>
<td>Fermata @ end of each verse instead of m with extra beats; all verses homorhythmic</td>
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<tr>
<td>Good King Wenceslas</td>
<td>English</td>
<td>With spirit; 3/4</td>
<td>5 &amp; Bar solos, SATB</td>
<td>85</td>
<td>5</td>
<td>G major</td>
<td>Solo/3- pt, solo/4- pt, predom 4- pt</td>
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<tr>
<td>Here, my dear</td>
<td>and ever mild</td>
<td>Tenderly; 2/4</td>
<td>5 solo, SATB</td>
<td>56</td>
<td>3</td>
<td>Eb Aeolian (no 5)</td>
<td>3- pt, solo/3- pt, solo/4- pt</td>
<td>Solo poco inverted pad v3</td>
<td></td>
<td></td>
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<tr>
<td>Holy and the Key</td>
<td>English</td>
<td>Happily, not too fast; 3/4</td>
<td>SSAATTB</td>
<td>80</td>
<td>5</td>
<td>G major</td>
<td>3- pt SSA, 4- pt TTB, predomin 4- pt SATB</td>
<td>Mod v3, Mod ped v4</td>
<td>v4 unusual word stress</td>
<td>v2,3 word painting on “rising of the sun”</td>
<td>Mod dyn; ten &amp; marc; accents on key words</td>
<td></td>
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<tr>
<td>How unto Bethlehem</td>
<td>English</td>
<td>Quickly, rhythmically; 3/4</td>
<td>SATB</td>
<td>65</td>
<td>5</td>
<td>Eb major</td>
<td>4- pt, TTB, predomin 4- pt SATB</td>
<td></td>
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<td></td>
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<tr>
<td>I Saw Three Ships</td>
<td>English</td>
<td>Joyfully; 6/8</td>
<td>SATB</td>
<td>72</td>
<td>9</td>
<td>F major</td>
<td>Unis, 2- pt, 3- pt, 4- pt, 5- pt</td>
<td>Min v2</td>
<td></td>
<td>Quarter/8th dance held throughout</td>
<td>Scale runs from mel used freq</td>
<td>Mod dyn</td>
<td></td>
</tr>
<tr>
<td>Masters in This Hall</td>
<td>French</td>
<td>Joyous but deliberate tempo; 6/8</td>
<td>5 solo, SATB</td>
<td>107</td>
<td>4</td>
<td>D Aeolian &amp; harmonic minor</td>
<td>Unis, solo/3- pt, 4- pt TTB, predomin 4- pt SATB, solo/4- pt</td>
<td>Mod v3</td>
<td></td>
<td>Stepwise runs from mel used freq</td>
<td></td>
<td></td>
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<tr>
<td>Lay Down Your Staffs</td>
<td>French</td>
<td>Brightly; Common time</td>
<td>SATB</td>
<td>40</td>
<td>2</td>
<td>F major</td>
<td>4- pt</td>
<td>Mod v3</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Title</td>
<td>Country of origin (where app)</td>
<td>Tempo/mood/meter</td>
<td>Performing forces</td>
<td>No. of bars in arr.</td>
<td>No. of verses used</td>
<td>Scale/mode of melody</td>
<td>Voicings</td>
<td>Imitation</td>
<td>Pedal points/cadences</td>
<td>Rhythmic play (metrest, accents, figures)</td>
<td>Melodic play (aug., dim., etc.)</td>
<td>Sharp contrasts (articulation, dynamics, etc.)</td>
<td>Other/Remarks</td>
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<tr>
<td>O Sanctissima Sicilia</td>
<td>With a bell-like quality; joyous Cut time</td>
<td>SATB</td>
<td>48</td>
<td>3</td>
<td>D major</td>
<td>4 pt</td>
<td>Mod inverted ped v2</td>
<td></td>
<td></td>
<td></td>
<td>Mel v2 starts in T</td>
<td>v1 sung in Latin (no translation); mel passed between T &amp; A v2</td>
<td></td>
</tr>
<tr>
<td>O Tannenbaum German</td>
<td>Richly 3/4</td>
<td>T solo, SATB</td>
<td>36</td>
<td>3</td>
<td>Bb major</td>
<td>4-pt, solo/4-pt,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>v1 sung in German (no translation); v2 TB enter 1 m after SA; solo begins v3</td>
<td></td>
</tr>
<tr>
<td>So Blast a Sight English</td>
<td>Warmly, with slow rocking motion 6/4</td>
<td>S solo, SATB</td>
<td>24</td>
<td>2</td>
<td>C Aeolian</td>
<td>Solo/3-pt (brief), predom solo/4 pt</td>
<td>Sync created in bigrams m21; 2 against 3 m.10</td>
<td></td>
<td></td>
<td></td>
<td>SATB sing; predom hums and lullays</td>
<td></td>
<td></td>
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<tr>
<td>Susanni German</td>
<td>Sweetly 3/4</td>
<td>SATB</td>
<td>77</td>
<td>3</td>
<td>Ab major</td>
<td>3-pt, 4-pt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mod dyn</td>
<td></td>
</tr>
<tr>
<td>Touro-touro-louro! Provençal</td>
<td>Lightly, not too fast 2/4</td>
<td>SAATBB</td>
<td>79</td>
<td>3</td>
<td>Ab major hexatonic (no L1)</td>
<td>3-pt, predom 4-pt, 5-pt, 6-pt</td>
<td>Signif echoes in each verse</td>
<td></td>
<td></td>
<td></td>
<td>Lively 16th esp v3; 66 m.</td>
<td>Mod dyn, esp echoes &amp; ending</td>
<td>6-pt echoes bring out French flavor</td>
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<tr>
<td>What Child is This English</td>
<td>Warmly 6/8</td>
<td>SATBB</td>
<td>48</td>
<td>3</td>
<td>G Aeolian &amp; harmonic minor</td>
<td>4-pt TTBB, predom 4-pt SATB</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mod dyn</td>
<td></td>
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<tr>
<td>Ya viene la vieja Spanish</td>
<td>Very fast; gay 6/8</td>
<td>SATB</td>
<td>45</td>
<td>3</td>
<td>E Mixolydian</td>
<td>Mel/3-pt, 4-pt</td>
<td>Signif v3</td>
<td>Signif ost v3,2</td>
<td>Finger snaps v1,5; stacc. indicated on cutoff 8*</td>
<td>Hairpin dyn. throughout; signif dyn; sf at m29, 30</td>
<td>Sung in Spanish (translation provided); ATS sing &quot;It’s or &quot;La,&quot; giving percussive &amp; ethnic sound; hairpins long &amp; short, add energy</td>
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<tr>
<td>Title</td>
<td>Country of origin (after date)</td>
<td>Tempo/mood/sonority; Meter</td>
<td>Performing forces</td>
<td>No. of bars in arr.</td>
<td>No. of verses used</td>
<td>Scale/no. of melody</td>
<td>Voicings</td>
<td>Imitation</td>
<td>Pedal points/ornaments</td>
<td>Rhythmic play (metres, accents, figures)</td>
<td>Melodic play (aug. dim., etc.)</td>
<td>Sharp contrasts (articulation, dynamics, etc.)</td>
<td>Other/Remarks</td>
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<tr>
<td>How Far is It to Bethlehem</td>
<td>English</td>
<td>Quietly and simply 3/4</td>
<td>SATB</td>
<td>40</td>
<td>2</td>
<td>Ab major</td>
<td>4-part</td>
<td></td>
<td></td>
<td>Dese 8th note pattern limit, count motion</td>
<td>Same 8th pattern count motion</td>
<td>Signifi dyn</td>
<td>Dyan contrasts prominent</td>
</tr>
<tr>
<td>Angels We Have Heard on High French</td>
<td></td>
<td>Joyously 4/4</td>
<td>SSATB</td>
<td>63</td>
<td>3</td>
<td>G major</td>
<td>SSAT 3-pt, SAT 4-pt, 5-pt</td>
<td></td>
<td></td>
<td>Signifi dyn</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Lo, How a Rose E'er Blooming, (Prateria)</td>
<td></td>
<td>In 3; moderately 3/2</td>
<td>SATB</td>
<td>28</td>
<td>2</td>
<td>F major</td>
<td>4-pt</td>
<td></td>
<td></td>
<td>Same 8th pattern count motion</td>
<td></td>
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<tr>
<td>Deck the Halls</td>
<td>Welsh</td>
<td>Gaily Cut time</td>
<td>SATB</td>
<td>48</td>
<td>3</td>
<td>G major</td>
<td>Poce 2-garm TB, 4-pt</td>
<td></td>
<td></td>
<td>Signifi dyn</td>
<td>Dyan contrasts prominent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joy to the World</td>
<td>(Handel/Mason )</td>
<td>Firmly 2/4</td>
<td>SATB</td>
<td>57</td>
<td>3</td>
<td>D major</td>
<td>4-pt</td>
<td>Mod: SA figures v2</td>
<td>Min dyn: trad</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Come, All Ye Faithful</td>
<td></td>
<td>With majesty 4/4</td>
<td>SATB</td>
<td>60</td>
<td>3</td>
<td>A major</td>
<td>4-pt</td>
<td></td>
<td></td>
<td>Min dyn: art</td>
<td>Standard setting, beauty is in simplicity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hark, the Herald Angels Sing</td>
<td>(Mendelssohn)</td>
<td>Sturdily 4/4</td>
<td>SATB</td>
<td>40</td>
<td>2</td>
<td>G major</td>
<td>4-pt</td>
<td></td>
<td></td>
<td>Signifi dyn</td>
<td>Dyan changes v.2 provide interest; slight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Away in a Manger</td>
<td></td>
<td>Warmsly, sweetly 3/4</td>
<td>SATB</td>
<td>39</td>
<td>2, coda</td>
<td>G major</td>
<td>4-pt</td>
<td>Mod v2</td>
<td>Mod ost v2 min ped</td>
<td><strong>Standard setting, beauty is in simplicity</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The First Noel</td>
<td>English</td>
<td>Cheerfully 3/4</td>
<td>SATB</td>
<td>72</td>
<td>3</td>
<td>D major</td>
<td>2-pt, 3-pt, predem 4-pt</td>
<td>Signifi v2,</td>
<td></td>
<td>Min dyn v2</td>
<td>v1 &amp; 3 simple, restrained, v2 rhythmic-melodic interest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silent Night</td>
<td>(Grabner)</td>
<td>Simply 6/8</td>
<td>SATB</td>
<td>36</td>
<td>3</td>
<td>C major</td>
<td>4-pt</td>
<td>Sop ctrmds</td>
<td></td>
<td>Min dyn</td>
<td>v2 &amp; 3 simple, restrained, v2 rhythmic-melodic interest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Come, O Conant</td>
<td>Emmanuel</td>
<td>Quietly 4/4</td>
<td>SATB</td>
<td>57</td>
<td>3</td>
<td>E Aedan</td>
<td>TB unis, 2-pt</td>
<td></td>
<td></td>
<td>v2 figs v3</td>
<td>Min dyn</td>
<td>Each v r e l sung unis: v1 TB, v2 SA, v3 TB, preserves chant's prominence</td>
<td></td>
</tr>
<tr>
<td>God Rest You Merry, Gentlemen</td>
<td>English</td>
<td>Quickly, rhythmically Cut time</td>
<td>SATB</td>
<td>50</td>
<td>3</td>
<td>E Aedan</td>
<td>2-pt, 4-pt, predem 4-pt</td>
<td>Mod v2 in figs v3</td>
<td></td>
<td>Signifi dyn &amp; sig all throughout</td>
<td>A abrupt dynamic and articulation changes; v2 figs in long notes a contrast to mel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Dancing Day</td>
<td>English</td>
<td>Rather quickly; lilting 3/4</td>
<td>SATB</td>
<td>109</td>
<td>4</td>
<td>G major</td>
<td>3-pt, 4-pt</td>
<td>Med inverted ped v2</td>
<td></td>
<td></td>
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Parker-Shaw Arrangements: Lawson-Gould Christmas Hymns and Carols

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<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin (when applicable)</th>
<th>Tempo/mood/song style; Meter</th>
<th>Performing forces</th>
<th>No. of bars in arr.</th>
<th>No. of verses used</th>
<th>Scale/mode of melody</th>
<th>Voicing</th>
<th>Imitation</th>
<th>Pedal points/estimates</th>
<th>Rhythmic play (mutes, accents, figures)</th>
<th>Melodic play (aug., dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bring a Torch, Jeanette, Isabella, French</td>
<td></td>
<td>Lightly 3/8</td>
<td>SATB</td>
<td>90</td>
<td>3</td>
<td>Ab major</td>
<td>Min v3</td>
<td>Signif ped, inverted ped</td>
<td>Signif syncs v3 on “Ab” bigrds</td>
<td>Harm Bnas use mel motives</td>
<td></td>
<td>Syncs v3 propel energy; blgrd “ah” have dotted slur connecting to next phrase over rest</td>
<td></td>
</tr>
<tr>
<td>Wassail Song, English</td>
<td></td>
<td>Rather fast 6/8, 2/2</td>
<td>SATB</td>
<td>45</td>
<td>3</td>
<td>E Aeolian</td>
<td>Min v3</td>
<td>Signif v2</td>
<td>Signif ost v2</td>
<td>Meter change accented by tenutos</td>
<td></td>
<td>Carol’s meter changes from 6/8 to 2/2 in ref; stork end chord without 3rd</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin (where app.)</th>
<th>Tempo/mood/sonority; Meter</th>
<th>Performing forces</th>
<th>No. of bars in arr.</th>
<th>No. of voices used</th>
<th>Scale/mode of melody</th>
<th>Voicings</th>
<th>Imitation</th>
<th>Pedal points/ostinatos</th>
<th>Rhythmic play (meters, accents, figures)</th>
<th>Melodic play (aug. dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drink to Me Only with Thine Eyes Old English Air</td>
<td>Rich, full 6/8</td>
<td>TTBB</td>
<td>32</td>
<td>2</td>
<td>A major hexatonic (no 6)</td>
<td>3-part, 4-pt</td>
<td>Piano</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Min d.p.</td>
<td>A simple 4-part arrangement in hymn style; 2nd major chord in bars 14 &amp; 30 and coda uses follow add interest.</td>
</tr>
<tr>
<td>A La Tierra Spanish</td>
<td>With spirit 4/4</td>
<td>TTBB</td>
<td>54</td>
<td>3</td>
<td>G harmonic minor</td>
<td>3-pt, 4-pt</td>
<td>Min v5</td>
<td>Signifi cant throughout</td>
<td>Textos at end of each verse culminate in fermata</td>
<td>Clever descension bigrd lines v4</td>
<td>Signifi cant art &amp; dyn contrasts throughout</td>
<td>Sung in Spanish (no translation provided); melodic tendencies in bigrds cause interesting dissonance @ m.26, 29, 38, 51; Spanish flavor captured by various uses of 36, natural 7, LT.</td>
<td></td>
</tr>
<tr>
<td>L’Amour de Moi 15th cent French</td>
<td>Moderato 2/2</td>
<td>78</td>
<td>2</td>
<td>E flat major</td>
<td>Solo/2-pt, 3-pt, solo/3-pt, 4-pt, solo/4-pt</td>
<td>Signifi cant v2</td>
<td></td>
<td>Signifi cant throughout</td>
<td>Bigrd parts imitate each other</td>
<td>Mod d.p.</td>
<td>Sung in French (translation provided); a lighthearted tune w/ irregular phrase lengths</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seeing Nellie Home (J. Fletcher)</td>
<td>At a jog-trot 4/4</td>
<td>TTBB</td>
<td>69</td>
<td>4</td>
<td>C major</td>
<td>Mel/2-pt, 3-pt, 5-pt, 6-pt heads, 4-pt</td>
<td>Modinit of motives</td>
<td>Unusual ascending/descending scale to end</td>
<td>Extr art &amp; dyn contrast; many caesuras</td>
<td>An entertaining song w/ surprises throughout; v2 false ending; text repeated rapid twice in different ways; alternate ending for choirs with low C down to end</td>
<td></td>
<td></td>
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<tr>
<td>He’s Gone Away American</td>
<td>Quietly, rhythmically 2/2</td>
<td>S. solo SATB</td>
<td>60</td>
<td>3</td>
<td>Ab major (also uses G, B, Bb)</td>
<td>Min v1, layered entrances v1</td>
<td>Signifi cant v5</td>
<td>Signifi cant v5</td>
<td>Meter changes, triplets, tenoros, syncs, fermatas</td>
<td>Answearing of mel motives in bigrd voices</td>
<td>Signifi cant art; signifi cant texture changes</td>
<td></td>
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</tr>
<tr>
<td>Johnny Has Gone for a Soldier American</td>
<td>Sadly, in a moderate tempo Cut time</td>
<td>S. solo SATB</td>
<td>31</td>
<td>3</td>
<td>A Eolian hexatonic (no 6)</td>
<td>Solo/3-pt, 4-pt, solo/4-pt</td>
<td>Mod v2</td>
<td>Signifi cant v5</td>
<td>Meter changes, fermatas</td>
<td>Descending grief motive v2</td>
<td>Mod art &amp; dyn</td>
<td>Descending grief motives, sos create funereal mood; v2 starts on IV chord</td>
<td></td>
</tr>
<tr>
<td>Annie Laurie Scotch</td>
<td>Tenderly Common time</td>
<td>SATB</td>
<td>32</td>
<td>2</td>
<td>D flat major hexatonic (no 6)</td>
<td>Mel/2-pt, 3-pt, 4-pt</td>
<td>Opening m/i to-do motive evolved v2</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Auprès de ma Blanche Blonde French</td>
<td>Lightly, slightly percussive, at the tip of the tongue 4/4</td>
<td>SSA/TTBB</td>
<td>80</td>
<td>4</td>
<td>F major hexatonic (no 6)</td>
<td>2-pt, 3-pt, 3-pt SSA, TBB/TTB mel/3-pt, 4-pt</td>
<td>Mod inverted ped v4</td>
<td>v4 multiple tempi, fermatas</td>
<td>Songbird scales SA bigrd v3.5</td>
<td>Mod art v3, signifi cant dyn</td>
<td>Sung in French (translation provided); text similar to ‘L’amour de Moi’ (above); sprightly, light-hearted love song</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loch Lomond Scotch</td>
<td>With crisp rhythm 4/4</td>
<td>TTBB</td>
<td>41</td>
<td>2</td>
<td>G major hexatonic (no 6)</td>
<td>3-pt, 4-pt</td>
<td>Mod inverted ped v4</td>
<td></td>
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</tr>
<tr>
<td>Green Grow the Raspies, O Scotch</td>
<td>With a rocking motion 4/4</td>
<td>Bar Solo TTBB</td>
<td>28</td>
<td>3</td>
<td>E flat major</td>
<td>4-pt, solo/4-pt</td>
<td>Mod v2, refrain</td>
<td>Signifi cant v3.5</td>
<td>Rocking &amp; ost v1.3</td>
<td>Signifi cant dyn</td>
<td>Each verse ends in C minor; no LT in verse melody; bar LT &amp; decorative raised 5th step in refrain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stodolka Pumpe Czech</td>
<td>Flowing, richly 4/4, 2/4</td>
<td>Bar solo TTBB</td>
<td>92</td>
<td>3</td>
<td>B flat major</td>
<td>2-pt, 3-pt, solo/4-pt</td>
<td>Min v3</td>
<td>Coda repeats v2, reduces to 8 pp, silent spaces</td>
<td>Signifi cant art &amp; dyn</td>
<td>Two tempi: verse cantabile, refrain hearty polka w/ repetitive text; hums behind v2, 3 solos; different bigrd harm each verse</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Country of origin (where applicable)</th>
<th>Tempo/mode/meter</th>
<th>Performing forces</th>
<th>No. of bars in arr.</th>
<th>No. of verses used</th>
<th>Scale/mode of melody</th>
<th>Voicings</th>
<th>Imitation</th>
<th>Pedal points/odisseas</th>
<th>Rhythmic play (motors, accents, figures)</th>
<th>Melodic play (aug. dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Down by the Sally Gardens High</td>
<td>USA</td>
<td>Gently 4/4</td>
<td>TBBB</td>
<td>32</td>
<td>2</td>
<td>Eb major</td>
<td>2-pt, 3-pt, 4-pt</td>
<td></td>
<td></td>
<td></td>
<td>Mod dyn</td>
<td>A simple and transparent arrangement;</td>
<td>V1 thickens in texture, adding voices as it progresses, V2 less so</td>
</tr>
<tr>
<td>Vive L’Amour</td>
<td></td>
<td>Aussi vite que</td>
<td>Bar solo</td>
<td>92</td>
<td>3</td>
<td>Bb major</td>
<td>Solo/uni; 2-pt, 4-pt, solo/4-pt</td>
<td>Signif v2,5 ref</td>
<td>Rhythmic variations of text</td>
<td>Stepwise scale motive exploited</td>
<td>Signif art &amp; dyn</td>
<td>Drinking song; v1 very slow tempo for sentimentality; silent m just before</td>
<td></td>
</tr>
<tr>
<td>Stars of the Summer Night</td>
<td></td>
<td>Slowly 4/4</td>
<td>TBBB</td>
<td>38</td>
<td>3</td>
<td>F major hexatonic (no 7)</td>
<td>4-pt</td>
<td>Min inverted ped</td>
<td></td>
<td>m23 extended to 3/2 to slow down melody</td>
<td></td>
<td>Mod dyn &amp; art</td>
<td>Song in Spanish (no translation); bigbrds behind solo mostly “eh,” “ah;” form of song unusual verse – 2 short 8 sections – verse</td>
</tr>
<tr>
<td>Adios, Catedral de Begas</td>
<td>Spain</td>
<td>Almost 1 in a bar; warmly 3/4</td>
<td>A solo, TBBB</td>
<td>75</td>
<td>2</td>
<td>E natural, harmonics minor</td>
<td>Solo/2-pt, solo/4-pt, 4-pt</td>
<td>Numerous poco rite</td>
<td></td>
<td></td>
<td></td>
<td>Mod dyn &amp; art</td>
<td>An entertaining song in the glee club/barbershop style</td>
</tr>
<tr>
<td>Darling Nellie Gray</td>
<td>America</td>
<td>Lively 4/4</td>
<td>T solo, TBBB</td>
<td>58</td>
<td>3, 4</td>
<td>F major</td>
<td>Min m40,41</td>
<td>4/4 changed to 8/8 for accents; “plink-a” figure exploited</td>
<td>TBBB mel usually in T2</td>
<td>Signif dyn &amp; art throughout</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Du, du liegt mir Herz</td>
<td>Germany</td>
<td>Un poco allegretto 5/8</td>
<td>TBBB</td>
<td>300</td>
<td>4</td>
<td>G major</td>
<td>Min m 45-48</td>
<td>Signif ost throughout</td>
<td>Min – dyn not above ref; and that briefly</td>
<td></td>
<td></td>
<td>Sang in German (no translation); a lighthearted waltz; mel for 1st 8 bars of v.3 is silent, emphasizing strength of melody that remains “audiating” in the mind</td>
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</table>
### Parker-Shaw Arrangements: Hymns and Songs of Faith

<table>
<thead>
<tr>
<th>Title</th>
<th>Voicing</th>
<th>Verse 1</th>
<th>Verse 2</th>
<th>Verse 3</th>
<th>Verse 4</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A Mighty Fortress</strong>&lt;br&gt; (EN FESTE BURG)&lt;br&gt; (1529)&lt;br&gt; 4/4&lt;br&gt; D major</td>
<td>SATB&lt;br&gt; SATB Unison&lt;br&gt; With great strength f</td>
<td>Phrase 1,2 women’s voices&lt;br&gt; More slowly; sweetly p&lt;br&gt; Phrase 3-5 SATB 4-pt&lt;br&gt; mp cresc poco a poco, f at end</td>
<td>Phrase 1 organ only&lt;br&gt; Phrase 2 omitted&lt;br&gt; Phrase 3 SATB units &amp; SATB 4-pt&lt;br&gt; Phrase 4 SATB, poco rit of three&lt;br&gt; Phrase 5 SATB units</td>
<td></td>
<td>Voicings: 5A units, SATB unis. 2-pt SA, 4-pt&lt;br&gt; Significant dynamic contrast v.2&lt;br&gt; Phrases 1 &amp; 2 of v3 omitted – did Shaw possibly not like Luther’s text?&lt;br&gt; Fermatas are given specific number of beats @ bottom of title page</td>
<td></td>
</tr>
<tr>
<td><strong>Now Thank We All Our God</strong>&lt;br&gt; (MUN DARNET)&lt;br&gt; (1647)&lt;br&gt; 4/4&lt;br&gt; G major</td>
<td>SATB&lt;br&gt; Phrases 1,2 SATB 4-pt&lt;br&gt; With great strength f&lt;br&gt; Phrase 3.4 p cresc&lt;br&gt; SATB 4-pt (no ending dyn given)</td>
<td>Phrase 1,2 SATB 4-pt&lt;br&gt; More slowly mp&lt;br&gt; Phrase 3 poco a poco cresc.&lt;br&gt; Phrase 4 mf, then poco dimin rit.&lt;br&gt; Verse 2 is Bach’s harmonization, may be sung a cappella</td>
<td>Phrase 1,2 ST/AB [very end 4-pt] ST enters with melody 2 beats ahead of AB on penultimate beat of interlude&lt;br&gt; Phrase 3 SATB 4-pt mf, then f&lt;br&gt; Phrase 4 ff, then molto rit.</td>
<td></td>
<td>Voicings: 4-pt&lt;br&gt; Significant dynamic contrast&lt;br&gt; Organ interlude between v2 &amp; 3 contains phrases 3 &amp; 4 of Bach’s harmonization</td>
<td></td>
</tr>
<tr>
<td><strong>All Hail the Power of Jesus’ Name</strong>&lt;br&gt; (MILES IANE)&lt;br&gt; (1779)&lt;br&gt; 4/4&lt;br&gt; Bb major</td>
<td>SATB&lt;br&gt; SATB Unison&lt;br&gt; With solid strength f&lt;br&gt; End of 4th phrase poco rit and fermata on last note&lt;br&gt; (Phrase lengths in measures 2-2:2:3:3)</td>
<td>Women’s voices p&lt;br&gt; Phrase 1,2 SA 2-pt&lt;br&gt; Phrase 3-5 SAA &amp; SSAA (poco rit, fermata, a tempo, sim. v1)</td>
<td>TTBB&lt;br&gt; mf, mel as lead voice (2nd from top&lt;br&gt; Phrase 4,5 poco rit, fermata, a tempo, sim. v1&lt;br&gt; Phrase 1,2 SATB units f&lt;br&gt; Phrase 3 SATB 4-pt&lt;br&gt; Phrase 4 in 3/2 molto cresc&lt;br&gt; ST mel, AABB 4-pt echo w/ counterpoint&lt;br&gt; Phrase 5 SATB 4/f&lt;br&gt; More slowly&lt;br&gt; Some counterpoint</td>
<td></td>
<td>Voicings: 5A 2-pt, SAA 3-pt, SSAA 4-pt, TTBB 4-pt, SATB 4-pt, SATBB 6-pt&lt;br&gt; Moderato dynamic contrast&lt;br&gt; Last verse refrain made 3/2 to allow for counterpoint, breadth</td>
<td></td>
</tr>
<tr>
<td>Glorious Things of Thee Are Spoken AUSTRIAN HYMN 1797 4/4 f major 3</td>
<td>SATB 4-pt</td>
<td>Womly {mf}</td>
<td>Phrase 1,2 SAT 3-pt</td>
<td>p layered entrances, S-A-T, each phrase 5 p</td>
<td>Phrase 1,2 organ interlude, normal harmonization 3-4 SATB 4-pt crec at end</td>
<td>Voicings: 3-pt SATB 4-pt SATB 4-pt</td>
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<tr>
<td>Fairest Lord Jesus CRUSADER’S HYMN 1677 4/4 F major 4 (v.3 instrumental)</td>
<td>SATB8 4-pt</td>
<td>Womly; simply {mf}</td>
<td>Phrase 1 T2/B1 {mp}</td>
<td>Phrase 3 T1/T2/B1</td>
<td>Organ verse: mp, harmonization by Thomas Dun</td>
<td>Phrase 8 T3 {f}</td>
</tr>
<tr>
<td>Title</td>
<td>TUNE NAME (where app)</td>
<td>Tempos/mood/sonority; Metre</td>
<td>Performing forces</td>
<td>No. of bars in length</td>
<td>No. of verses used</td>
<td>Scale/mode</td>
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</tr>
<tr>
<td>Ride On, King Jesus</td>
<td>&quot;Triumphantly&quot; 4/4</td>
<td>SSAATTBB</td>
<td>73</td>
<td>3</td>
<td>C major pentatonic</td>
<td>SATB unis, 2-p, 3-p, 5-p, 7/AB, 5-p, 6-p</td>
</tr>
<tr>
<td>John Saw Duh Numbuh</td>
<td>&quot;Bouncing joyous&quot; C</td>
<td>SSAATTBB</td>
<td>101</td>
<td>3</td>
<td>F major pentatonic</td>
<td>3-, 4-, 5-, 6-, 7-, 8-p</td>
</tr>
<tr>
<td>Swing Low, Sweet Chariot</td>
<td>&quot;Earth&quot; 4/4</td>
<td>SSAATTBB</td>
<td>56</td>
<td>2</td>
<td>F major pentatonic</td>
<td>4-, 5-, 6-p</td>
</tr>
<tr>
<td>Same Train</td>
<td>&quot;Moderato; very rhythmically&quot; 4/4</td>
<td>SATB</td>
<td>53</td>
<td>6</td>
<td>F major pentatonic</td>
<td>Call/response: unis/4-pt, 2-pt/3-p, 2-pt/3-p, 4-p, 4-pt</td>
</tr>
<tr>
<td>Steal Away</td>
<td>&quot;Tempo giusto&quot; C</td>
<td>SSAATTBB</td>
<td>43</td>
<td>2</td>
<td>Eb major pentatonic</td>
<td>3-p TTB, 3-p SATB, 4-p TTB, 4-p SATB</td>
</tr>
<tr>
<td>That Lonesome Valley</td>
<td>&quot;Slowly: heavly accented&quot; 3/4</td>
<td>Baritone solo, SATB</td>
<td>63</td>
<td>2</td>
<td>G major pentatonic</td>
<td>3-pt, solo/5-p, 4-p, 5-p, 5-p</td>
</tr>
<tr>
<td>Nobody Knows</td>
<td>&quot;Slowly, quietly&quot; C</td>
<td>Alto solo, SATB</td>
<td>50</td>
<td>2</td>
<td>F major pentatonic</td>
<td>4-pt, solo/4-pt, solo/5-p, 6-p</td>
</tr>
<tr>
<td>Dare's No Hidin' Place</td>
<td>&quot;Brightly&quot; C</td>
<td>T solo, SATB</td>
<td>42</td>
<td>5</td>
<td>F major pentatonic</td>
<td>4-pt, solo/4-p</td>
</tr>
<tr>
<td>I Got Shoes</td>
<td>&quot;Understated; as a softside dance&quot; indicated is 4/4 but 2/2</td>
<td>SATB</td>
<td>86</td>
<td>4</td>
<td>Ab major pentatonic</td>
<td>3-, 4-, 5-p</td>
</tr>
<tr>
<td>Sometimes I Feel</td>
<td>&quot;Slow&quot; 2/4</td>
<td>Alto solo, SATB</td>
<td>96</td>
<td>4</td>
<td>Eb major/ mixedlydan (no 0)</td>
<td>Solo/2-p, solo/3-p, 4-p, solo/4-p</td>
</tr>
<tr>
<td>I'm Goin' to Sing</td>
<td>&quot;With furious lightness&quot; C</td>
<td>SATB</td>
<td>41</td>
<td>3</td>
<td>G major hexatonic</td>
<td>4-p, 4-p TTB</td>
</tr>
<tr>
<td>Deep River</td>
<td>&quot;Moderately&quot; 4/4</td>
<td>SSAATTBB</td>
<td>50</td>
<td>1</td>
<td>Eb major pentatonic</td>
<td>4-p, 6-p</td>
</tr>
</tbody>
</table>

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 eighth = quarter + eighth in triplet). – I Got Shoes  
3 Ibid. – I’m Goin’ to Sing
<table>
<thead>
<tr>
<th>Title</th>
<th>Tune NAME (where app)</th>
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<th>Imitation</th>
<th>Pedal points/estimates</th>
<th>Rhythmic play (meters, accents, figures)</th>
<th>Melodic play (slur, line, etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Soul's Been Anchored in the Lord</td>
<td>&quot;With a delivery, heavy swing&quot; C</td>
<td>T solo, SATB</td>
<td>43</td>
<td>2</td>
<td>A Aeolian pentatonic</td>
<td>2-pt ST/AB (intro), 4-pt, solo/4-p, solo/5-p, 6-pt</td>
<td>Signif</td>
<td>Min solo inverted ped @ end</td>
<td>Heavy sync; 16th &amp; dotted 8th figures</td>
<td>Mod dyn</td>
<td>Highly syncopated, strong, muscular</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go Down, Moses</td>
<td>&quot;With great conviction&quot; 4/4</td>
<td>B solo, SATBBB</td>
<td>67</td>
<td>3</td>
<td>F harmonic minor hexat. (no 6)</td>
<td>2-pt ST/AB, solo/4-p, solo/5-p, 6-pt</td>
<td>Mod</td>
<td>Min m5, 62</td>
<td></td>
<td>Signif dyn</td>
<td>Need strong basses w/ a low range (C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My God Is a Rock</td>
<td>&quot;Slow&quot; C (both slow blues &amp; allegro)</td>
<td>Bar solo, SATBB</td>
<td>113</td>
<td>3</td>
<td>D Aeolian pentatonic (no 2,6,7)</td>
<td>Unis, 2-p ST/AB, solo/4-p, 4-p, 5-p, 6-pt</td>
<td>Signif ped, axr ost</td>
<td>2 tempos: slow blues alternates w/ allegro</td>
<td>Signif ost &amp; dyn</td>
<td>Harmony stark, a heavy piece in every way; strong rhythmic pulse, strong syncs, physical</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Pour Mourners</td>
<td>&quot;Very slow, in 8/4&quot; 4/4</td>
<td>T solo, SATBB</td>
<td>40</td>
<td>3</td>
<td>D Aeolian pentatonic</td>
<td>Unis, 2-p ST/AB, solo/4-p, solo/5-p, 5-p ST/ABB</td>
<td>Signif B ost</td>
<td>Accents on cutoff notes</td>
<td>Sudden sharp accents m5</td>
<td>Mod art, extr dyn</td>
<td>If goes, this piece even heavier than My God Is a Rock; move to relative major; fresh; 16th notes are swing, but not indicated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Want to Die Easy</td>
<td>&quot;With a slow, relaxed beat&quot; C</td>
<td>T solo, SATBB</td>
<td>53</td>
<td>3</td>
<td>E Aeolian pentatonic</td>
<td>Solo/4-p, solo/5-p, 6-p, 5-p ST/ABB</td>
<td>Signif ost &amp; ped</td>
<td>Swing 8th; accents, tenuto stresses</td>
<td>Mod art &amp; dyn</td>
<td>Vocal jazz falls m28,33,44; C, Am7, D &amp; Bb5 chords provide harmonic interest; &quot;Jesus&quot; pronounced &quot;Jesus&quot;</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>I Got a Key</td>
<td>&quot;With great vigor&quot; 4/4</td>
<td>T solo, SSAATBB</td>
<td>72</td>
<td>3</td>
<td>D Aeolian pentatonic</td>
<td>Unis, 2-p ST/AB, solo/2-p, solo/4-p, solo/5-p, 6-p, solo/8-p</td>
<td>Mod ost &amp; ped</td>
<td>Accents on cutoff notes; mid-layering of voices</td>
<td>Mod art &amp; dyn</td>
<td>Manyditonic resultants harmonies; m38, 49, 51, 53, 66 bent notes indicated by grace note-sized flat above pitch; a highly rhythmic piece</td>
<td></td>
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</tr>
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</table>

4 Parker, email communication with author. 7-18-11 – Pour Mourners
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<tr>
<th>Title</th>
<th>TUNE NAME [where app]</th>
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<th>Imitation</th>
<th>Pedal points/ostinatos</th>
<th>Rhythmic play (motets, accents, figures)</th>
<th>Melodic play (aug., dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>General mood of arrange- ment</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hark, I Hear the Harps Eternal INVITATION</td>
<td>Firmyly, swinging 3/2</td>
<td>Sop descant solo, SSA/TBB</td>
<td>56</td>
<td>3</td>
<td>F pentatonic</td>
<td>Solo/2-pt., solo/4-pt., significant ST/AB</td>
<td>Signify throughout</td>
<td>Signify pedal ostinatos</td>
<td>Blurred figures highly rhythmic, complex</td>
<td>Juxtaposition of v and chorus m32-41</td>
<td>Mod, dyn, mod art m16-24</td>
<td>Hearty</td>
<td>Text begins w/ anxiety of facing death, moves to joy⁴</td>
<td></td>
</tr>
<tr>
<td>Garden Hymn</td>
<td>Gently dotted half = 80 3/4</td>
<td>T solo, SATB</td>
<td>56</td>
<td>3</td>
<td>F pentatonic</td>
<td>4-pt., premed solo/4 pt</td>
<td>Mod solo/sep m16-20</td>
<td>Mod</td>
<td>Major k/s</td>
<td>Sub dominant ii chords avoid 4 note, dominant v chords avoid leading tone; warm and smooth piece</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Saints Bound for Heaven</td>
<td>With a happy swing half = 100 Cut time</td>
<td>SATB</td>
<td>90</td>
<td>4</td>
<td>G pentatonic</td>
<td>Unis, 2-part, ST/AB 2-pt., pppc 4-pt</td>
<td>Mod</td>
<td>Mod ost; mod TBB pedal</td>
<td>Sync bass bngnds</td>
<td>Mod, dyn x3</td>
<td>Bright, bouncy</td>
<td>Happy, bright, accessible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amazing Grace</td>
<td>With strong, heavily accented rhythm quarter = 6/8</td>
<td>T solo, SSA/TBB</td>
<td>88</td>
<td>4</td>
<td>B pentatonic</td>
<td>3-qt, 4-qt, ST/AA/B 3-qt</td>
<td>Drone-like pedal bngnds: words &amp; hums</td>
<td>Signify dynamic contrasts</td>
<td>Stark</td>
<td>Stylized T solo embellishments notated; lean harmonically, open 5ths; extensive TTBB sections</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>How Firm a Foundation FOUNDATION</td>
<td>Slow, moving, freely 4/4</td>
<td>SATB</td>
<td>85</td>
<td>4</td>
<td>Ab pentatonic</td>
<td>2-qt, 3-qt, 4-qt</td>
<td>Signify v2,3,4</td>
<td>v1.8 mel,</td>
<td>Signify dynamic contrasts</td>
<td>Thoughtful</td>
<td>Stark harmonically</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When I Can Read My Title Clear Pisgah</td>
<td>Lightly, dancing 2/2</td>
<td>SSA/TBB</td>
<td>64</td>
<td>4</td>
<td>A pentatonic</td>
<td>3-qt, 4-qt, SSA, TBB</td>
<td>Predominantly repetitive chords under mel</td>
<td>Fanfare melodic flourishes</td>
<td>Mod, dyn, Mod. ost m56ff; sf m48</td>
<td>Hearty</td>
<td>Key of A, homorhythmic setting gives a bright, march-like feel</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wondrous Love WONDROUS LOVE</td>
<td>With dignity 2/2</td>
<td>SATB</td>
<td>56</td>
<td>4</td>
<td>F Dorian pentatonic</td>
<td>Unis, 3-qt, 4-qt, 5-qt</td>
<td>Signify v3,4</td>
<td>v4 aug. &amp; double aug</td>
<td>Mod, dyn Mod ost</td>
<td>Stark</td>
<td>v1 TB exch mel &amp; drone; v2 parallel 4ths &amp; 5ths, SA/TB cont. motion; a striking arrangement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing to the Lord DUNLAP'S CREEK</td>
<td>Strong; marcato 3/2</td>
<td>SATB</td>
<td>48</td>
<td>4</td>
<td>E major hexatonic (no 4)</td>
<td>Unis, 2-qt, ST/AB 2-qt, 4-qt</td>
<td>Minimal v2</td>
<td>v2.3.2-qt ctp in contrary motion</td>
<td>Signify dynamic contrasts</td>
<td>Hearty</td>
<td>Hearty</td>
<td>Hearty</td>
<td>Opening bngdr in TB spreads to 8 from unison; dynamics in arch form p-p-f layered dynamics @ opening (SA rep. TB p)</td>
<td></td>
</tr>
<tr>
<td>Bright Canon</td>
<td>Lifted quarter = 120 3/8</td>
<td>SATB</td>
<td>48</td>
<td>3</td>
<td>F major hexatonic (no 7)</td>
<td>2-qt, ST/AB 2-qt, 4-qt</td>
<td>Abrupt TB p marcato m.41-42</td>
<td>Signify dynamic contrasts</td>
<td>exp m51-fine</td>
<td>Bright, bouncy</td>
<td>Repeated poco tenuto in refrain culminates in forma</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Will Arise</td>
<td>Simply,lifting Quarter = 60 4/4</td>
<td>SATB</td>
<td>32</td>
<td>2</td>
<td>F# Aeolian pentatonic</td>
<td>2-qt, 3-qt, minimal 4-qt</td>
<td>Mod ped v2</td>
<td>Angular B part v.1, A m13-16</td>
<td>Mod, dyn</td>
<td>Hearty</td>
<td>A lean arrangement, spare, short as well; SA almost always in unison</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God Is Seen CAPTAIN KIDD</td>
<td>Lightly, non legato Cut time</td>
<td>SATB</td>
<td>62</td>
<td>3</td>
<td>A Aeolian hexatonic (no 6)</td>
<td>2-qt, 3-qt, TBB 4-qt, 5-qt</td>
<td>Mod T m40-53</td>
<td>Signify ped v1 TBB</td>
<td>Tutti fs accent m46; syncs at end</td>
<td>Initiated figures at end</td>
<td>Mod, dyn; strong climax m46</td>
<td>Minor haunting</td>
<td>Opening bngdr in TB spreads to 8 from unison; dynamics in arch form p-p-f layered dynamics @ opening (SA rep. TB p)</td>
<td></td>
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⁴ Parker, interview with author, 3-11-11
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<tr>
<td>O Thou in Whose Presence</td>
<td>Simply; smoothly Half = 6/2 Cut time</td>
<td>SATB</td>
<td>64</td>
<td>3, repeat 5 v.3</td>
<td>D Dorian hexatonic (no 7)</td>
<td>3-pt, 4-pt</td>
<td>Signif v.3, both partial &amp; exact</td>
<td>Mod ped v2</td>
<td>Mel exh betw B &amp; G v.8</td>
<td>Minor haunting</td>
<td>Highlighted raised 6 in me is unusual</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death Shall Not Destroy MOUNT WATSON</td>
<td>Vigorously; well accented Half = c.72</td>
<td>SAATTBB</td>
<td>80</td>
<td>3</td>
<td>G Dorian</td>
<td>2-pt, 2-pt ST/AB, 4-pt, 4-pt TTBB, 6- pt</td>
<td>Min m53</td>
<td>Signif ped v3</td>
<td>Mod ped 5/2</td>
<td>VS. 1-2 choruses; signif art throughout</td>
<td>Hearty</td>
<td>PS5, B contrary motion in triplet figure read both strikingly; marcato choruses provide grimmery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psalm 4, God of My Justice</td>
<td>Quietly 3/2</td>
<td>SATB</td>
<td>39</td>
<td>2</td>
<td>D Dor. &amp; Aeolian</td>
<td>Unis (v.1) 2- pt; minimal 3- pt</td>
<td>Mod v2</td>
<td>Signif ped v2</td>
<td>Stark</td>
<td>Stark harmonically; a lean arrangement</td>
<td></td>
<td></td>
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<tr>
<td>His Voice as the Sound SAMANTHRA</td>
<td>Tenderly; Quarter = 84 Common time</td>
<td>SATB</td>
<td>34</td>
<td>2</td>
<td>A Aeolian</td>
<td>4-pt, poco 3- pt</td>
<td>Signif v2, layered entrances</td>
<td>Pulsing quarter/87th figure sets tone</td>
<td>Minor haunting</td>
<td>Two successive ritardandos at end; dynamics form an inverted arch m3,m3,m</td>
<td></td>
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<tr>
<td>When Jesus Wroth As a dire</td>
<td>Half = 60 3/2</td>
<td>SATB</td>
<td>44</td>
<td>1</td>
<td>E Aeolian</td>
<td>2-pt ST/AB, layered 2- pt, 3- pt, 4- pt</td>
<td>Ex., central</td>
<td>Mod ped m16-20, 40-44</td>
<td>Stark</td>
<td>The well-known round by Billings</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Bread Is the Road WINDHAM</td>
<td>Stark Half = 58 2/2</td>
<td>SATB</td>
<td>64</td>
<td>3, repeat 5 v.3</td>
<td>E Aeolian</td>
<td>TB unis, 2- pt, 2- pt ST/AB</td>
<td>Signif v2 exact 2 pt</td>
<td>Mod ped in v.1 repeat</td>
<td>Signif dyn, vs. m3,m3,p Stark</td>
<td>Noteworthy for its economy of means – extremely lean in texture</td>
<td></td>
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<tr>
<td>Begin, My Soul WATTS LYRE</td>
<td>Joyfully Dotted half = 68 6/4, 8/4</td>
<td>SAATTBB</td>
<td>46</td>
<td>3</td>
<td>E Aeolian</td>
<td>3- pt SAA, 4- pt</td>
<td>Mod ped m12-17, 40-44</td>
<td>Mod dyn</td>
<td>Bright, bouncy 6/8 instead of 6/8 gives stronger impression of breadth; dyn an inverted arch m3,p,m</td>
<td></td>
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</tr>
<tr>
<td>Come Away to the Skies EXULATION</td>
<td>Slowly, sweetly, soft 3/4,</td>
<td>SATB</td>
<td>36</td>
<td>3</td>
<td>G Aeolian</td>
<td>2- pt, mei/2- pt, 3- pt,</td>
<td>Mod limit ped brigards v2</td>
<td>Signif ped v.1, signif ost</td>
<td>Mod dyn</td>
<td>Minor haunting “rejoicing through one’s tears”</td>
<td></td>
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<tr>
<td>Morning Trumpet</td>
<td>With a martial swing Half = 66-76 4/4</td>
<td>Bar solo, SAATTBB</td>
<td>83</td>
<td>3</td>
<td>F Aeolian pentatonic</td>
<td>2- pt ST/AB, 3- pt SAA/TTBB, 4- pt, solo/4-6 pt, 6- pt</td>
<td>Minimal</td>
<td>Signif ped &amp; ost</td>
<td>Synchs abound, not based on a melodic motive</td>
<td>m74-78 aug in T</td>
<td>Signif art &amp; dyn throughout</td>
<td>Hearty</td>
<td>Much ST/ABABB voicing; heary osts create atmosphere of grim determination; varied brigard patterns</td>
<td></td>
</tr>
<tr>
<td>Pensive Dove</td>
<td>Warily Quarter = 80-84 Common time</td>
<td>SSATTBB</td>
<td>50</td>
<td>5</td>
<td>A Aeolian</td>
<td>3- pt SSA, 3- pt TTBB, 4- pt, 5- pt</td>
<td>Minimal pedal v4</td>
<td>Mod dyn</td>
<td>Minor haunting</td>
<td>SS decorative flourishes at text’s high point, end of v.4</td>
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<tr>
<td>Worthy the Lamb (Attributed to Bradshaw)</td>
<td>Majestically Half = 66 2/2, 3/2</td>
<td>SATB</td>
<td>49</td>
<td>3</td>
<td>E Aeolian</td>
<td>Unis, 3- pt TB, 4- pt</td>
<td>Signif</td>
<td>3/2 measure accommodates irregularity of mel</td>
<td>Signif art (accents), mod dyn</td>
<td>Stark</td>
<td>Somewhat angular mel, w/ both long notes and sudden quick melismas; arrangement brings out sobriety of tune &amp; text</td>
<td></td>
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</tbody>
</table>

\[4\] Parkin, telephone interview with author, 9-6-10 – Come Away to the Skies

105
<table>
<thead>
<tr>
<th>Title</th>
<th>Tempo/mood; sonority; Meter</th>
<th>Performing forces</th>
<th>No. of bars in arr.</th>
<th>No. of verses used</th>
<th>Scale/mode of melody</th>
<th>Voicings</th>
<th>Imitation</th>
<th>Pedal points/ ostinatos</th>
<th>Rhythmic play (metres, accents, figures)</th>
<th>Melodic play (aug., dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Folks at Home</td>
<td>Simply 4/4</td>
<td>T solo, SAATTBB</td>
<td>57</td>
<td>2</td>
<td>D major</td>
<td>4-pt, solo/4-pt, 5-pt</td>
<td>Mod est v2</td>
<td>Coda SA bkgrds imitate each other arpegg mel motive</td>
<td>Coda is repeat of last 8 bars; coda TTBB on mel w/ SA bkgrd captures “Old South” flavor</td>
<td></td>
<td></td>
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<tr>
<td>Oh! Susanna</td>
<td>Stately 2/4</td>
<td>SATTBB</td>
<td>81</td>
<td>3</td>
<td>F major hexatonic (so 7)</td>
<td>2-, 3-pt, 3-pt TBB, 4-pt</td>
<td>TBB v3.4 alt bkgrd motives</td>
<td>m70-73 aug</td>
<td>Extr art &amp; dyn throughout</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come Where My Love Lives Dreaming</td>
<td>Sweetly 4/4</td>
<td>5 solo, SATTBB</td>
<td>60</td>
<td>3 plus B section</td>
<td>F major</td>
<td>4-pt, 4-pt TBB, solo/4-pt, solo/TBB</td>
<td>Min dyn</td>
<td>Straightforward; alt of SATB and TTBB sections</td>
<td>Full of surprise &amp; character; TTBB chant v3 ends in barber shop chords, &amp; similary m76 near end; ending unexpected</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ring de Banjo</td>
<td>Moderately; rhythmically 2/4</td>
<td>TTBB, piano banjo</td>
<td>122</td>
<td>3</td>
<td>F major hexatonic (so 7)</td>
<td>2-, 3-, 4-pt</td>
<td>Signif ost intro, v1,3</td>
<td>Minimal art, signif dyn</td>
<td>Mel is static harmonically; alternation of ost, 4-pn homorhythm, echoes attempt to glue it together</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beautiful Dreamer</td>
<td>With a flowing rhythm 9/8</td>
<td>T solo, SATB</td>
<td>38</td>
<td>2</td>
<td>Eb major</td>
<td>4-pt, solo/4-pt</td>
<td>Mod bkgrd echo rhythm &amp; text</td>
<td>Inverted pedal @ end; mod est v2</td>
<td>Tenutos, opportunities for rubato</td>
<td>Bkgrd parts strong from mel motives</td>
<td>In coda harm. comes to chord in 2nd inversion sim to a cadenza, happens twice; interesting SA bkgrd echoes v2</td>
<td></td>
</tr>
<tr>
<td>De Camptown Rites</td>
<td>Fast 2/4</td>
<td>SSAATTBB</td>
<td>114</td>
<td>4</td>
<td>D major hexatonic (so 7)</td>
<td>Unis, 4-, 5-, 6-, 7-p</td>
<td>Min v3,4</td>
<td>Tightly v3; measured silences m108-111</td>
<td>Extension by repetition m88-84</td>
<td>Signif art &amp; dyn</td>
<td>Bass sync v.3 requires precision; time values reduce to create speed @ cresc on insinuative “Oh” m85-88; G &amp; E7 chords @ m92/100 &amp; 103</td>
<td></td>
</tr>
<tr>
<td>Gentle Annie</td>
<td>Slowly, tenderly 4/4</td>
<td>TTBB, piano guitar</td>
<td>37</td>
<td>2</td>
<td>E major</td>
<td>Unis, 2-p, 4-p</td>
<td>Mod bkgrd echo rhythm &amp; text</td>
<td>Fermata</td>
<td>Mod dyn</td>
<td>Interesting counterpoint; accomp instrument frees bkgrds from having to hold down rhythm, can play</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nelly Ely</td>
<td>Jauntily Common time</td>
<td>SATTBB</td>
<td>54</td>
<td>3</td>
<td>C major</td>
<td>2-, 3-, 4-, 6-part</td>
<td>Min mv47</td>
<td>Precise 16&quot;; many formatos</td>
<td>Signif art &amp; dyn</td>
<td>Interest/excellence come from echoes and interleaving of motives, particularly &quot;my carlin&quot; &quot;heel, hoof!&quot; E7 refrain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Some Folks</td>
<td>Lullaby 4/4</td>
<td>SATB, piano guitar</td>
<td>95</td>
<td>4</td>
<td>E major</td>
<td>2-pt, 4-pt</td>
<td>Min m37-42, 44-90, echoes</td>
<td>Layered entrances</td>
<td>Signif art &amp; dyn</td>
<td>Clever counterpoint, many arranging &quot;tricks&quot; (Parker’s term); metric changes, shifting of mel from pt to pt, fermata @ climax, sudden soft ending</td>
<td></td>
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</tr>
</tbody>
</table>

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1 "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)
| Title                                      | Tempo/mood/somority; Meter | Performing forces | No. of bars in arr. | No. of verses used | Scale/mode of melody | Voicings | Imitation | Pedal points/estimations | Rhythmic play (meeters, accents, figures) | Melodic play (aug, dimin, etc.) | Sharp contrasts (articulation, dynamics, etc.) | Other/Remarks |
|--------------------------------------------|----------------------------|-------------------|---------------------|-------------------|----------------------|----------|-----------|-------------------------|-------------------------------------------|-----------------------------|--------------------------------|-------------------------------|-----------------------------|
| The Drummer and the Cook                   | Fast, a potted song 4/4   | Opt. Bar solo, TTB8, gui or pno | 92                  | 7                 | E major              | Unis, 2-pt, 3-pt, solo/3-pt, 4-pt, 5-pt | significant v4,5,6,7 | Significant octatones v7 | Fr. overture style 2/2 v4, 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                        | Slow 4/4, 3/4             | T solo, TTB8, gui or pno | 61                  | 4, rept v.1        | F major              | 2-pt, 4-pt, solo/4-pt                | significant ped v3 repeat | Alt of 4/4, 3/4 work @ slow tempo | tempo variations v3 | Signif dyn | Signif art v3 | Slow, broad tempo & primary chords give steady flavor; creative interplay of soloist & chorus |
| Swansea Town                                 | Moderate 4/4              | TTB8               | 72                  | 3                 | D major              | Unis, 2-pt, 4-p      | Min – occentrations, layering | tempo variations v3 | Signif dyn | Signif art v3 | v3 moves from meno mosso & leg to "slower, rich" to "nostalgically," to marcato a tempo "slower" |
| Haul Away, Joe English                      | Quiet, nostalgic, in a slow "paw" 6/8 | Bar solo, TTB8 | 87                  | 4                 | D microlydian        | Solo/2-pt, 3-pt, 4-pt, solo/4-p        | Signif ped, signif ost | Signif art v3 | Signif art, mod art | An 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                            | Smoothly 2/4              | T solo, TTB8, gui or pno | 102                 | 4                 | F major              | Solo/2, 3-pt, 4-pt, solo/4-pt            | Signif art v3.4 | Signif ost v3 | Signif art v3 | Mod art esp colta, signif dyn esp v2 |
| Loveland English                            | Rich; sustained 3/2      | T solo, TTB8 | 75                  | 4                 | Bb major             | Solo/2, 3-pt, 4, 5-pt, solo/4-p            | Signif bkgd pts | Signif ped, signif ost | Signif art v3 | Signif dyn | Almost hypnotic through recurring bkgd voices |
| Whiwp Jamboree Irish                        | With a steady swing; well marked 2/4 | TTB8               | 68                  | 4                 | F Aeolian            | 3-pt, predom 4-p      | Signif ped v1.3, signif ost v2 | Signif ped, signif ost v2 | Signif art, signif dyn throughout | Marking of marcato-legato v4, also "relentlessly" |
| Blow the Main Down English                  | With great vigor 6/8      | Bass solo, TTB8 | 58                  | 4                 | Eb major             | 2-pt, solo/2-pt, 3-pt, solo/3-p, 4-pt, solo/4-p | Mod colta | 9/8 measures @ key points, m32 & 3\n& 7\n Mod art, signif dyn | Signif ped v4 | Rocking motion in bass of accomp | Signif dyn | Adding a beat on "ohh" before beginning next verse characteristic of a work song; a rollicking arrangement |
| Spanish Ladies                              | Reassemblage; well accented 6/8 | Bar solo, TTB8, gui or pno | 95                  | 3                 | A Aeolian hexagonal (no 5) | 2-pt, 3-p, solo/3-p, solo/4-p | Signif bkgd | Accents on 3\n\nnoto off-beats v2 | Signif art alt of marcato-legato; signif dyn | Signif art & dyn throughout | Intensity is eut by the end; a very masculine setting |
| Good-bye, Fare Yn Well English              | Easily 6/8                | TTB8, gui or pno | 63                  | 5                 | D major              | 2-pt, 3-p, 4-p      | Signif ped v4 | Signif art & dyn throughout | Extra m inserted for cresc, 10-20; secondary dominant chord rare in p. 5; note values increased @ ending to slow pace |
| What Shall We Do with the Drunken Sailor    | Fast, hummy, articulated 2/4 | TTB8               | 173                 | 5, rept v.1        | D dorlon           | 2-pt, 3-p, 4-p      | Signif v5 | Signif ped v5 | Signif art & dyn throughout | Sustained notes @ end of each phrase v3 while other sections sings next phrase; illusion v4,5 superimposes phrases not in same chord |
| Bound for the Rio Grande American           | Warmly, freely 6/8        | T solo, TTB8, gui or pno | 57                  | 4                 | F major (no LT) | Solo/3-pt, 4-p, solo/4-p | Many poco ritas, tenues, tempo changes | Layered entrances v4 | Signif dyn | Vocal spacing makes male voices resound; interweaving of solo & chorus creative |
## Parker-Shaw Arrangements: Irish Songs

<table>
<thead>
<tr>
<th>TUNE NAME (where app)</th>
<th>Tempo/mood/sonority; Meter</th>
<th>Performing forces</th>
<th>No. of bars in arr.</th>
<th>No. of verses used</th>
<th>Scale/mode of melody</th>
<th>Voicings</th>
<th>Imitation</th>
<th>Pedal points/ostinatos</th>
<th>Rhythmic play (meters, accents, figures)</th>
<th>Melodic play (aug. dim., etc.)</th>
<th>Sharp contrasts (articulation, dynamics, etc.)</th>
<th>Other/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>My Gentle Harp</strong></td>
<td><strong>LONDON DERRY AIR</strong></td>
<td>Slow; rich 4/4</td>
<td>SATBB, hp or pno</td>
<td>34</td>
<td>2</td>
<td>Db major</td>
<td>2-pt, 3-pt, 4-pt</td>
<td>Min v2</td>
<td>v2 2-pt SA mel/harm cross parts</td>
<td>v.1 harmonies extremely simple; m.27, 31. Descant: slugs P4, bypassing scale steps mod made to reach it</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Girl I Left Behind Me</strong></td>
<td>Lightly; dancing 2/4</td>
<td>SATBB</td>
<td>78</td>
<td>4</td>
<td>Eb major</td>
<td>2-pt, 3-pt, 4-pt, 5-pt</td>
<td>Mod v3</td>
<td>Signif ped, extr ostas</td>
<td>Mod art, dyn</td>
<td>Ped. &amp; ostas highlight martial feel; beauty in song is the story, roles switch female to male</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>I Know Where I'm Going</strong></td>
<td>Simply; slowly (in 4) 3/4</td>
<td>SATB</td>
<td>45</td>
<td>4 (pt v.1)</td>
<td>G major hexatonic (no 6)</td>
<td>2-pt, predom 3-pt, 4-pt</td>
<td>Extr ost</td>
<td>Ost pattern of 16th, 8th, 16th central</td>
<td>m23 triplet 8th match mel m14</td>
<td>Ost pattern comes from 16th in mel; provides support for slow flowing mel</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Avenging and Bright CROUSSHAN A VENER</strong></td>
<td>3/4</td>
<td>TTBB</td>
<td>48</td>
<td>3</td>
<td>B Aeolian</td>
<td>3-pt, 4-pt</td>
<td>Mod v3</td>
<td>Min ped</td>
<td>Signif art &amp; dyn</td>
<td>A passionate call to rebel against a wicked ruler</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Croppy Boy</strong></td>
<td>Rather slow; simply 3/4</td>
<td>SATBB, hp or pno</td>
<td>95</td>
<td>5</td>
<td>Ab major</td>
<td>Univ, 2-pt, 4-pt</td>
<td>Mod v3,4</td>
<td>Meter changes, esp v2</td>
<td>Phrase endings made irregular by adding beats through meter changes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Has Sorrow Thy Young Days Shaded SLY PATRICK</strong></td>
<td>Slow 6/8</td>
<td>SATBB</td>
<td>48</td>
<td>3</td>
<td>F major</td>
<td>4-pt, 5-pt</td>
<td>Signif v2</td>
<td>Min ped</td>
<td>Mod dyn</td>
<td>A flowing atmosphere</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Minstrel Boy THE MOREEN</strong></td>
<td>Firmly; moderately 4/4</td>
<td>SATB, hp or pno</td>
<td>40</td>
<td>2</td>
<td>Eb major</td>
<td>2-pt, 4-pt</td>
<td>m36 at climax add's beat (5/4)</td>
<td>Signif art &amp; dyn</td>
<td>A hearty song praising the spirit of the harpist who gave his life for freedom</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Johnny I Hardly Knew Ye</strong></td>
<td>Rather slow, intense 6/8</td>
<td>SATBB</td>
<td>136</td>
<td>3</td>
<td>A Aeolian hexatonic (no 6)</td>
<td>2-pt, 3-pt, 4-pt, 5-pt</td>
<td>Mod v2 ref rhythm, text limit</td>
<td>Extr ost</td>
<td>8 drones, ostas capture mood</td>
<td>Signif art &amp; dyn; accents on rests!</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Parting Glass</strong></td>
<td>Quietly, reflectively; poco marcato 3/2</td>
<td>TTBB</td>
<td>50</td>
<td>3</td>
<td>E Aeolian hexatonic (no 2)</td>
<td>2-pt, 3-pt, 4-pt</td>
<td>Signif quadr ost v2</td>
<td>5/4, 6/4 measures extend end of phrase</td>
<td>Mod dyn</td>
<td>This melody could be heartily, but text calls for reflection; v2 all long notes undergirding, almost an ost</td>
<td></td>
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</tbody>
</table>
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:
  o 6 SATB
  o 3 SAATB
  o 3 SATTBB
  o 1 SATTB
  o 1 SSATTBB
  o 1 SSAATTB
  o 1 SSAATBB
• 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 of 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:
  o 8 major
  o 6 hexatonic
    ▪ 3 with no LT
    ▪ 1 with no 4
    ▪ 1 with no 7
    ▪ 1 uses b7 & b6 as well
  o 1 harmonic minor
  o 1 Aeolian hexatonic (no 6)
  o 1 both natural & harmonic minor
• Scales most frequently used:
  o Eb major: 3
  o Bb major: 2
• Performing forces:
  o 12 TTBB
  o 2 SATB
  o 1 TTBBB
  o 1 SATBB
  o 1 SSAATBB
• Number of arrangements using soloists: 8
  o 2 soprano
  o 1 alto
  o 2 tenor
  o 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 of 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 of 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 SATBB
- 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 SSATTB
  - 1 SAATBB
  - 1 SSAATBB
  - 1 SATTBB
- 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 of 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 SAATBB
  - 1 SSAATBB
- 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 I 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 SSATBB
  - 2 SSATBB
- 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 of 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:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aeolian</td>
<td>Locrian</td>
<td>Ionian</td>
<td>Dorian</td>
<td>Phrygian</td>
<td>Lydian</td>
<td>Mixolydian</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>A</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>G</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aeolian pentatonic</td>
<td>Ionian (major) pentatonic</td>
<td>Dorian pentatonic</td>
<td>Phrygian pentatonic</td>
<td>Mixolydian pentatonic</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

Hymns and Songs of Faith
- Scales/modes of the 5 melodies:
  o All 5 major

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

Stephen Foster songs
- Modes/scales of the 16 melodies:
  o 6 major
  o 3 major hexatonic (all with no 7)

Early American folk hymns
- Modes/scales of the 22 melodies:
  o 7 Aeolian
  o 6 Pentatonic
  o 2 Aeolian pentatonic
  o 2 major hexatonic
    ▪ 1 with no 4
- 1 with no 7
  - 1 Dorian pentatonic
  - I 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, rewrite out repeat - p into 3/4 thin voices set 5 overlap into 3/4
5. start overlap - Ban mel - TT, poop poop then add, Bass + TT
fix sonorities
6. should = 4, - hidepe over into ref. as written
7. = 3 with T tap
   repeats without "she rises" 2x
3rd time Bar. cont. mel (RS thinks ok)
   "up she rises, early in the morning" we do
   hidepe - 4, D ped
8. refrain, TT, Ban - simple mel - B ped contin. repeat "way, way, and up" into 3/4
Code - OK with Sun tried + continued - pop
Early in the morning

Pull the plug and wet him all over,

Put him in the suppers with a hose pipe on him

Heave him by the leg in a run 'em bow-lin

Tie

paultsem under, Tie

Heave

Tie
The Minstrel Boy

Irish Traditional

Arr. by Alice Parker

Finally, modestly

The Minstrel Boy— in the face is gone. In the ranks of death— you'll

find him; the fatal stroke— he has gained on. And his wild hope along— behind him.

"Weed of song" said the van-nae band. Though all the world be— they— they. One sword at least they—